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TRAVELS IN EUROPE,

FOR THE USE OF

TRAVELLERS ON THE CONTINENT,

AND LIKEWISE IN

THE ISLAND OF SICILY;

WHERE THE AUTHOR HAD NEVER BEEN, TILL THE YEAR 1834.

TO WHICH IS ADDED

AN ACCOUNT OF THE REMAINS OF ANCIENT ITALY,

AND ALSO OF THE ROADS LEADING TO THOSE REMAINS.

BY MARIANA STARKE.

NINTH EDITION,

CONSIDERABLY ENLARGED AND EMBELLISHED WITH A MAP.

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TO

HER MOST GRACIOUS MAJESTY,

MARIA ELISABETH,

QUEEN DOWAGER OF THE TWO SICILIES,

AND

INFANTA OF SPAIN,

THIS WORK IS, WITH PERMISSION, MOST RESPECTFULLY DEDICATED:

BY

HER MAJESTY'S FAITHFUL AND DEVOTED SERVANT,

MARIANA STARKE.

ADVERTISEMENT,

ADDRESSED TO TRAVELLERS.

THE Author of the following pages, being fully persuaded of the impossibility of writing an accurate account of the geography and antiquities of a country without having examined them *herself*; and likewise feeling, from respect to the Public, an earnest wish not to be considered as an erroneous Guide, has lately visited almost every part of Italy, especially those parts which, in modern times, have been neglected by Travellers;—and it may, perhaps, give *them* satisfaction to know that, throughout her recent excursions, she has always found the peasantry, mechanics, and tradesmen, well disposed toward their rulers, civil, orderly, and honest; insomuch that Travellers may, with safety, frequent the high roads, and likewise penetrate into the most secluded parts of the Alps and Apennine, without the slightest probability of being annoyed by popular tumults, or plundered by banditti.

So many Editions have been published of Mrs. STARKE's Travels for the use of Travellers, that several copies of those Editions may probably remain unsold; and, therefore, persons who wish for her new Work, comprehending an account of ancient Italy, united with Information and Directions for Travellers, should inquire for it under the title of "TRAVELS IN EUROPE, FOR THE USE OF TRAVELLERS ON THE CONTINENT, AND LIKEWISE IN THE ISLAND OF SICILY; WHERE THE AUTHOR HAD NEVER BEEN TILL THE YEAR 1834. TO WHICH IS ADDED AN ACCOUNT OF THE REMAINS OF ANCIENT ITALY, AND ALSO OF THE ROADS LEADING TO THOSE REMAINS."

TRAVELS IN EUROPE.

CHAPTER I.

FRANCE.

Hotels and Roads on the Continent considerably improved.—Swiss Voiturins not to be trusted.—Modes of Travelling from Great Britain to Italy.—Best Road to Paris.—Calais.—Abbey of St. Denis.—Paris.—Most prominent Improvements there.—Musée Royal.—Musée du Luxembourg.—École Royale des Beaux Arts.—Public Libraries.—Musée d'Histoire Naturelle, et Jardin des Plantes.—Académie Royale de Musique, and other Theatres.—Manufacture Royale des Glaces.—Manufacture Royale des Gobelins.—Colonne de la Place Vendôme.—Arc de Triomphe de l'Étoile.—Porte St. Denis.—Porte St. Martin.—Palais de la Chambre des Députés.—Cathédrale de Notre Dame.—Panthéon.—Garde-meuble.—Hôtel Royal des Invalides.—Institution Royale des Sourds-Muets.—Hospice de la Salpêtrière.—Hôpital des Enfans Trouvés.—Observatoire.—Palais de la Bourse.—Greniers de Réserve.—Abattoirs.—Halle au Blé.—Halle au Vin.—Marché à la Volaille et au Gibier.—Bridges.—Fountains.—Statue of Louis XIV.—Burial-Places.—St. Cloud.—Sèvres.—Versailles.—Present State of Society at Paris.

RESEARCHES made during the last few years in Italy, by members of the Archaiologic Society of Rome, and other enlightened antiquaries, have been the means either of discovering, or recalling to notice, a considerable number of Italian Towns and Fortresses which, in remote ages, owed their existence to the Etrusci and the Tyrrhenian Pelasgi; nations whose still existing works put modern genius to the blush.

The Etrusci, according to Dionysius of Halicarnassus and other ancient historians, were indigenous to the country invaded by the Tyrrheni, survived their power, and rose upon its ruins. Such likewise seems to be the opinion of Cramer, one of the most accurate and luminous writers of the present day: and as it is generally allowed that arts and sciences originated in the East, we may fairly infer that the Tyrrhenians, from their vicinity to that quarter of the globe, had the means of becoming civilised, learned, and versed in the arts of war and navigation; consequently, when they attacked the ignorant and thinly-scattered Aborigines of Italy, they met with very little resistance. So complete, indeed, was their conquest, that the vanquished people submitted to adopt not only the customs and manners but even the religion of their vanquishers, by worshipping the Pelasgic Apollo, Hermes, Juno, Minerva, and other divinities common to the Greeks, associated with Voltumna, Nortia, and the Dii Consentes, peculiar to Etruria.

Thus intimately united with the Etrusci, the Tyrrhenians naturally imparted to them, in course of time, their own superior learning and attainments: and this circumstance accounts for the high state of civilisation which Etruria, at a very remote period, acquired.

The first migration of the Tyrrhenians, from Thrace and Thessaly to the shores of the Adriatic, appears to have occurred about one hundred years before the siege of Troy: their earliest settlements are recorded to have been made at Hadria, Spiná, and Ravenna; though Dionysius asserts, on the authority of Hellanicus, that their first descent upon the Italian coast took place at the mouth of the Spinetic branch of the Po: but, be this as it may, they quickly extended themselves over the whole country; aided, no

doubt, by other bands of Tyrrhenian adventurers; for so much were all this tribe of Greeks inclined to migrate, that the Athenians called them Πελασγοὶ, or Storks, because that bird perpetually wanders from its native soil.

No sooner had these Pelasgic hordes obtained a footing in Italy, than they sought to secure their conquest by the erection of Fortresses, placed on lofty eminences, and so wonderfully strong and massive that, notwithstanding the lapse of more than three thousand years, their walls and gates still exist, and some of them are perfect.

To contemplate these numerous, venerable, and gigantic Fortresses, probably similar in construction to the fortifications of Troy, is so peculiarly interesting, that the Author of the following Work, anxious to facilitate the progress of Travellers who may feel a desire to visit them, has endeavoured to discover the best roads leading to the eminences on which they stand; and, by minutely examining most of them, she has been able to give a description of their remains. In order to accomplish her purpose, she frequently consulted the ancient Itineraries: and as it appears to her that no modern historian has considered these Itineraries so deeply as Cramer, she has adopted his view of them; quoting from him, and laying down the ancient roads of Italy according to his plan. (1)

It being her object to comprise, within the narrow limits of ONE PORTABLE VOLUME, all the information requisite for Travellers in the most frequented parts of Europe, she has combined her account of the "REMAINS OF ANCIENT ITALY" with a new and considerably enlarged Edition of her "TRAVELS IN EUROPE." The following pages, therefore, contain a faithful description of the Antiquities, ancient Customs, and Manners of Italy, Magna Græcia, and Sicily; together with an account of all the principal Towns and Post-roads in the most frequented parts of the European Continent; correct Catalogues (2) of the most valuable specimens of Architecture, Painting, and Sculpture, in France, Italy, Magna Græcia, Sicily, and Germany; with the opinions of Nardini, Venuti, Winckelmann, and Visconti, on some of the most celebrated Works of Art. The following pages likewise contain an account (deduced from very long experience) of the Climates of southern Europe; the expenses attendant upon various modes of travelling; the distances from post to post on every Great Road, according to the post-books last published; the average price of ready-furnished Lodgings, Provisions, etc.; together with a short comparative view of Family expenses in various Cities of Europe: so that persons led, by motives of economy, to reside on the Continent, may not experience the disappointment of finding their plans defeated by imposition.

Accommodations for Travellers during the last twenty years have been materially increased in France, Switzerland, Italy, and Germany, by the augmentation and improvement of Hotels; by the erection of fine Bridges, which are almost universally substituted for inconvenient and dangerous ferry-boats; by the sums bestowed to make rough and mountainous roads smooth and level; and by the consummate skill exerted to render those Alps, which were only practicable by means of mules, *traîneaux*, and *chaises-à-porteurs*, so easy of ascent, that Post-horses, attached even to a heavy Berlin, now traverse them speedily and

(1) Persons who wish to dive deeply into antiquity should bear in mind, that most of the modern Italian towns, beginning with *Cività* or *Città*, stand on the site of ancient cities; and every place called by the peasantry *Le Grotte*, is the site of an ancient edifice. Old churches, likewise, occasionally preserve the names of ancient towns and temples: for instance, Santa Maria di Capua is erected on the ruins of ancient Capua; and Santa Maria in Lucina, at Rome, stands on the foundations of the temple of Juno Lucina.

(2) No complete printed description of the sculpture, frescos, and oil-paintings, either in the Vatican, or in the private galleries at Rome, being, at the present moment, attainable, the Author of the ensuing Work has endeavoured to supply this deficiency by catalogues, made with the utmost care: but it should be recollected, that, in every gallery, whether public or private, the situation of statues and pictures is liable to be changed.

safely. With such judgment, indeed, have the sinuosities of Alpine Roads been managed, that crane-necked carriages, once absolutely requisite in passing the Alps and Apennine, are at present needless; and even a drag-chain is seldom required. Several Hotels in France are much improved, by having *Restaurants* attached to them; as this circumstance never fails to insure a good cook, and a well-provided larder. New Post-roads, likewise, have been recently constructed; particularly in Switzerland, and the Sardinian, Tuscan, and Lucchese territories; and the most frequented Post-roads of Germany are now (1836), generally speaking, good; and the regulations with respect to Post-horses calculated to give satisfaction to Travellers. The increase of Post-roads in Switzerland has, however, produced one inconvenience,—that of rendering Swiss Voiturins less trustworthy than they used to be: indeed, several serious accidents have lately occurred to English carriages, owing to vicious horses and unskilful drivers, employed by Emery, of Lausanne, and his colleagues. Sicily, likewise, may be visited without difficulty in a Steam-packet, recently established to run between Palermo and Messina from the middle of Spring till the middle of Autumn; and in those parts of the Island most frequented by Travellers there are tolerably good carriage-roads, and inns which may be used as sleeping-places; though comfortable Hotels can only be found in the large towns.

Other circumstances which contribute to the comfort of travelling at the present moment, on the Continent, are the increase of ready-furnished Lodgings in several Cities; the improvement in mechanics, and consequently in furniture, throughout Italy and the kingdom of Naples; the introduction of lamps, by which the streets of every considerable Town are tolerably well lighted; the stop put thereby to the dreadful practice of assassination; and the dismissal of fear with respect to Banditti; who, even between Rome and Naples, are seldom heard of, insomuch that the guard-houses have been lately abandoned, and their doors walled up. But although the comfort of travelling is thus considerably augmented, the expense of residing on the Continent is augmented likewise; owing to taxes in capital cities, and still more to the great influx of British Travellers: nevertheless, as this nowhere affects the necessaries of life, except at Paris, it is possible, nay easy, for persons who understand and practise economy, to live with comfort either in France, Italy, or Magna Græcia, without incurring a much greater expense than would have been needful twenty years ago.

With respect to modes of travelling from Great Britain to Italy, that considered as the least fatiguing, and the best calculated to benefit consumptive persons, is to go by sea, in a vessel bound for Leghorn; thence proceeding up the Canal to Pisa: or to go by sea to Bordeaux; thence proceeding by the Royal Canal of Languedoc to Marseille, where vessels bound for Leghorn may be heard of daily.

Persons in health, wishing to travel economically on the Continent, might find their purpose answered either by going in the carriage of a Voiturin, containing from four to six passengers; or in a public Diligence, or a Steam-boat. But persons blessed with health and affluence should always travel in their own carriage; taking care that it be strong; and going post, when the roads are good, through France, Switzerland, Germany, and the whole of northern Europe; but travelling en voiturin over the Alps and Apennine, and likewise in all parts of Italy and Magna Græcia; for, owing to the peculiar excellence of the roads in these countries, the Postilions of the Post are apt to drive with dangerous rapidity; and it is therefore preferable, because safer, to travel with horses belonging to the best-established Voiturins of northern Italy, Florence, or Rome; who usually undertake to convey English carriages from forty to fifty geographical miles a day, at the rate of between four and five miles an hour.

The most frequented, and one of the shortest Post-roads from Calais to Rome, is through Beauvais, Paris, Lyon, and over the Mont-Cenis to Turin, Genoa, Lucca, Pisa, Poggibonsi, and Siena. The road over Cenis is, generally speaking, excellent; though liable, between the third and fourth refuge, to be injured by

avalanches. One of these tremendous masses of snow fell, on this spot, not long since, and killed two men and several horses: it is, therefore, much to be lamented that the superintendents of the road do not make a covered way, through an adjoining rock, for carriages and foot passengers. Another very good Road to southern Italy leads from Turin through Bologna to Florence: but between the two last-named Cities is a Passage of the Apennine so peculiarly exposed to gusts of wind, from the Adriatic and Mediterranean sea, that Invalids seldom pursue this Route with impunity. The shortest, the most interesting, and the best summer and autumn Road, is that which passes through Dijon, over the Jura Alps and the Simplon, to Milan, and through several other Towns of northern Italy to Rome. But the Dijon road is seldom good till after a series of dry weather; and the Jura road is dangerous unless drivers be skilful and attentive; for the ascents and descents are rapid, and not sufficiently guarded by parapet walls; added to which, the Stops on these hills are made in a slanting direction; and therefore liable, if drivers be careless or ignorant, to throw carriages down the precipice on the brink of which the road lies. The Passage of the Simplon, however, is by far the safest and most sheltered of all the Alpine Roads; and when attention is paid to remove, after every shower, the snow from the Gallery leading to the Glacier Grotto (so called because near a small Glacier), and likewise from the Glacier itself, as was done during the reign of Napoleon, there can be no risk in passing the Simplon at any season; neither is the cold on this gigantic Alp intense, even during winter. Another Road, lately constructed, and leading from eastern Switzerland to Milan, passes over the Mont-Splugen to Bellinzone and Chiavenna: but this new Passage of Splugen is dangerous, except during the months of July, August, and September; and at all seasons better calculated for light open carriages than for those of any other description. A Carriage-road, leading from Nice through Genoa to Pisa, has likewise been recently opened, well provided with Post-horses, and furnished with tolerable Inns. It is longer by a hundred and twenty miles than the Road from Lyon over the Mont-Cenis to Genoa; and though it lies at the brink of tremendous precipices, is not properly guarded by parapet walls; but it avoids all the Alps: and Travellers who wish to trace the revival of the Arts from the period when *Greco-Araba* architecture was introduced by the Crusaders at Pisa, should make that Town their first resting-place in Italy, and proceed afterwards to Florence and Rome.

Pisa may with truth be called the Cradle of the Arts; for Buscheto, a Greek, so early as the eleventh century, erected its Cathedral: Diotisalvi, during the twelfth century, built the Baptistery; and Guglielmo, a German, aided by Bonnaho Pisano, began the Campanile about the year 1174. Nicolo Pisano, his son Giovanni, and Andrea Pisano, revived the Art of Sculpture in the thirteenth century; and not only embellished the buildings already erected, but likewise added another, still more beautiful, the celebrated Campo Santo. In the beginning of the thirteenth century, Giunto Pisano revived the Art of Painting; and was succeeded by Giotto and Cimabue. Those persons, therefore, who contemplate the productions of the *Greco-Araba-Pisano* School, as the earliest efforts of the reviving Arts, cannot fail to be highly gratified; especially if they afterwards proceed to Florence and to Rome; and trace the gradual progress of these Arts to that state of maturity which the parental care of the Medicean Princes enabled them to attain.

For the generality of English Travellers, the most convenient way of visiting the Continent is to go from London to Calais in a Steam-packet; and after resting one night at Calais (where Roberts's Hotel is particularly comfortable), [1] to proceed through Beauvais to Paris; a smoother road, less hilly, and shorter, by two posts, than that through Amiens: but it should be taken into consideration that persons who go by way of Beauvais lose the pleasure of seeing the celebrated Nave of the Cathedral at Amiens; and frequently experience inconvenience from

[1] Mr. Roberts, who keeps the *Hôtel Royal* at Calais, is a Wine-Merchant; and his wines are particularly good.

finding only one tolerable Hotel at Granvilliers.

Calais, supposed, by some writers, to be that Port of Gaul whence Cæsar set sail for Britain, and which he denominates *Itius Portus*, is a well-built Town, containing above eight thousand inhabitants and a strong citadel. Two Piers flank the Harbour, which is defended by several forts and batteries. The Market-place is very spacious; and the Parish Church, a handsome edifice erected by the English when possessors of Calais, contains, over the high altar, a good painting attributed to Vandyck; and, over one of the side altars, a picture attributed to Rubens. The Organ in this Church has the reputation of being a fine one. The Ramparts are planted with trees, and form pleasant walks; beside which, there is a more sheltered public promenade. The Gate, constructed during the administration of Cardinal Richelieu, merits notice. Calais has endured several sieges; but that of 1347, when six of its most distinguished inhabitants offered to sacrifice themselves for their fellow-citizens, is the most memorable. The road hence to Boulogne passes over bleak and barren downs, ornamented, near Boulogne, by a magnificent Column of marble; which the army, destined by Napoleon to invade England, began to raise; and which was afterwards finished, to commemorate the restoration of the House of Bourbon.

Boulogne, supposed to occupy the site of the ancient *Gessoriacum*, is a large Town, pleasantly situated at the mouth of the river Liane. Its port was improved by Napoleon, to whom it is indebted for two spacious Dry-docks, and two superb Bridges of wood. The Quay is handsome; and Boulogne, like Calais, claims the honour of being the spot whence Cæsar embarked for Britain. (1) Vestiges of a Tower, built in the days of Caligula, may be seen at Boulogne, which is reputed to contain thirty thousand inhabitants, beside British visitors, who, during peace, are very numerous. (2) The country between this Town and the strong Fortress of Montreuil (3) presents nothing worth notice: but beyond the latter is the Forest of Crecy, memorable for the victory gained there by Edward the Black Prince; and contiguous to this forest is the small Sea-port of Étaples, situated on the right bank of the Canche, and, according to some opinions, the *Itius Portus* of antiquity.

Abbeville, the next large Town, is seated on the river Somme; and contains about twenty thousand inhabitants: (4) and beyond Abbeville is a Mound, commanding the adjacent country, and denominated Cæsar's Camp; the entrenchments belonging to which are well preserved; and Roman medals, with other antiquities, have been discovered on this spot. Farther still is Granvilliers, (5) a small Town; whence the road proceeds, through the village of Marseille sur l'Oise, to Beauvais, (6) seated on the Therain, and celebrated on account of the siege it sustained in 1472, when Jeanne Hachette headed the women of the town, and defended it against an army of eighty thousand men, led by the Duke of Burgundy, whom she compelled to abandon his enterprise; and, in honour of this heroine, there is at Beauvais a solemn annual procession, in which the female sex take precedence. Beauvais has about fourteen thousand inhabitants. The Cathedral, though unfinished, merits notice; it contains a monument by Coustou; fine Painted Glass; a beautiful specimen of the tapestry for which Beauvais is famous (the subject being the Cure of the Paralytic); and a Choir admired for its proportions. The Church of St. Étienne likewise contains fine Painted Glass; and on the exterior part of the north wall is a Basso-rilievo, supposed to be very ancient. Between Beauvais and Beaumont (7) (a small Town, pleasantly

(1) Cæsar describes the *Itius Portus* no further than by saying, that from it there is the most convenient passage to Britain, the distance being about thirty miles.

(2) The best Inns at Boulogne, during the present moment (1836), are, *l'Hôtel du Nord*, and *l'Hôtel de Londres*; the former is excellent.

(3) Inns, *Hôtel de France—Hôtel de Londres*.

(4) The best Inns at Abbeville are, the *Tête de Bœuf*, the *Hôtel d'Angleterre*, and the *Hôtel de l'Europe*.

(5) Inn, the *Hotel d'Angleterre*.

(6) The best Inns at Beauvais are, *l'Hôtel d'Angleterre*, and *l'Ecu de France*.

(7) Best Inns at Beaumont, *le Paon*, and *le Grand Cerf*.

situated, on the left bank of the Oise), the country is rich in vineyards and corn; and from Beaumont the same scenery continues to St. Denis:—but, upon the whole, the country between Boulogne and St. Denis is not pleasing; though the road, in consequence of its great breadth, straightness, and thickly-planted borders of trees, has an appearance of grandeur common to most of the highways in France.

The Church of St. Denis, originally belonging to an ancient Abbey of Benedictine Monks, contains the Burial-place of the French Monarchs. During the Revolution this splendid Abbey was robbed of its treasures; its Church was unroofed, its altars were levelled with the dust, and its Royal Dead disinterred, and thrown into unconsecrated sepulchres: but Napoleon, having determined to restore the Church to its pristine use and splendour, repaired and improved the royal vaults, securing them with gates of bronze; and at the same time re-establishing the subterranean Chapels, where he erected three Expiatory Altars; one dedicated to the Race of Clovis, another to that of Charlemagne, and a third to the princes of the Capetian Dynasty. He likewise ordered prayers to be offered daily at these altars; and no change seems to have been made in his plans, except that the bronze doors with which he closed the royal vaults, destined to receive himself and his family, are removed, and slabs of black marble substituted in their place. The Church is repaired with elegant simplicity; and contains on the left, near the principal entrance, a singular Cenotaph, erected by St. Louis in honour of Dagobert; a monument to the memory of Louis XII, and Anne of Brittany; another to the memory of Henry the Second and Catherine de' Medici; and another to the memory of Francis I, and his Consort. Here likewise is a monument in honour of Louis XVI and Marie-Antoinette, whose statues particularly merit notice. The High Altar was made by order of Napoleon, for his marriage with Maria-Louisa; and, after that event, placed in its present situation. The Sacristy is ornamented with good Paintings; one of which originally represented the Emperor giving directions for the Restitution of the Church: but his figure is now expunged, and that of Louis XVIII introduced in its stead. Strangers who inquire at the Sacristy-door for one of the keepers, are conducted by him into the Royal Burial-place; where Napoleon's classic taste has supplied the tombs destroyed by republican frenzy; thus rendering the three dynasties complete, twelve princes excepted. The Abbey of St. Denis, properly so called, is now converted into Barracks; and the conventual buildings formerly appropriated to Carmelite Nuns, now belong to the Establishment instituted by Napoleon for the gratuitous education of the daughters of those members of the Legion of Honour, who either fell in battle, or were destitute of means to educate their children. Between St. Denis and Paris (almost one continued street), the splendid dome of the *Hôtel des Invalides*, Montmartre, (1) Belleville, and St. Chaumont, are the most striking objects: the second still bears marks of having made a desperate stand against the allied armies of Europe, when they united to dethrone Napoleon; and the two last were bravely defended, on the 29th of March, 1814, by the pupils of the *Ecole Polytechnique*.

Paris, once called *Parisii vel Lutetia*, is watered by the Seine, anciently *Sequana;* and, previous to the dethronement of Louis XVI, was supposed to contain from seven to eight hundred thousand inhabitants: after that period the number was considerably diminished; but now it amounts to nearly nine hundred thousand, exclusive of Foreigners and Troops. The improvements this city owes to Napoleon are innumerable: and on entering the Place Vendôme, adorned with a fine imitation of Trajan's Column, on proceeding to the palace of the Tuileries, viewing that superb Edifice, its princely gardens, and the magnificent façades of the Louvre (one of the most beautiful specimens of modern architecture), then contemplating, from the Pont Louis XVI, the *Palais Bourbon*, the Front of the *Chambre des Députés*, the *Champs-Elysées*, the stately Dome of the *Hôtel des Invalides*,

(1) The quarries of Montmartre supply Paris with gypsum, commonly called plaster of Paris.

the noble Quays of the Seine, and the elegant Bridges thrown over that river which traverses Paris from east to west), it is impossible not to think this Metropolis the Rival of ancient Rome; especially when we recollect that the spacious and splendid apartments of the Louvre, though not long since despoiled of many treasures, still boast one of the largest and finest Collections in the world of Paintings and Sculpture. At Paris, however, grandeur is more common than consistency; for, blended with this magnificent panorama, are streets which, owing to their narrowness, insignificance, and filth, would be disgraceful to any capital.

Among the most prominent improvements made during the reign of Napoleon, are, the noble Gallery constructed to unite the Palaces of the Louvre and the Tuileries; the Triumphal Arch *de l'Etoile* (now nearly finished); the *Hôtel du Ministère des Finances*, rue de Rivoli; the Exchange; the Palace of the Legion of Honour; the *Greniers de Reserve;* the public Slaughter-houses, magnificent in size, and highly beneficial to the Parisians;(*) the Cupola of the Corn-market; the general Magazine for wine; the *Halle;* the Poultry and Game Market; the Markets of St. Germain, St. Martin, etc.; the Rue de la Paix; the *Pont du Jardin des Plantes;* the *Pont de la Cité;* the *Pont des Arts;* the *Pont de l'Ecole Militaire;* the new Quays; the Fountain of the Esplanade du Boulevard de Bondi; the beautiful Cemetery of *Père La Chaise*, and the already-mentioned Column in the Place Vendôme.

The Triumphal Arch, in the Place du Carrousel, also ranks among the embellishments of Paris; though devoid of that magnitude and simplicity which distinguish the Roman edifice it was meant to imitate.

But what especially charms the eyes of strangers, in the French Capital, is a beautiful Belt, called the Boulevards, which encircles the town; and consists of drives and walks, bordered with forest trees; and owing to an immense number of shops, and a profusion of flowers, has a peculiar air of gaiety during winter; and possesses, during summer, a salubrious coolness, rarely met with in a large metropolis. But the circumstance of all others most conducive to the healthfulness of Paris, is the purification of the water of the Seine; which, though perfectly wholesome when clarified, and not more expensive than the common water, was seldom drunk with impunity in its natural state.

Paris appears to be as much improved in wealth as in magnificence: the shops are far more numerous, and far better stocked, than in time past; the manufactories greatly advanced; the first and second-rate Hotels, which amount to about three hundred, furnished with an elegance heretofore unknown (those of the third and fourth rank amount to two or three hundred more); the coffee-houses display the most expensive ornaments; the Tables of *Restaurateurs* abound with luxuries; and the Opera-house exhibits a splendour, with regard to Stage-decorations, which no other theatre in Europe can boast.

The following are a few particulars respecting the objects best worth observation, among which the *Musée Royal du Louvre* is pre-eminent. For a fuller and more complete account I must refer the Traveller to *Galignani's* excellent *Guide of Paris*. But, prior to giving an account of the splendid collection of sculpture and painting in the Louvre, it may, perhaps, be expedient to insert a brief account of the origin of those arts.

Asia seems to have given birth to Sculpture; but her progress appears to have been slow in all countries. During her infancy, in her native soil, the heathen divinities were represented by nothing more than Square Stones. Grecian Sculpture began in a similar manner: after which Bacchus, and other pagan gods, were worshipped under the form of a Column. The next improvement consisted in placing the representation of Human Heads upon these Columns; and Hermes was worshipped

(*) Previously to the formation of these establishments in the Suburbs of Paris, butchers were allowed to drive oxen through the streets, to the great annoyance of foot-passengers,—while filthy slaughter-houses, in the centre of the town, impregnated the atmosphere with noxious effluvia: but, since the erection of public *Abattoirs*, private slaughter-houses have been suppressed, and butchers prohibited from driving cattle through the streets.

under this form. The most ancient representations of the human figure, at full length, were of Potter's Clay. Dædalus, however, and after him, Demophon, worked in wood: following artists worked in ivory; and their successors made statues of bronze. But, during the infancy of bronze sculpture, and even afterwards, the component parts of statues were fastened together with nails: this is exemplified by six female figures, found in Herculaneum, and by the beautiful statue of Victory, lately discovered at Brescia.(1) Subsequent to bronze, stone was used; and, last of all, marble; but, for a considerable period, the heads, hands, and feet only of statues were of marble, the trunks being wood. This custom prevailed so late as the days of Phidias; and four statues were found, in the Temple of Isis at Pompeii, with heads, hands, arms, and feet of marble, and trunks of wood. (2) Even when Sculpture had reached her prime, several of the finest statues of marble, instead of being, each of them, cut out of one solid block, were made in separate pieces, and subsequently joined together. This is exemplified in the celebrated Niobe and two of her daughters, in the Albani-Minerva, in the Faustina, found near Ostia, among ruins supposed to be the remains of Pliny's Villa Laurentina, and in the statues lately excavated at Pompeii. Very ancient statues were often painted, and often draped with wearing-apparel, like statues of the Madonna in modern times.

Painting, though the offspring of Sculpture, was not brought into the world till after her parent had reached maturity; for the Jupiter of Phidias, and the Juno of Polycletes, *chefs-d'œuvre* of sculpture, existed before the invention of painting. Apollodorus, and his disciple, Zeuxis, who flourished in the fifteenth Olympiad, were the first painters who distinguished themselves in the style called *clair-obscur:* and Euphranor, the contemporary of Praxiteles, and consequently posterior to Zeuxis, is supposed to have enriched the growing Art by the introduction of symmetry, shading, and perspective. But Painting made a much slower advance towards perfection than Sculpture; because the latter, from her birth, became a necessary appendage to heathen worship; whereas the former did not acquire the privilege of entering consecrated edifices till after she had reached her meridian. In course of time, however, some of the Grecian temples became Pinacothecæ; and, at Rome, the works of celebrated painters were exhibited in the Temple of Peace. But it does not appear that the pictures of heathen deities were ever worshipped like their statues; and consequently, we have reason to suppose that Painting, from want of the same encouragement, did not arrive, in ancient days, at the same height of perfection with Sculpture. But, in modern times, when the Arts awoke, after their long sleep during the dark ages, Painting was immediately admitted, by the hand of Religion, into churches and conventual establishments, and so much cherished there, as to become more eminent than in times past; while Sculpture, from meeting with fewer patrons, has never regained her ancient transcendency.

Musée Royal du Louvre.(3) This magnificent collection of Sculpture and Painting is placed in the Palace of the Louvre: several Rooms on the ground floor, princely in size, and rich in decorations, being appropriated to the efforts of the chisel; and a Suite of splendid Apartments upstairs to those of the pencil. Among the Sculpture are the choicest treasures of the Villa Borghese, and many other highly-valued works of art, which once embellished Rome.

Some of the most admired pieces of Sculpture are—

Vestibule. No. 1, colossal bust of a vanquished Province. (4)—5, ditto of

(1) The wings belonging to this statue were found taken off, and placed at the feet of the figure.

(2) The small group of Bacchus with a panther, which ornamented the Temple of Isis at Pompeii, was found in detached pieces; each of them bearing the marks of pivots, by which they had evidently been fastened together.

(3) For the benefit of Travellers restricted in time, those productions generally thought most worthy of notice, in the public and private Galleries of the Continent, are marked with one or more admiration points, according to the reputed merit of the work in question.

(4) From the Villa Borghese.

Domitian. (1)—6, ditto of Alexander Severus. (2)—7, statue of a Barbarian Prisoner. (3)—9, colossal bust of Lucius Verus.—11, statue of a Barbarian Prisoner. (4)—13, colossal bust of Jupiter Serapis.—18, Vase adorned with bacchanalian emblems! (5)

Arcade leading to the Hall of the Emperors. No. 19, statue of Apollo, called *Sauroctonon*, or Lizard-killer; supposed to be one of the finest imitations extant of a bronze statue of Apollo, by Praxiteles! (6)—22, statue of the Genius of eternal sleep. (7)

Hall of the Roman Emperors. No. 26, statue of Marcus Aurelius. (8)—26 *bis*, a Barbarian Prisoner. (9)—28, bust of Vespasian.—31, statue of Nero.—33, ditto of Trajan. (10) The Basso-rilievo on the Pedestal of this statue represents a husband and wife dining, and reposing on their couch; and is curious, because it exhibits ancient Roman costume.—34, bust of Claudius.—41, Basso-rilievo found at Rome, and representing a religious ceremony performed before the Temple of Jupiter Capitolinus; of which the three doors indicate the three naves consecrated to the three associated divinities, Jupiter, Minerva, and Juno. (11)—42, statue of Trajan. (12)

Hall of the Seasons. No. 46, statue of Venus Genitrix!—47, bust of Commodus.—50, statue of a wounded Combatant. (13)—55, an Egyptian divinity, in oriental alabaster! (14)—59, bust of Venus! (15)—65, statue of Euripides! (16)—73, ditto of a Nymph.—74, statue of Bacchus. (17)—75, a Sarcophagus, representing the voyage of the Good to Elysium.—76, *Basso-rilievo* of Mithras (a Persian divinity), the Genius of the sun, accomplishing the mystic sacrifice of the bull! Mithras was worshipped by the Romans, who erected altars to him; and this Basso-rilievo was found near the Forum Romanum.—82, Basso-rilievo taken from the Temple of Minerva at Athens; it represents the Panathenæ, and was composed by Phidias, and executed under his orders! (18)

Hall of Peace. No 85, a Candelabrum, taken from the Vatican Museum.—89, statue of Posidonius! (19)—92, ditto of Demosthenes! (20)—95, ditto of Trajan. (21)

Hall of the Romans. No. 97, bust of Geta, very rare. (22)—98. Inopus, a fragment found at Delos. (23)—100, statue of Augustus. (24)—101, bust of a Roman warrior. (25)—102, statue of Rome.—111, ditto of Tiberius, found at Capri: drapery fine, head restored.—113, statue of Augustus! (26)—115, bust of Faustina the elder. (27)—116, colossal bust of Rome! (28)—118, statue of Julia, the consort of Septimius Severus.—120, group representing Thetis, etc., and worthy notice, on account of the ancient galley on which the goddess is placed. (29)—123, bust of Lucilla. (30)—124, statue of Chastity.—126, bust of Antinous, found near Frascati!—128, Metope, taken from the Parthenon, at Athens!

Hall of the Centaur. No. 130, statue of a Roman, name unknown.—132, Hermes of Alexander the Great, found at Tivoli.—134, group of the Centaur! This masterpiece is supposed, by the Chevalier Visconti, to have been executed in the time of Adrian, by Aristeas and Papias, natives of Aphrodisias in Caria. (31)—135, colossal head of Apollo.—138, ditto of Marcus Aurelius. (32)—140, ditto of Lucius Verus. (33)—141, statue of Germanicus. (34)—142, ditto of Claudius. (35)—144, ditto of Achilles. (36)—146, statues of Fauns. (37)—149, bust of Lucius Verus. (38)—150, statue of Sextus Pompeius, found near

(1) From the Villa Albani.
(2) From the Braschi Palace, at Rome.
(3) Vil. Borg. (4) Vil. Borg. (5) Vil. Borg.
(6) Vil. Borg.
(7) This statue does not express the idea it is intended to convey.
(8) From Gabii. (9) Villa Alb.
(10) Vil Alb. (11) Vil. Borg. (12) Gabii.
(13) Vil. Borg. (14) Vil. Alb. (15) Vil. Borg.
(16) Vil. Alb. (17) Vil. Borg.
(18) The Panathenæa were festivals in honour of Minerva, the patroness of Athens.

(19) Vil. Borg.
(20) From the Museo Pio Clementino.
(21) Vatican. (22) Gabii.
(23) Inopus, a river of Delos, supposed, by the inhabitants, to be a branch of the Nile.
(24) Vatican. (25) Vil. Borg.
(26) Museo Pio Clementino.
(27) Braschi Palace. (28) Vil. Borg.
(29) Vil. Alb. (30) Gabii. (31) Vil. Borg.
(32) Vil. Borg. (33) Vil. Borg. (34) Gabii.
(35) Gabii. (36) Vil. Borg. (37) Vil. Borg.
(38) Vil. Borg.

Tusculum, and executed by Ophelion, a Greek artist!—151, one of the largest and most beautiful Candelabra of antiquity, found in Magna Græcia.

Hall of Diana. No. 154, statue of Bacchus.—162, ditto of Minerva.—164, bust of a Roman, name unknown.—165, group of three Nymphs suspending their wet garments on a column.(1)—167, statue of Thalia.(2)—168, Basso-rilievo of Hercules stealing the tripod of Delphos.—170, bust of Rome.(3)—171, statue of Venus.(4)—175, a Greek Basso-rilievo.—176, Basso-rilievo representing the Suovetaurilia, a sacrifice made by the ancient Romans, which consisted of the immolation of a sow (*sus*), a lamb (*ovis*), and a bull (*taurus*), whence the name. It was usually observed every fifth year.—178, Diana *à la Biche!!* so called because the goddess is represented at the moment when she has rescued the celebrated Hind with golden horns from Hercules, and is reprimanding him for molesting an animal sacred to her. This beautiful work, found between Genzano and Aricia, amidst the ruins of a temple consecrated to Diana, is of Parian marble, and stands upon a Pedestal ornamented with fine Bassi-rilievi; that part which represents three cities, personified by three female figures wearing crenated diadems, is particularly admired!!!—180, group called Venus victorious!(5) The Basso-rilievo which serves as a pedestal to this group is in the Etruscan style.—182, Basso-rilievo denominated the Conclamation; a ceremony which took place at the funerals of the ancient Romans, and consisted in calling the Departed loudly and repeatedly by name; and likewise endeavouring to rouse them by the noise of music, in order to ascertain whether they were really dead.—185, group of Venus and Cupid, supposed to be an imitation of the draped Venus of Praxiteles!—192, statue of Minerva! This fine piece of sculpture is supposed, by Visconti, to be a copy of the bronze Minerva of Phidias, surnamed the Beautiful.(6)—196, bust of Marcus Agrippa.(7)—197, statue of the Lycian Apollo!—199, statue of Diana.—201, bust of Demosthenes, supposed to be one of the best likenesses extant of that philosopher.(8)—207, Fountain in the form of a tripod, found among the ruins of Adrian's Villa.

(1) Vil. Borg. (2) Vil. Borg. (3) Vil. Borg. (4) Vil. Borg. (5) Vil. Borg. (6) Vil. Borg. (7) Gabii. (8) Vil. Alb. (9) Vil. Borg. (10) Vil. Borg. (11) Vil. Borg. (12) Vil. Borg. (13) Vil. Borg. (14) Vil. Borg. (15) Vil. Borg.

Hall of the Candelabrum. No. 208, a Candelabrum, which, if found in its present state, would have ranked among the largest and most beautiful ancient works of its kind; but though the materials of which it is composed are antique, they were put into their present form by Piranesi.—210, bust of Venus!(9)—212, Basso-relievo of Antiope reconciling her sons, Zethus and Amphion.(10)—213, statue of Diana.(11)—214, an Altar consecrated to Diana Lucifera, or the moon.(12)—215, bust of Isis.—216, statue of a Dog, found at Gabii!—218, statue of Pollux.(13)—220, Tripod of the Delphic Apollo, found at Ostia!—224, statue of a wild Boar, being an antique copy of the celebrated boar of Florence.(14)—229, Tripod, found at Gabii.—230, statue of Marsyas!!! This is one of the finest pieces of sculpture extant; and (like every other antique representation of Marsyas) supposed to be imitated from a picture by Zeuxis, which Pliny mentions as having graced the Temple of Concord at Rome.(15)—232, Basso-rilievo of Jupiter.(16)

Hall of the Tiber. No. 233, statue of Æsculapius!(17)—234, statue of Antinous in the character of Hercules, found near Tivoli.—238, statue of Flora.(18)—241, Chair Consecrated to Bacchus!(19)—242, statue of Ceres.(20)—244, statue of a Bacchante.(21)—245, Chair consecrated to Ceres!(22)—246, statue called the Diana of Gabii.—249, the Tiber, a colossal group found at Rome on the site of the Temple of Isis and Serapis near the *Via Lata!!!*(23) This fine group, together with that of the Nile (in the Vatican Museum), adorned two fountains which embellished the avenue of the Temple. The Tiber is represented in a recumbent posture,

(16) Vil. Borg. (17) Vil. Alb. (18) Vil. Borg. (19) Museo Pio Clementino. (20) Vil. Borg. (21) Vil. Borg. (22) Museo Pio Clementino. (23) Museo Pio Clementino.

resting his right arm on an urn, near which reposes the wolf of Mars, with her nurslings the founders of Rome: the oar in his left hand indicates that the river is navigable.—251, four statues, called Caryatides, which once adorned the Villa Albani.

Arcade which leads to the Hall of the Fighting Warrior. No. 258, statue of Antinous.—259, Basso-rilievo, representing the birth of Bacchus. (1)—260, statue of Mars.

Hall of the Fighting Warrior. No. 262, statue of a Warrior, called the Gladiator, of the Villa Borghese!!! He is represented as combating with an enemy on horseback; his left arm bears a shield, with which he is supposed to parry the strokes of his opponent, whom, with the right hand, he is about to wound with all his force. The attitude of the statue is admirably calculated for this double action; and every limb, every muscle, is thought to wear more precisely the appearance of life, than any other masterpiece of the Grecian chisel. The author of this transcendant and inimitable work was Agasias of Ephesus; whose name is engraved on the trunk which supports the figure; Visconti supposes it to represent a Warrior, not a Gladiator: Winckelmann is of the same opinion; and says, that the statue in question appears to have been executed before the period when gladiatorial shows were first exhibited in Greece. During the commencement of the seventeenth century, this statue was discovered at Antium, where the Roman emperors had a Villa; and where the Apollo of Belvedere was found about a century before. (2)—263, statue of Mercury. (3)—267, bust of Clodius Albinus. (4)—269, bust of Marcus Aurelius. (5)—270, a Sarcophagus representing the death of Meleager. (6)—272, group of two Romans in the costume of Mars and Venus. (7)—276, statue of Adrian!! (8)—279, ditto of Cupid, in the character of Hercules. (9)—281, statue of a wounded Amazon! The upper part of this figure is said to be an antique imitation of the wounded Amazon of Ctesilaus; but the sculptor by whom it was restored, in the sixteenth century, has deviated from the costume appropriate to female warriors.—282, statue of the Venus of Arles, so called because found at Arles, in Provence; and supposed to be Venus victorious, the device of Cæsar.—284, statue of an Infant Mercury. (10)—287, statue of Lucius Elius Cæsar. (11)—290, group of a Faun and a Satyr: the pedestal is supposed to have been an ornament with which the tops of ancient Wells were sometimes embellished. (12)—297, statue of Mercury: the subject of the Basso-rilievo on the Pedestal is taken from the Odyssey, and represents Ulysses in the Shades Below.

Hall of Pallas. No. 299, statue of a Female petitioning the gods. (13) The sculptor who restored the hands of this statue has converted it into an Euterpe.—301, statue of Ceres. (14)—302, ditto of the Genius of Bacchus! (15)—304, bust of Trajan. (16)—306, statue of Polymnia, upper part modern, drapery, antique, and very fine. (17)—The Muse of Memory, and the Inventress of Harmony, seems stationed to watch over a Sarcophagus, numbered 307, and called that of Homer; because the Father of heroic Poetry is here represented as conversing with Calliope, and indicating, by the two fingers he holds up, that he composed only two epic poems. Figures of all the other Muses adorn this Sarcophagus; which was discovered, at the commencement of the last century, near Rome, on the road to Ostia.—310, a colossal statue, called The Pallas of Velletri, because it was found near that town, in 1797!!! The goddess is represented as possessing the dignified beauty which accords with wisdom; and, though armed with her helmet, ægis, and lance, she seems, from the mildness of her countenance, to indicate that the arts of peace are not less dear to her than the glory of war. This statue is of the finest Greek workmanship; and the Pedestal on which it rests merits observation.—314, statue of a female Musician, supposed, by the costume, to have been

(1) Vil. Alb. (2) Vil. Borg. (3) Vil. Borg.
(4) Vil. Alb. (5) Vil. Borg. (6) Vil. Borg.
(7) Vil. Borg. (8) Gabii. (9) Gabii.
(10) Vil. Borg. (11) Gabii.
(12) The receptacles for the ashes of victims in heathen temples seem to have been usually thus adorned.
(13) Vil. Borg. (14) Vil. Borg. (15) Vil. Borg.
(16) Vil. Alb. (17) Vil. Borg.

executed in the time of Trajan, or Adrian! (1)—315, Sarcophagus, called that of Acteon.(2)—317, bust of Adrian. (3)—318, statue of Nemesis. (4)—319, ditto of an Infant Hercules. (5)—321, statue supposed to represent Hope. The Basso-rilievo, which adorns the Pedestal, displays the formation of man by Prometheus, and Minerva giving him life, under the emblem of a butterfly.—328, the cinerary Urn of Clodius; Egyptian workmanship, as appears from the hieroglyphics. (6)—331, a triangular Altar, representing three of the signs of the zodiac, namely, Virgo, the Scorpion, and Sagittarius, with the three divinities, Ceres, Mars, and Jupiter. (7)—332, a Grecian Vase, executed by an Athenian artist, called Sosibius. (8)—339, a sepulchral Urn, which contained the ashes of Fundanius Velinus. (9)—340, group representing a Peasant cutting up a Deer. (10)—341, statue of Euterpe. (11)—343, Basin, or Bath, of Porphyry. Baths were sometimes used as sepulchres, when properly shaped for the purpose. (12)

Hall of Melpomene. The floor of this apartment is ornamented with Mosaics, chiefly executed at Paris by Belloni, and representing Minerva in her car, followed by Peace and Abundance; with river Gods, etc., forming a border to the picture. No. 344, bust of Isis.—345, statue of a Female petitioning the Gods, and supposed to be the portrait of a Roman Empress. (13)—347, bust of the Nile.—348, colossal statue of Melpomene, supposed originally to have adorned Pompey's theatre, and found on its site!!! (14)—351, bust of Jupiter Serapis!—353, Altar consecrated to Diana.—354, statue of a Negro Slave. (15)

Hall of Isis. Four Columns of Spanish marble are placed in the four corners of this apartment, and serve as pedestals to four Egyptian Statues; the most remarkable of which is an Isis, with a lion's head in black basalt. No. 359, statue of Isis, found in Adrian's Villa.—361, statue of an Egyptian Priest.—363, ditto in green basalt. (16)—367, statue of an Egyptian Priestess kneeling, with the throne of the gods in her hand, found near the *Via Flaminia*, about ten leagues from Rome.—378, a large Altar, adorned with Bassi-rilievi representing the twelve principal divinities of the Greeks, and supposed to be a production of the Ægina School!—380, statue of Venus, supposed to be an antique imitation of the Venus of the Capitol. (17)

Hall of Psyche. No. 381, Altar of twelve gods, found at Gabii! This valuable piece of sculpture is adorned with busts of the twelve principal divinities of the Greeks and Romans, namely, Jupiter, Minerva, Apollo, Juno, Neptune, Vulcan, Mercury, Vesta, Ceres, Diana, Mars, and Venus; the two last of whom Love is uniting: it is likewise adorned with the twelve signs of the zodiac, and with symbols of the divinity supposed to preside over the month which each sign indicates.—383, statue of a dancing Faun. (18)—387, statue of Psyche! (19)—398, statue of Minerva, supposed to be a production of the Ægina School.—399, statue of Cupid trying his bow; probably an antique copy of the bronze Cupid of Lysippus. (20)—403, statue of a dancing Faun.

Hall of the Augur. No. 417, statue of Cupid. (21)—418, Basso-rilievo, representing the funeral of Hector. (22)—439, Basso-rilievo, representing one of the Roman Augurs consulting the entrails of an ox, and unique with respect to its subject. (23)—442, statue of Commodus, found at Gabii.

Hall of Hercules and Telephus. No. 450, a colossal group of Hercules and Telephus. (24)—458, statue of Minerva. (25)—461, recumbent statue of an Hermaphrodite: this seems to be an antique imitation of the celebrated Hermaphrodite in the Hall of the Caryatides. The mattress is antique. (26)—462, statue of Diana, formerly called the Zingarella. (27)—465, statue of Julius Cæsar, found at Gabii.—466, statue of Pertinax.

Hall of Medea. No. 470, group of the Graces; the heads are modern. (28)

(1) Vil. Borg. (2) Vil. Borg. (3) Gabii.
(4) Gabii. (5) Vil. Borg. (6) Vil. Borg.
(7) Gabii. (8) Vil. Borg. (9) Vatican.
(10) Vil Alb. (11) Vil. Borg. (12) Vil. Borg.
(13) Vil. Borg. (14) Museo Pio Clementino.
(15) Vil. Borg. (16) Ibid. (17) Ibid.
(18) Ibid. (19) Ibid. (20) Ibid.
(21) Ibid. (22) Ibid. (23) Ibid.
(24) Ibid. (25) Ibid. (26) Ibid.
(27) Ibid. (28) Ibid.

—478, Basso-rilievo, representing the vengeance of Medea. (1) — 488, group of Mercury and Vulcan. (2) — 491, a sleeping Nymph. (3) — 496, a group of Cupid and Psyche. (4) — 498, statue of a Muse. (5)

Corridor of Pan. No. 501, statue of a Priestess of Isis, found at Athens. — 504, statue of a young Faun. (6) — 506, statue of Pan. (7) — 514, bust of an Egyptian Priest.—517, hermes of the Indian Bacchus, found at Rome.—522, statue of Minerva.

Hall of the Caryatides, so called because one end of this immense apartment exhibits four Caryatides, (8) the work of Jean Goujon. No. 523, a triangular Altar, adorned with Bassi-rilievi representing three Lacedæmonian Virgins. (9) — 526, hermes of Socrates. — 527, the celebrated Hermaphrodite of the Villa-Borghese, supposed to be the finest imitation extant of the bronze Hermaphrodite of Polycletus!!! This statue was discovered at the commencement of the seventeenth century, near Dioclesian's Baths. The mattress on which the figure rests was done by Bernini, who likewise restored the left foot. —528, hermes of Homer, from the Museum of the Capitol.—530, hermes of Diogenes.—533, statue of a Lion, in green basalt! (10) —559, statue of Hercules; upper part fine. (11)—560, hermes called Hercules; but supposed by Winckelmann to represent Xenophon.—592, hermes of Thucydides.—593, statue of Sabina, the consort of Adrian! (12)—595, statue of an African Fisherman, heretofore denominated the death of Seneca! (13)—596, a column of red porphyry, surmounted by a fragment of a statue of Minerva, apparently of the Ægina School.—597, Choiseul Marble, discovered, at Athens, in the year 1789. —622, statue of Livia.—623, hermes of Zeno. (14)—655, hermes of Pittacus.—657, ditto of Epicurus. (15)—681, statue of Venus rising from the bath. (16) — 682, bust of Tiberius, found at Gabii.— 684, statue of Alexander the Great! (17) —The Basso-rilievo fixed in the wall, above this statue, represents Achilles arming himself for battle; and was taken from the Villa-Borghese.—694, group of a Child strangling a Goose; supposed to be an antique copy of a work in bronze which Pliny mentions as having been executed by Boëthus, a Carthaginian sculptor! This group was found near Rome, on the spot now called Roma-Vecchia.—698, statue of Venus rising from the bath: supposed to be an antique copy of a celebrated Venus, by Polycharmus, which adorned Rome in the days of Pliny!—699, bust of Marcus Aurelius. (18)—703, torso of Jupiter, supposed to be an antique imitation, in marble, of the famous Jupiter Olympius of Phidias!—704, statue of a Discobolus, found in the *Via Appia*.—705, 706, and 708, Vases found at Marathon.—709, group of Silenus with the infant Bacchus!!!! This masterpiece of art was discovered, during the sixteenth century, in the gardens of Sallust.— 710, statue of Jason, improperly called Cincinnatus!! This *chef-d'œuvre* was found at the Villa-Negroni, and is thought to be in the style of Agasias the Ephesian.—711, Vase of the Villa-Borghese!! The Bassi-rilievi on this beautiful Vase, which was found in the gardens of Sallust, represent a Bacchanalian ceremony.—712, statue of a Roman in the character of Mercury, and improperly called Germanicus!! This *chef-d'œuvre*, which appears to be the work of the younger Cleomenes, does not, in point of features, resemble any of the statues, nor any of the medals, of Germanicus: it was found in the Villa-Negroni.

Five additional rooms, ornamented with splendid Columns, Busts, and Mosaic Pavements, called *Galerie de la Renaissance des Arts du quinzième et seizième siècles*, were opened, in 1824 (then they were named *Galerie d'Angoulême*), to receive the Works of Modern Sculptors; and a New Apartment (called at the time *Musée Charles X.*,

(1) Vil. Borg. (2) Ibid. (3) Ibid.
(4) Ibid. (5) Ibid. (6) Ibid.
(7) Ibid

(8) Caryatides are statues of females, used instead of columns. The male inhabitants of Caria were put to the sword; the females carried into slavery; and to commemorate this event, the conquerors erected public edifices, ornamenting them with the figures of the captive females, instead of columns.

(9) Vil. Borg. (10) Albani collection.
(11) Vil. Borg. (12) Gabii. (13) Vil. Borg.
(14) Vil. Borg. (15) Vil. Borg. (16) Vatican.
(17) Vil. Alb. (18) Gabii.

but at present, *Musée Egyptien*, containing a valuable collection of Egyptian Antiquities, etc., was added, in 1830, to the Royal Museum; as likewise another Apartment, called, when it was opened, *Musée Dauphin*, but since with more propriety denominated *Musée de la Marine*, its contents being models and sections of vessels, plans in relief of ports and naval arsenals, models of rope-houses, anchor-houses, etc., together with the objects discovered by Captains Dillon and d'Urville, on the spot where the unfortunate La Peyrouse and his companions perished.

The staircase leading to the Apartments which contain the paintings was built according to the designs of Fontaine; the paintings on the ceilings of the grand staircase and the entrance saloon are by M. Abel de Pujol and M. Meynier. An ante-chamber, denominated *La Salle ronde*, separates the Great Picture-Gallery from the Gallery of Apollo, called *Musée des Dessins*. The Great Gallery (above thirteen hundred feet in length) is adorned with more than twelve hundred pictures, and divided into nine parts: the first three containing the Works of the French School; the next three being appropriated to the Works of the German, Flemish, and Dutch Schools; and the last three to the Italian and Spanish Schools.

Some of the most admired Pictures are:—

French School. (1) BOURBON. No, 9, the Descent from the Cross.—BRUN (LE). 87, the Nativity.—90, Jesus served in the Desert by Angels!—98, the Magdalene, renouncing the vanities of life; supposed to represent Madame de la Valliere!—94, the Dream of Anne of Austria.—96, Pentecost!—97, the Lapidation of St. Stephen!—99, the Passage of the Granicus!—100, the Battle of Arbela!—101, the Tent of Darius!—102, the Defeat of Porus!—103, the Entry of Alexander into Babylon!—104, the Death of Cato.—COCHERBAU. 27, a Painter's Studio.—COUSIN. 30, the Last Judgment!—COYPEL (NOEL). 31, Solon banishing himself from Athens.—32, Ptolemy Philadelphus ransoming a hundred and twenty thousand Jews.—33, Trajan administering Justice.—34, Alexander Severus distributing corn in time of famine.—COYPEL (ANTOINE). 35, Joas acknowledged King of Israel.—DROLLING (a self-taught painter). 52, a Kitchen.—GELÉE (CLAUDE LORRAINE). 162, David anointed King!—163, the Disembarkation of Cleopatra, to present herself before Antony!—164, and the ten following Landscapes, by the same great master.—JOUVENET. 70, the miraculous Draught of Fishes!—71, the Resurrection of Lazarus!—74, the Descent from the Cross!—MIGNARD. 181. *La Vierge à la Grappe!*—184, St. Cecilia.—POUSSIN (NICOLAS). 220, the Deluge!!—197, the Preservation of the Infant Moses!—198, the same subject!—202, the Philistines visited by the Plague.—203, the Judgment of Solomon!—205, the Holy Family, Elizabeth and St. John!—212, St. John baptising the Jews!—207, the Blind Men of Jericho!—211, the Death of Sapphira!—214, the Assumption of the blessed Virgin!—216, St. François Xavier recalling a young Female to life!—223, Echo and Narcissus!—225, the Death of Eurydice.—226, Shepherds of Arcadia.—232, Time rescuing Truth from Envy and Calumny, and bearing her to the Regions of Eternity!—231, Diogenes throwing away his Drinking-cup!—LE SUEUR. 122, St. Paul preaching at Ephesus!!—118, Simon the Cyrenean, coming to the aid of Christ; who is represented as sinking under the weight of his Cross, while St. Veronica offers him a handkerchief which receives the impression of his countenance!—119, the Descent from the Cross!—125, and twenty-one following numbers, the Life of St. Bruno.—VERNET. 282, Antibes.—283, and 284, Toulon.—285, Old Port of Toulon.—281, Gulf of Bandol.—279, and 280, Marseilles.—288, Cette.—289, and 290, Bayonne.—286, and 287, Bordeaux.—291, La Rochelle.—292, Rochefort.—293, Dieppe.—299, a Sea-port at sunrise!—294, a Sea-port at sunset!—296, a Sea-view by moonlight!—297, a Tempest.—303, a Moonlight scene.—295, a Tempest.

Flemish, German, and Dutch Schools. BERGHEM. 331, View on the Coast of

(1) The numbers prefixed to the paintings, as well as the statues, are extracted from the last published Catalogue of the Louvre (1835).

Nice.—BOTH. 350, View at sunset in Italy!—BREUGHEL. 364, the Garden of Eden.—BRILL (PAUL). 370, A Landscape, the figures in which are by Annibale Caracci.—371, and the five following numbers, are by Paul Brill.—CHAMPAGNE (PHILIPPE DE). 384, *Les Religieuses!*—378, the Repast at the House of Simon the Pharisee.—379, the Last Supper.—386, a Landscape.—385, ditto.—CUYP. 403, a Landscape, with Cattle!—404, a Gentleman mounting his horse.—405, the same Gentleman returning from his ride.—DOW (GERARD). 414, the Dropsical Woman!!—DUC (JEAN LE). 547, Interior of a Guard-room.—VANDYCK (ANTHONY). 433, Portrait of Charles I. of England.—428, Sketch of the Saviour dead, in the arms of the blessed Virgin, and Angels weeping!—425, the Infant Jesus receiving homage from a Saint and a King!—426, *Ex voto*, the blessed Virgin and Infant Jesus receiving homage.—VANDYCK (PHILIP). 447, Abraham banishing Hagar and her Son.—FLINCK. 459, an Angel announcing the birth of the Messiah to the Shepherds.—GLAUBER. 466, a Landscape, with figures by Gerard de Lairesse!—HOLBEIN (HANS). 485, portrait of Sir Thomas More.—488, portrait of Erasmus.—486, portrait of an Archbishop of Canterbury.—487, portrait of Nicholas Kratzer, astronomer to Henry VIII. of England.—484, the Descent from the Cross, with two other pictures in the same frame.—HOOCH (PETER DE). 500, the Interior of a Dutch Dwelling!—VAN HUYSUM. 505, and all the intermediate numbers to 514, inclusive.—JARDIN. 529, the Crucifixion!—LUCAS DE LEYDEN. 556, the Descent from the Cross.—MATSYS (QUINTYN). 586, a Jeweller weighing gold, and his Wife examining a book illuminated with miniatures.—NEFF (PETER). 611, Interior of the Cathedral at Antwerp.—612, Interior of a Church.—613, an Angel delivering St. Peter from prison.—614, Interior of a Church.—615, the same subject.—NEER (VANDER). 616, a Landscape, in which the cows are attributed to Cuyp.—OOST (VAN THE ELDER). 622, St. Carlo Borromeo administering the Sacrament to persons infected with the Plague at Milan.—OSTADE (ADRIAN VAN). 624, Family of the Painter.—OSTADE (ISAAC VAN). 633, Travellers stopping at an Inn.—POELENBURG. 638, a Angel announcing the Messiah's birth t the Shepherds.—PORBUS THE YOUNGER —650, portrait of Guillaume du Vair.—PAUL POTTER. 651, two Horses faster ed to a Water-trough; and a Man brin ing them water!—652, Cattle in meadow!—PYNAKER. 653, a Lanc scape, with Cattle.—REMBRANDT. 66 and the three following numbers portraits of the Painter.—670, Head c a man with a fur-cap.—671, Head of a old person with a long beard.—656, To bit and his family, prostrate before th Angel of the Lord!—657, the good Sa maritan.—658, the Saviour at Emmaus —659, the same subject.—660, St. Mat thew writing, and an Angel dictating t him.—664, Venus and Cupid!—661, Philosopher in meditation.—663, th Interior of a Tradesman's Dwelling.—ROSA DI TIVOLI. 674, a Wolf devourin a Sheep.—RUBENS. 677, Lot and h Daughters leaving Sodom.—678, Eli succoured by an Angel in the Desert.—679, the Adoration of the Magi.—68 the Flight into Egypt.—680, the bless Virgin and our Saviour surrounded wi groups of Children: known by the nan of *La Vierge aux Anges*. Twenty-fo pictures (the first number being 69 taken from the Luxembourg Palace, a representing the Life of Maria de' Medi —716, portrait of Richardot.—687, presentation of a Village Fête!—RU DAEL. 720, a Landscape, the figures a cattle by Berghem!—721, a Landsca the figures by Philip Wouvermans 722, a Tempest!—SANTWOORT. 7 the Saviour at Emmaus!—SCHALK 726, the Holy Family!—SNEYDERS. 7 Animals entering the Ark.—743 Kitchen.—STEENWICK. 749, the In of a Church.—750, the Inside of a F with figures by Poelenburg, repres ing Christ with Martha and Mary.—NIERS (DAVID THE YOUNGER). the Temptation of St. Anthony.— Head of an old man.—VANDERVI (ADRIAN). 780, Cattle on the ban a river at sunrise.—WEENIX THE YO EN. 796, a Hare, and other Gan 797, a Peacock, Game, and a Do WERF (ADRIAN VANDER). 799. raoh's Daughter discovering Mos 801, an Angel announcing the Mes Birth to the Shepherds!—802, the dalene in the Desert!—804, Ny

dancing, and a Faun playing the flute!—WOUVERMANS (PHILIP). 812, an Attack of Polish Cavalry.

Schools of Italy. ALBANO. 825, the Salutation.—830, the Infant Jesus embracing St. John.—833, Venus impatient to try the effect of her beauty on the heart of Adonis.—834, Vulcan reposing at the feet of Venus, while the Loves forge arms for the latter.—835, the Loves, while sleeping after their labours, disarmed by Diana's Nymphs.—836, the Loves, after having recovered their losses, and become triumphant, conducting Adonis to the feet of Venus.—ANDREA DEL SARTO. 855, the blessed Virgin and our Saviour listening to St. John, who is presented to them by Elizabeth.—856, Charity.—BATONI (CAV. POMPEO). 875, the blessed Virgin in contemplation.—BONIFAZZIO. 885, the Resurrection of Lazarus.—BORDONE (PARIS). 890, portrait of a young Man, holding a letter in one hand, and resting the other on a table.—CANALETTO. 889, View of the Basilica and Piazza di S. Marco, at Venice.—900, View of the Palazzo Ex-Ducale, at Venice.—901, View of the Church of the Madonna della Salute, at Venice.—CARAVAGGIO (MICHEL-ANGELO AMERGHI). 902, the blessed Virgin dead, and the Apostles weeping.—903, a young Woman telling a Youth his fortune.—CARACCI (ANNIBALE). 913, the Nativity.—916, the blessed Virgin imposing silence on St. John, to prevent his disturbing our Saviour when asleep!—921, the Ascension.—924, the martyrdom of St. Stephen!—925, the same subject.—CARACCI (LODOVICO). 938, the blessed Virgin and Infant Jesus!—CAVEDONE. 945, Santa Cecilia—CORREGGIO. 953, Christ presenting the ring, for his mystic marriage, to St. Catherine of Alexandria!—954, Christ crowned with thorns.—955, Antiope asleep, Love sleeping by her side on a lion's skin, and Jupiter standing near, transformed into a Satyr!!—DANIELLO DA VOLTERRA. 961, David vanquishing Goliath, a double picture on the same subject. (1)—DOLCI (AGNESE). 962, Christ consecrating the bread.—DOMENICHINO. 964, David playing the harp.—966, a Landscape, representing the Flight into Egypt, and attributed by some persons to Annibale Caracci.—969, St. Cecilia!!—970, Æneas escaping with his Father from the flames of Troy!—ESPAGNOLETTO. 997, the Adoration of the Shepherds!—FETI (DOMENICO). 1004, Melancholy!—GAROFOLO (BENVENUTO). 1012, a mystic subject.—GASPARO DUGHET, called GASPARO POUSSIN. 1016, 1017, and 1018, Landscapes.—GIORDANO (LUCA). 1025, the Messiah accepting the instruments of the Passion!—GUERCINO. 1037, the blessed Virgin and St. Peter deploring the death of the Messiah.—1045, Circe.—GUIDO. 1049, the Salutation.—1052, the Infant Saviour sleeping on his Mother's knees.—1055, Christ and the Samaritan.—1056, Christ giving the Keys of Heaven to St. Peter.—1058, Christ crowned with thorns. 1057, Christ in the Garden of Olives.—1059, the Magdalene.—1060, the same subject.—1063, St. Francis kneeling before a crucifix.—1064, an Allegory, representing the union of Design and Colouring.—1065, Hercules slaying the Lernæan Hydra.—1066, Hercules wrestling with Achelous.—1067, Hercules slaying Nessus.—1068, Death of Hercules.—1069, the Flight of Paris with Helen.—GIULIO ROMANO. 1073, the Adoration of the Shepherds.—1074, the Circumcision!—LANFRANCO. 1081, St. Peter and St. Paul led to martyrdom.—LEONARDO DA VINCI (the Founder of the Milan School). 1092, portrait of Monna Lisa, a celebrated Florentine beauty. (2) 1084, St. John the Baptist!—1085, St. Anne, the blessed Virgin, and Infant Jesus.—1086, the Infant Jesus blessing St. John.—1087, the Archangel Michael, presenting to the Infant Jesus the balance destined to weigh the actions of mankind.—1088, Christ receiving a Cross of Rushes from St. John.—SCHOOL OF LEONARDO DA VINCI. 1093, the Messiah sleeping.—LOVINI (BERNARDO), commonly called LUINI. 1098, the Holy Family.—MARATTA (CARLO). 1108, the blessed Virgin showing the Messiah to

(1) It is said that Monsignor Giovanni della Casa, a Florentine prelate, employed Daniello da Volterra to model a group in plaster of David vanquishing Goliath; and then desired him to represent, in painting, the two sides of the model; which seems to have been done in this double picture.

(2) Francis I. of France gave for this picture 4,000 gold crowns; a sum exceeding 45,000 francs.

Angels and Shepherds.—1111, the Marriage of St. Catherine.—MURILLO. 1125, the Infant Jesus playing with a chaplet!! —1126, God the Father and the Holy Ghost contemplating the Messiah while he receives a cross of rushes from St. John!—1127, the Messiah, on the Mount of Olives, presented by an angel with the chalice and the cross!—1128, St. Peter imploring pardon of the Messiah.—1130, a young Beggar seated!! —PALMA VECCHIO. 1139, portrait supposed to be that of the Chevalier Bayard. —1136, the blessed Virgin and Infant Jesus receiving adoration from Elizabeth, St. John, etc.!—PAOLO VERONESE. 1154, the Messiah sinking under the weight of his Cross. — PIETRO DA CORTONA. 1171, the blessed Virgin with the Infant Jesus and St. Martina.—1172, the same subject.—1173, Faustulus presenting Romulus and Remus to his wife, Laurentia.—RAFFAELO SANZIO D'URBINO, the Founder of the Roman School. 1193, portraits of Raphael and his Fencing-master; or, according to some opinions, portraits of Raphael and Pontormo, by the latter.—1194, portrait of Jane of Arragon, Vice-Queen of Sicily: the head was painted by Raphael, and the other part of the picture by Giulio Romano!—1195, Portrait of Balthasar Castiglione, the Friend of Raphael!—1196, portrait of a Youth with his head resting on his hand.—1187, the Archangel Michael vanquishing Satan.—1190, St. George combating an enormous Dragon.—1185, the Holy Family, called *La belle Jardinière*.—1184, the Holy Family, painted for Francis I. of France, only two years before the death of Raphael; and supposed to be the sole picture to which he put his name!!—1186, the Infant Jesus sleeping.—1188, the Infant Jesus caressing St. John.—SALVATOR ROSA. 1214, a Sportsman shooting a bird, and soldiers reposing on a rock.—1215, a Sea-view.—SASSO FERRATO. 1217, Christ sleeping on the lap of the blessed Virgin, with Cherubim in the angles of the picture!—1218, the Apotheosis of the blessed Virgin.—SCHIAVONE. 1220, Head of St. John Baptist.—SCHIDONE. 1221, the Holy Family.—SEBASTIANO DEL PIOMBO. 1224, the blessed Virgin visiting Elizabeth.—LEONELLO SPADA. 1231, the Prodigal Son.—1233, a Concert.—TINTORETTO. 1241, portrait of the Painter.—1238, Christ dead, supported by weeping Angels.—TIZIANO (VECELLIO), one of the Founders of the Lombard School. 1259, portraits of the Painter and his Mistress. —1256, portrait of Francis I. of France! —1265, portrait of Cardinal Hippolito de' Medici.—1258, portrait of Alphonso d'Avalos.—1260, portrait of a Man dressed in black, with a beard and whiskers!—1261, portrait of a young Man in black, with a glove on his left hand.—1264, portrait of a Man with a glove in his right hand.—1251, the Soldiers insulting the Messiah at the door of his prison!!—1252, the Messiah borne to the Tomb.—1249, the Pilgrims of Emmaus. (1)—1244, the blessed Virgin, the Infant Jesus, and Saints!—1245, Angels worshipping the Messiah. —1246, the blessed Virgin holding a Rabbit, for which the Infant Jesus seems to ask.—1247, St. Agnes presenting her Palm of Martyrdom to the Messiah!—VANNI (FRANCESCO). 1273, the Martyrdom of St. Irene!—VELASQUEZ. 1277, portrait of an Infanta of Spain. (2)

Admission may usually be obtained to the *Musée Royal* every morning, Monday excepted, from ten till four, by Foreigners, provided they show their passports; and admission is given to the public in general every Sunday, from ten till four. (3)

Musée du Luxembourg. The Luxembourg Palace, now denominated *La Chambre des Pairs*, is adorned with Statues by modern artists; ceilings painted by Lesueur; comprising the most celebrated works of modern French Painters. This Gallery, and several other Apartments in the Palace, are open every day, Mondays excepted, (4) from ten till four, to Strangers who pro-

(1) According to tradition, the Pilgrim on the right of our Saviour represents the Emperor Charles V.; the Pilgrim on the left Cardinal Ximenes; and the Page, Philip II. of Spain.

(2) A considerable number of the pictures in this Museum have been engraved; and proof impressions are sold, for the benefit of the Establishment, at the *Calcographie du Musée Royal*.

(3) Foreigners are admitted on week-days at a door to the right of the principal entrance.

(4) Admittance may be obtained on Mon-

duce their passports; but to the Public, on Sundays only.

Ecole Royale des Beaux-Arts, ci-devant Musée des Monumens Français, Rue des Petits Augustins. M. Lenoir, to whom Paris was indebted for this Museum, arranged in chronological order all the sepulchral monuments he was able to rescue from the sacrilegious grasp of the infatuated leaders of the great French Revolution: thus exhibiting a series of memorials of the most distinguished characters to whom France has given birth from the days of Clovis to the present era; and, at the same time, forming a history of the commencement and progress of Sculpture, and the Art of Painting upon Glass, among his countrymen. But, on the re-establishment of the House of Bourbon, the tombs contained in this repository were replaced in the churches whence they were taken; the remaining part of the Museum dispersed; and the apartments appropriated to the *Ecole Royale des Beaux-Arts;* which is divided into two sections, one of Sculpture and Painting, and the other of Architecture. Its schools are open to the public every afternoon, from five o'clock till seven, festivals and vacation time excepted: its most deserving students are rewarded with medals; and the *Académie Royale des Beaux-Arts* presents them annually with a prize, the gainer of which has the advantage of being sent to study at the French Academy in Rome three years; and, during that period, he is maintained by the French Government. This building is being put into thorough repair, and considerably augmented.

Palace of the Tuileries—was erected by Catherine of Medicis in 1564, on a spot previously occupied by tile-kilns (*Tuileries*). It was successively augmented under Henry IV. and Louis XIV. The front is 336 yards long by 36 broad. Louis Philip has lately made some very considerable alterations in the centre part of the Palace. The interior decorations and furniture are very splendid. The palace is only to be seen when the Royal family are absent from Paris. Tickets are to be had by writing to *Monsieur le Gouverneur Militaire du Château des Tuileries.* In the garden, which covers about 67 acres, there are some very fine statues. It is in winter the pedestrian Hyde-park of London.

Palace of the Palais Royal—was built in 1636 by Cardinal Richelieu. It is highly worth a visit, as it contains a superb collection of Paintings by modern artists, and is very superbly fitted up and furnished. It is at present unoccupied, the whole of the Royal family residing at the Tuileries. It is to be seen on Sundays only. Tickets are to be had by writing to *Monsieur l'Intendant de la Liste Civile,* No. 9, Place Vendôme. The garden of the Palais Royal, which is 700 feet by 400, forms a very pleasant walk in summer, and the bright gas lamps flashing from under the arcades, added to those in the brilliant shop windows, present an unrivalled lightness, airiness, and elegance. The Palais Royal has long been notorious for its gaming-houses.

Bibliothèque du Roi, Rue de Richelieu. This Library, perhaps the finest existing, contains above seven hundred and fifty thousand printed Volumes; near one hundred thousand Manuscripts; between five and six thousand Portfolios of Engravings; a Cabinet of Antiquities enriched with peculiarly rare and precious Medals and Coins, amounting to eighty thousand; and a magnificent collection of Camei and Intagli by the most celebrated ancient Greek artists. Here is a Psalter printed at Metz, in 1457, and said to be the most ancient specimen of typography bearing a date; the Mazarine Bible, supposed to have been printed in 1456 with cut-metal types; Manuscripts of Josephus, Galileo, Leonardo da Vinci, Fenelon, Louis XIV., etc.; Prayer-books of the fifth and sixth centuries; a statement of receipts and disbursements under Philippe le Bel in the fourteenth century (written on waxen tablets); and several Oriental Manuscripts of high antiquity. The large Gallery, belonging to the apartments appropriated to the manuscripts, is ornamented with a Ceiling painted by Romanelli. The *Cabinet des Estampes* occupies several rooms of the *Entre-*

days, on application, by letter, to *M. le Questeur de la Chambre des Pairs, au Luxembourg.*

sol: and Travellers desirous of seeing the most interesting prints in this immense collection should ask, in the Schools of Italy, for the works of Michael Angelo, Raphael, Titian, Correggio, the Caracci family, and Guido—in those of Germany, Albert Durer, and Holbein—in those of the Netherlands, Lucas Van Leyden, Rembrandt, Rubens, and Vandyck—and in those of France, Poussin, Lebrun, Lesueur, and Rigaud.(1) This Library is open to Students and authors every day, Sundays, festivals, and Vacation times excepted, from ten till four. Travellers are admitted on Tuesdays and Fridays, from ten till two; Literary Persons, with permission of the Minister of Public Instruction, are allowed to borrow books from the Library.

Bibliothèque Mazarine, Palais des Beaux-Arts, Quai Conti. This Library contains about one hundred thousand Volumes. It possesses a fine terrestrial Globe. Open every day, from ten till three, Sundays, Festivals, and Vacation times excepted. The Library of the *Institut* in the same building contains about eighty thousand Volumes, but is only for the use of the members of the Institute, who, however, can each admit a friend.

Bibliothèque de Ste. Geneviève, Place Ste. Geneviève, Bâtimens du Collége Henri IV. This Library contains two hundred thousand printed Volumes, and above two thousand Manuscripts, is particularly well arranged, and adorned with Busts of distinguished Characters. Here likewise is a plan of Rome, executed by Grimini, in 1776; a Portrait of Mary, Queen of Scots: and, on the wall of the Staircase, a very large and valuable Drawing of the Moon. It is open every day, from ten to three, Sundays, Festivals, and Vacation times excepted.

Bibliothèque de Monsieur, Rue de Sully, Quai des Célestins. This Library contains one hundred and ninety thousand printed Volumes, and six thousand Manuscripts, is particularly rich in History, and Italian Poetry, and also contains some beautiful Missals: it is open every day, Sundays, Festivals, and Vacation times excepted, from ten till three.

Bibliothèque de la Ville, Place du Sanhédrin, derrière l'Hôtel-de-Ville. This Library contains fifty five thousand Volumes; and possesses valuable Botanical and Historical works. It is open every day from ten till four, Sundays, Festivals, and Vacation times excepted.

Bibliothèque du Musée d'Histoire Naturelle, Rue du Jardin des Plantes. This Library, well stored with Manuscripts, Drawings, Paintings upon vellum, and Printed Works relative to Natural History, may be visited by Travellers who show their passports, on Tuesdays, Thursdays, and Saturdays, from 11 to 3; (2) and to the Public on Mondays, Wednesdays, and Saturdays, from 3 till 6 in summer, and from 3 till dark in winter.

Musée d'Histoire Naturelle, et Jardin des Plantes, Quai Saint-Bernard et Rue du Jardin des Plantes. The Botanic Garden, belonging to this Museum, contains a large collection of Plants from various countries; together with Buildings which serve as Dens for Wild Beasts; and a Menagerie so constructed that Tame Animals, not natives of France, and Birds of all kinds and countries, are provided with habitations analogous to their modes of life: and in the midst of this appropriate spot the French Naturalists have erected a modest Monument to Linnæus. The Amphitheatre of Anatomy stands in the Garden; as does the Museum of Natural History; *the first floor* of which is devoted to Geology, Mineralogy, and the finest collection in Europe of Reptiles and Fishes. *The second floor* contains an equally magnificent assemblage of Quadrupeds and Birds (the latter preserved to admiration), together with Insects, Shells, etc., etc. (3)

The Botanic Garden is always open to

(1) The Portfolio of Gaignières, containing a collection of the Costumes of the French nation from the days of Clovis to the present period, may be found among the prints.

(2) The Library of *La Faculté de Médecine, Rue de l'École de Médecine,* rich in medical works, is open to students daily, from ten till three; as is the Cabinet of Anatomy, under the same roof. *The Library of l'Ecole Polytechnique,* that of *l'Ecole des Mines,* and that of *la Cour de Cassation,* are accessible to Travellers who apply for leave to visit them.

(3) The Cabinet of Comparative Anatomy

the Public; the newly-erected hot-houses, in iron, are very handsome. The Museum of Natural History is open to Travellers on Mondays, Thursdays, and Saturdays, from 11 till 3, on producing their passports; and to the Public on Tuesdays and Fridays, from 3 till 6 in summer, and from 3 till dark in winter. The Gates of the Menagerie are open every day, from eleven till six, during Summer; and from eleven till three, during Winter.

The fine iron Bridge of Austerlitz, now called *Pont du Jardin des Plantes*, is a great ornament to the Botanic Garden.

Académie Royale de Musique, or *l'Opéra, Rue Lepelletier*. This Theatre, which is spacious and sonorous, presents the most brilliant *spectacle* in Europe, with respect to scenes, machinery, dresses, accuracy of costume, and excellence relative to the composition and execution of the ballets represented. It is open on Mondays, Wednesdays, and Fridays; and occasionally on Sundays.

Théâtre Français, Rue de Richelieu. This Theatre is dedicated to the representation of the most admired works of the dramatic writers of France.

Théâtre de l'Opéra-Comique, Place de la Bourse. This Theatre, at which light operas are performed, is well calculated for music.

Théâtre de l'Odéon, près le Luxembourg. This Theatre, when open, exhibits French comedies and tragedies; and seems therefore to be improperly called an Odeon.

Théâtre du Vaudeville, Rue de Chartres-Saint-Honoré. This Theatre exhibits *vaudevilles*, being humorous or satirical productions, interspersed with songs.

Théâtre des Variétés, Boulevard Montmartre. Farces are acted here.(1)

Manufacture Royale des Glaces, 311, *Rue Saint-Denis*. This Manufacture merits notice: it employs upwards of seven hundred workmen, who have attained such perfection in their art as to make mirrors of the finest plate glass, 120 inches in height by 80 in breadth.

Manufacture Royale des Tapisseries de la Couronne, aux Gobelins, Rue Mouffetard. This Manufacture is particularly well worth notice. The work-rooms are four in number, and contain pieces of tapestry in different states of forwardness. In the work called the *basse-lice*, (2) the loom is placed horizontally, like that of the weaver: in the *haute-lice* the warp is vertical, and the workman has his frame before him; but, being placed behind the canvas on which he is working, his back is turned towards his model; though occasionally he refers to it, in order to compare the colour of his yarn with that part of the picture he is copying. These workmen express with perfect truth not only the design of the most celebrated pictures, but also the brightness of their colours, and the regular gradation of their shades; so that the Gobelin Tapestry (so called from a famous dyer of wool, Jean Gobelin) has the effect of the most exquisite painting: but it sometimes requires six years of labour to finish one piece of this Tapestry; and eighteen thousand francs to pay the cost. The *Manufacture des Gobelins* is supported at the expense of the French Government; and to this Establishment is annexed the celebrated Royal Carpet-Manufactory, founded by Maria de' Medici en 1604. It is to be viewed from 1 till 3, on Wednesdays and Saturdays, on showing one's Passport.

Colonne de la Place Vendôme. This stately Doric Column, one hundred and thirty-five French feet in height, pedestal inclusive, and twelve feet in diameter, (3) is made of cannon taken from the enemies of France, in battles fought by Napoleon and his generals: it represents those battles in bronze Bassi-rilievi; and on its summit stands a colossal Statue of the Emperor. A winding staircase, of one hundred and seventy-six steps, leads to the top of this Triumphal Pillar; which is said to preserve the proportions of Trajan's Column, on a scale larger by a twelfth. The hours of admission are from 10 till 5.

Arc de Triomphe de l'Etoile. On the

belonging to this Museum is reputed to be the richest existing.

(1) Paris contains several other Theatres; all pay a tenth of their receipts to the poor.

(2) The *basse-lice* has been lately abandoned.

(3) One French foot is twelve English inches and four fifths.

15th of August 1806, the City of Paris began to erect this fine Arch, in order to perpetuate the fame obtained by the French armies during the former year. This fine building, which is now (1836) just completed, has been thirty years in progress, owing to the various political changes that have taken place in France.

Porte St. Denis. The conquest of Louis XIV., in 1672, prompted the City of Paris to erect this magnificent Triumphal Arch, to perpetuate his fame. The Bassi-rilievi represent Military Trophies remarkably well executed; personifications of Holland and the Rhine; the Passage of the Rhine; and The Capture of Maestricht.

Porte St. Martin. The continued success of Louis XIV. induced the City of Paris to erect, in 1673, another monument to perpetuate his fame. This Arch, though less adorned than that of St. Denis, is, in point of architecture, equally harmonious and dignified. The Bassi-rilievi represent the Capture of Besançon; the Triple Alliance; the Capture of Limbourg; and the Defeat of the Germans, figured by the God of War repulsing an Eagle. Distinguished artists were employed to execute these Gates.

Chambre des Députés. Opposite to the Bridge of Louis XVI., rises a magnificent Portico, near a hundred feet in breadth, and adorned with twelve Corinthian Columns, surmounted by a Pediment. A superb Flight of Steps leads to the entrance of the Edifice; and fronting the Bridge are statues of Sully, Colbert, l'Hôpital, and d'Aguesseau.

Cathédrale de Notre-Dame. This building, supposed to have been commenced about the year 1010, is surmounted by Twin-Towers of a majestic height; and contains good paintings by Philippe de Champagne, Jouvenet, etc., together with a Descent from the Cross (in sculpture) by the elder Goustou: and behind the Sanctuary, in a newly-built Chapel, is an admired Statue, by Antonio Raggi, executed at Rome.

Panthéon. This elegant Building was erected by command of Louis XV., after the designs of Soufflot: its form is a Greek cross, three hundred and forty Paris feet in length, peristyle inclusive; and two hundred and fifty feet wide. In the centre rises a Dome nearly sixty-three feet in diameter, supported within, and adorned without, by Columns which produce a pleasing effect. The exterior height of the Dome is two hundred and eighty-two feet; and the interior height of the Nave one hundred and seventy feet. The Peristyle consists of twenty-two fluted Corinthian Columns fifty-eight feet high, Bases and Capitals inclusive, and five feet and a half in diameter, supporting a pediment one hundred and twenty feet long. Under this building is a vast Receptacle for the Relics of the Great. (1)

Hôtel Royal des Invalides. This immense Edifice was erected by command of Louis XIV. as a retreat for old and deserving soldiers of the French army; and displays a magnificence most honourable to its founder. It accommodates seven thousand persons; and is governed by an officer of high rank, who has a staff under his command. Skilful physicians and surgeons are attached to the institution; and the *Sœurs de la Charité* nurse the sick with the tenderest care: all the Pensioners are provided with abundant and wholesome nourishment, and likewise with pay proportioned to their rank in the army. The *Cour Royale* of this edifice, and the Dome of the new Church, are deemed masterpieces of architecture; especially the latter, which was erected according to the designs of Jules Hardouin Mansart; and (measuring from the pavement to the cross on the summit of the lantern) is reputed to be three hundred Paris feet in height. (2) The lead which covers it was originally gilt, by order of Louis XIV., and re-gilt by command of Napoleon. This stately Edifice is united to the old Church by means of two Circular Sacristies, and the Arch in which the High Altar stands. The Pavement consists of inlaid marbles, which represent Lilies, the Cordon of the Order of the St. Esprit, etc. Under the Dome are six Chapels; the first of which, to the right (on entering by the

(1) The Church of St. Eustache is bold and light, in point of architecture; and the Churches of St. Roch and St. Sulpice, built about the middle of the 13th century, are handsome.

(2) The interior height of the Dome is reputed to be one hundred and ninety feet, and its diameter sixty.

great-door), is dedicated to St. Augustin, and embellished with Paintings by Louis Boulogne. The next contains a Monument erected to the memory of Marshal Vauban, a hundred years after his decease. The Chapel of St. Ambrose was painted by Bon Boullogne. The Chapel of St. Gregory is said to have been originally painted by Le Brun, and retouched by Doyen. The Chapel of St. Theresa contains the Monument of Turenne, who is represented dying in the arms of Victory: at his feet is an affrighted Eagle, the symbol of the Empire over which he gained repeated conquests; and in front of the Monument is a Basso-rilievo (representing the Battle of Turckheim), beneath which are Wisdom and Valour bewailing the death of the Hero. The last Chapel is dedicated to St. Jerome; and was painted by Bon Boullogne. Above the openings of the four Chapels, at the angles, are beautful Bassi-rilievi; namely, St. Louis sending Missionaries to instruct the Infidels, by Sebastian Slodtz; an Angel bearing a Buckler, by Nicholas Coustou; St. Louis feeding the Poor, by Legros; an Angel holding the holy *Ampulla*, by Antoine Flamant; the Pope blessing St. Louis and his children, by Francesco Spingola; and an Angel holding in one hand a crown, and in the other a Standard, bearing the *Fleurs de lis*, by Corneille Van-Cleve. The Ceiling of the Sanctuary, painted by Noel Coypel, represents the Mysteries of the Trinity, and the Assumption of the Virgin. The groups of Angels, forming Concerts in the Embrasures of the Windows, are by Louis and Bon Boullogne. The Vault of the Nave forms four arches; in the Pendentives of which are the four Evangelists, by Charles de la Fosse; above these are the twelve Apostles, by Jouvenet; and in the upper part of the Cupola is the Apotheosis of St. Louis, by Charles de la Fosse. (1) The *Hôtel des Invalides* is open to the Public every day, from ten in the morning till four in the afternoon: its Library (which was presented to the Establishment by Napoleon) contains 15,000 volumes.

Institution Royale des Sourds et Muets, No. 256, Rue du faubourg St. Jacques. The benevolent idea of teaching the Deaf and Dumb to read, write, and speak, was formed by the Abbe de l'Epee; who, unpatronised, and with a fortune not exceeding five hundred a-year, maintained, at his own expense, forty Pupils of the above description; and thus founded one of the noblest charities in France: but all the sacrifices he was compelled to make, in order to accomplish his purpose, would at length have proved fruitless, had not his talents and virtues been renewed in the Abbe Sicard, who brought the plans of his predecessor to such perfection, that he enabled the Deaf and Dumb not only to read, write, and speak, but likewise to cast accounts, and to understand turning, mosaic work, drawing, and painting, so as to get their livelihood. He also taught them French and English grammatically; geography, history, geometry, and metaphysics; and at the conclusion of every month his Pupils had a public exhibition: death, however, deprived them, in May, 1822, of their excellent Master. The present director is M. Ordinaire, whose number of gratuitous Pupils amounts to eighty; beside which, ten are admitted to half pensions, and ten to three-quarter pensions. The terms for Boarders (whose number is unlimited) depend upon the pecuniary resources of their parents; but the common demand is nine hundred francs a-year for boys, and eight hundred francs for girls. Tickets of admission, when public exercises take place, which is announced a few days previously in *Galignani's Messenger*, may be obtained by applying (by letter, post-paid) to the Director, at the Institution.

Hospice de la Salpêtrière, Boulevard de l'Hôpital, près le Jardin des Plantes. This large and well-regulated Hospital, nobly endowed by Louis XIV., and enriched by private contributions, can accommodate nearly eight thousand persons, and receives females incapable of earning their bread.

(1) Colonels and Lieutenant-Colonels, in this noble Establishment, have the privilege of taking their meals in their own rooms: inferior officers are served upon plate and porcelain at tables holding twelve persons each; and for sub-officers and privates there are three large tables. It is an interesting sight to see these veterans dine.

Hospice des Enfants-Trouvés, Rue d'Enfer. Children are received into this establishment by day and night, and if in good health are sent to the country to be nursed. The institution receives annually from 5,000 to 6,000 children, who at 12 years of age are put to a trade, or transferred to the Orphan Asylum.

Maison d'Accouchement, Rue de la Bourbe. Poor pregnant women are received here, and on leaving the establishment they may either keep their children, or send them to the Foundling Hospital. Here are 350 beds, and about 3,000 patients are annually received. A school *d'accouchement* occupies part of the institution, to which the departmental perfects send annually one or more Pupils.

Observatoire, Rue d'Enfer. This building was erected by order of Louis XIV., and has, of late years, been much improved in point of convenience, and amply furnished with astronomical instruments: it is open to Travellers every day.

Palais de la Bourse, Rue Vivienne. Paris had long wanted an Exchange worthy of her extensive commerce; and this Building, which was begun in 1807, and finished about ten years after, does great honour to its Architect, Brongniart. Its form is a parallelogram of two hundred and twelve feet by one hundred and twenty-six: it is surrounded by a Peristyle of sixty-six Corinthian Columns, supporting an Entablature and an Attic, and forming a covered Gallery approached by a flight of Steps, extending the whole length of the western Front. This Gallery is adorned with Bassi-rilievi, which relate to commerce. The roof of the Building consists of iron and copper; and the *Salle de la Bourse* is rich in Sculpture, adorned with Monochromatic Paintings, and paved with marble.

Greniers de Réserve, Boulevard Bourdon. This edifice was begun in 1807, and would, if completed according to the original plan, have been capable of containing a hundred thousand quintals of corn: but political events occasioned a suspension of the work, which was, however, resumed in 1816, though on so limited a scale that the store-houses would not, at present, contain more than one third the quantity they were originally destined to receive.

Abattoirs. The Slaughter-houses constructed by the Romans, to give health to the ancient Capital of the civilized world, were not more magnificent than the *Abattoirs* of *Popincourt* and *Montmartre;* which, together with the *Abattoir du Roule,* are placed at the northern extremity of Paris. The *Abattoirs d'Ivry* and *de Vaugirard* are placed at the southern extremity. These establishments, admirable for the order and expedition with which they are cleansed and purified, though multitudes of animals are every day slaughtered and skinned there, contain a considerable number of Courts, Sheep-pens, Stalls for Oxen, Tanks, Store-houses for fodder, commodious Slaughter-houses, buildings provided with every requisite for melting tallow, and spacious Attics, where hides and tallow are deposited. The *Abattoir* of *Montmartre* is three hundred and eighty-nine yards in length, by one hundred and forty in breadth. The *Abattoir* of *Popincourt* likewise is very extensive: the others are smaller, but equally commodious. Travellers who apply for a Guide at the Porter's Lodge, may visit any one of the *Abattoirs;* and whoever does this must regret that similar establishments are not general throughout the World.

Halle au Blé, Rue de Viarmes. The Cupola of this Market, built in 1782, by Molinos and Legrand, was three hundred and seventy-seven Paris feet in circumference, and one hundred feet in height: it consisted of wood, placed in a hemispheric form, and apparently so slight, that it was impossible to contemplate this extraordinary piece of architecture without wondering how it held together. After standing twenty-two years, it fell a prey to fire; and, to prevent the recurrence of such an accident, was rebuilt with ribs of iron covered by sheet-copper. The diameter of this Cupola is only thirteen feet less than that of the Pantheon at Rome.

Halle au Vin, Quai St. Bernard. The ancient emporium for wines having fallen to decay, Napoleon ordered the first stone of the present building to be laid on the 15th of August, 1813. This

immense Market is divided into five streets; one being called *Rue de Champagne;* another *Rue de Bourgogne;* another *Rue de Bordeaux;* another, *Rue de Languedoc,* and another, *Rue de la Côte d'Or.* The Wine-cellars are vaulted with hewn stone, and capable of containing four hundred thousand casks; the brandy-cellars are vaulted with a new kind of hollow brick, about six inches in length. The various edifices belonging to the Market are all simple and elegant; and the whole displays a magnificence worthy of its Projector.

Marché à la Volaille, et au Gibier, Quai des Augustins. Nothing can be more elegant of its kind than this Market, which receives supplies of Poultry, Game, etc., on Mondays, Wednesdays, Fridays, and Saturdays.

Of the various Bridges which are seen at Paris, the *Pont-Neuf,* erected by Henry IV., is the longest; (1) the *Pont de la Concorde,* the boldest with respect to design; and the *Pont des Arts,* and the *Pont du Jardin des Plantes,* the most remarkable on account of their lightness, elegance, and arches of Iron. The *Pont de l'Ecole Militaire* also merits notice, on account of its cornice, imitated from that which adorned a temple, supposed to have been dedicated to Mars the Avenger, in the Forum of Nerva, at Rome.

Fontaine de l'Esplanade du Boulevard de Bondi. The composition of this Fountain is simple; the execution good; and the effect produced by the water, falling in sheets from basin to basin, particularly pleasing.

Fontaine des Innocens. This fountain was erected in 1551, according to the designs of Lescot and Goujon: and afterwards removed from its original situation, added to, and placed in the centre of the *Marché des Innocens,* where it now stands.

Fontaine de Grenelle. This Work, executed by Bouchardon, and erected in 1739, is admired with respect to the sculpture and architecture; but so sparingly provided with water, as to destroy the effect of the Fountain: which is embellished with statues representing the City of Paris, the Seine, and the Marne.

Fontaine de la Bastille. The colossal Fountain which Napoleon meant to have erected on the site of the Bastille was to have consisted of a semicircular arch, thrown over the canal of St. Martin, surmounted by a Bronze Elephant, more than seventy-two feet high, including a Tower on the back of the Animal, from whose Proboscis the water was to have issued. A full-sized plaster model of the Elephant may be seen near the site, but all idea of carrying the original Fountain into execution has been abandoned, and it is now intended to occupy the spot by a monument destined to perpetuate the memory of the victims who perished in the Revolution of 1830.

Fontaine Egyptienne, Rue de Sèvres. This beautiful Fountain was constructed in 1806. It exhibits the Gate of a temple, the opening of which forms a niche for a statue of the Egyptian Antinous, holding in each hand a vase, whence water descends into a circular Basin, and then issues from the mouth of a bronze Sphynx. An entablature, which crowns the Edifice, displays an eagle.

A colossal equestrian Statue of bronze representing Louis XIV., in the costume of a Roman Emperor, occupies the centre of the Place des Victoires, and one of Louis XIII. in white marble, that of the Place Royale.

Cimetières et Catacombes. Paris presents no Burial-grounds adorned with funereal monuments; the cause of which seems to have been, that the possessors of riches and honours were entombed within the walls of consecrated edifices, while the mortal remains of the poor were thrown into the vast and common grave of the respective cemeteries and even grudged a little earth as a covering. These receptacles of corruption, by constantly evaporating putrid air, produced epidemic maladies, and thus punished the Living for their want of piety towards

(1) The Statue of Henry IV., which has been re-erected on one side of the *Pont-Neuf,* spoils the effect of the Bridge. Napoleon meant to have raised, on the spot now occupied by this Statue, an Obelisk of granite, above two hundred feet in height; and such an ornament, so placed, would have been beautiful.

the Dead. In 1773, therefore, the Parliament of Paris ordered the *Cimetière des Innocens*, the largest and most noxious of these receptacles, to be closed: and soon after, all the cemeteries within the City were closed likewise; though pride and interest still produced burials in the churches. The relics of the poor, however, were transported, without scruple, from the ancient cemeteries into vast and profound stone-quarries outside of the City: and, during the great Revolution, even the asylum of a church did not preserve human bones from sacrilege; those which belonged to the prince and the peasant finding, in the stone-quarries, a common grave. During 1804, the French Government empowered the friends of the Deceased to erect monuments to their memory in the cemeteries; a circumstance which quickly changed the aspect of these chambers of death. The handsomest, and by much the most interesting cemetery in the environs of Paris, is that of *Père La Chaise;* where lie united Jews, Infidels, Roman Catholics, and Protestants, forming one common dust. Near the entrance of this Cemetery, on the right, is the tomb of Abelard and Heloisa, which once adorned the *Musée des Monumens Français:* and here likewise are the Tombs of Molière, La Fontaine, Delille, Madame Cottin, the Abbe Sicard, Marshal Massena, Marshal Lefebvre, Marshal Ney, General Foy, Benjamin Constant, etc.

Near the *Barrière d'Enfer*, under a spot called *La Tombe Issoire*, is a Funereal Receptacle of another description. Nothing above ground announces this abode of melancholy, which lies amidst vast stone-quarries, and is denominated *The Catacombs*, from the resemblance it bears to burial-places so called at Rome and Naples. Since the year 1786, this spot has been the receptacle for all the human bones which, during several ages, were accumulating in the cemeteries and suppressed churches of Paris. A dark Staircase, just wide enough for one person, and penetrating ninety feet under ground, leads to the principal gallery; on the right and left of which are Vaults of great extent: and, that strangers may not lose themselves in this labyrinth, a black line is traced on the roof, through the whole course pursued. Rocks jutting out, here and there, relieve the too great uniformity of this gallery; which leads to another, containing a model of Port Mahon, made by an old soldier who worked in the quarries, and was, at length, crushed to death by an enormous stone, which fell upon him while he was forming a staircase. Picturesque and terrific rocks next meet the eye, and lead to a Vestibule, at the end of which is a black door; the entrance to a gallery where millions of human bones are placed in straight lines between the pillars which support the ponderous roof of the cavern. This gallery leads to several Apartments lined with bones, variously arranged, and containing numerous Inscriptions; and above half a mile from the entrance is a portal through which visitors are conducted back to the upper world. Application for tickets to see the Catacombs must be made by letter to Monsieur le Prefet du Departement de la Seine, which when granted (they are rather difficult to obtain,) must be taken to Monsieur Tremery, Inspecteur des Catacombes, rue Mechin, No. 2, who sends a guide to accompany the stranger.

The environs of Paris contain a variety of objects that merit notice, the most prominent of which are the following.

Château of St. Cloud. The furniture of this Royal Château, situated about two leagues from Paris, on the road to Versailles, is splendid and elegant. The Ceilings display fine paintings by Mignard; and some of the Apartments are adorned with Gobelins and Beauvais Tapestry, and magnificent Porcelain Vases from the manufactory at Sèvres. The Park of St. Cloud particularly merits notice on the three first Sundays of September, when a Fête is held there: and during these days the Cascades and *Grand Jet-d'eau* play from three o'clock till five. (1)

Sèvres. This village, which is very

(1) St. Cloud will always be memorable in the annals of France for the bloodless Revolution of the 18th Brumaire (November 10th, 1799), which placed Napoleon at the head of the French Government.

near St. Cloud, contains the celebrated Manufactory of Porcelain, long considered as the most beautiful in Europe; together with a collection of Ancient Pottery, Delft Ware, etc., etc. The Show-rooms of the Sèvres Manufacture are open to the Public every day. But to see the Manufactory, a letter, requesting a Ticket, must be written to the Director, M. Brongniart, who resides in Paris, Rue de Seine St. Victor, No. 35. There is in Paris, Rue de Rivoli, No. 18, a depot of the Manufactory. All the objects exhibited are for sale.

Versailles. This is a fine Episcopal Town, four leagues distant from Paris, and contains about twenty-eight thousand inhabitants: its *Royal Château* was despoiled and deserted, during the Revolutionary Government; but is now thoroughly repaired. Its Ceilings merit notice; its Chapel, the last work of Jules Hardouin Mansart, contains, in the Vestibule, a fine Basso-rilievo, by Pujet, representing Alexander and Diogenes. The *Salon d'Hercule* is ornamented with two paintings, by Paolo Veronese; *the Great Gallery* is one of the most magnificent apartments in Europe. The Historical Museum, which is on the point of being completed, will be one of the objects most deserving the notice of the Traveller. It will do infinite honour to his Majesty Louis Philip. *The Orangerie* contains a tree called *Le grand Bourbon*, which is more than four hundred years old; *the Waterworks* are celebrated; and the *Bains d'Apollon* contain some good Sculpture, by Girardon. The *Châteaux* of *Grand Trianon* and *Petit Trianon* (both in the Park) are objects of curiosity; and the public Library of the town deserves attention.(1)

Persons who visit Paris at the present period will find that, although it has gained much, since the Revolution of 1789, in point of wealth, convenience, and external grandeur, it has lost much with respect to society; there being so great a difference in political opinions among the Parisians, maintained, by each party, with such firmness, that social intercourse is almost destroyed: indeed, the very character of the people seems changed; for that constant *gaieté de cœur* by which they were once distinguished has given place to thoughtfulness, gravity, and reserve. They have, however, paid England the compliment of adopting her taste, with respect to laying out gardens, shrubberies, etc.; they have likewise profited by her agricultural knowledge, and adopted many of her modes of life.

Paris, like other parts of France, has been cleared within the last twenty-five years of that multitude of importunate Mendicants who, in former times, filled her streets; and, if we may judge by appearances, but few individuals of the French Nation have need, at present, to depend on alms for their support. A universal spirit of industry seems to pervade the lower orders of society, not only in the Metropolis, but throughout France; and pleasure, even among the upper ranks of Parisians, is no longer the sole occupation of life.

It would be uncandid not to add to the foregoing remarks with respect to Paris, that this Town furnishes more conveniences for Travellers than any other Capital of Europe.

(1) The *Hôtel du Reservoir* is conveniently situated, being close to the Palace.

CHAPTER II.

SWITZERLAND, THE SIMPLON, MILAN, ETC.

Route from Paris through Tonnerre to Dijon.—Journey to Fontainebleau.—State of the Road from Paris thither.—Royal Château at Fontainebleau.—Sens.—Joigny.—Auxerre.—State of the Road between the last-named Town and Fontainebleau.—St. Bris.—Grottos of Arcy.—State of the Road between Vermanton and Lucy-le-Bois.—Rouvray.—Pont-de-Pany.—Dijon.—Description of that City.—Genlis.—Auxonne.—Dôle.—Poligny.—Military Road over the Jura-Alps.—Magnificent view on descending to Gex.—Geneva.—Description of that City. Lake of Geneva.—Voltaire's Villa at Ferney.—Excursion to Chamouni and the Mont-Blanc.—Description of the Military Road from Geneva, and over the Simplon, to Domo d'Ossola.—Lago Maggiore.—Borromean Islands.—Colossal Statue of S. Carlo Borromeo.—Description of the Road from Sesto-Calendé to Milan.—Triumphal Arch intended as a termination to the Simplon Road.—Milan.—Description of that City.—Monza.—Pavia.—Neighbouring Certosa.—Lodi.—Piacenza.—Description of that City.—Parma.—Velleia.—Reggio.—Modena.—Description of that City.—Castel-Franco.—Bologna.—Description of that City and its Environs.—State of the Road between Bologna and Florence.—Volcano near Pietramala.—Country round Florence.—Approach to that City.

FROM the latter end of May till the commencement of October, the following Route, through Dijon, is usually taken, by persons who, on leaving Paris, wish to see the Military Road, made by order of Napoleon, over the Jura-Alps, and the Simplon, to Milan.(1)

There is, however, another Route from Paris, through Tonnerre to Dijon and Geneva, and thence by the Simplon, and through Brescia and Mantua, to Rome, which is more eligible than that commonly taken by Travellers; because the road from Paris through Melun to Rouvray, and thence to the spot where the Lyon and Dijon roads separate, is seldom good, and has lately been, at times, dangerous: moreover, the Antiquities discovered in 1826, at Brescia, are so interesting, that Travellers find themselves richly rewarded for making a circuit of a few leagues to visit these Relics of ancient splendour: and persons who travel *en voiturier* increase the length of their journey only two days by this circuit. The Appendix contains a minute description of the Route in question; and under the article « VIA ÆMILIA, VIA FLAMINIA, PASS OF FURLO, » etc., will be found a full account of the Statue of Victory. To return, therefore, to the road more commonly pursued by Travellers.

This road passes through the Barrière d'Italie to Villejuif and Fromenteau: where Napoleon, when hastening to the relief of his Capital, received, from a column of troops who fought hard in its defence, the news of its having capitulated; in consequence of which, he retired into the post-house to arrange the disposition of these troops, and then sought an asylum at Fontainebleau. After quitting Fromenteau, the road crosses the river Orge on a singularly constructed bridge of uncommon height; thence descending into a picturesque valley watered by the Orge, and contiguous to Essone, a place which existed in the time of Clovis: it is seated on the Juine, and leads through Ponthierry to Chailly; at a short distance beyond which, the Forest of Fontainebleau presents itself. Nothing can be more picturesque, nor, in some parts, more gloomily magnificent, than this Forest.

On each side of the road are lofty grey rocks, clothed, even to their summits, with beeches and other deciduous trees; and the richness of their foliage, contrasted with the rude and barren appearance of the huge and shapeless masses of sand-stone in which they vegetate, exhibits one of the most extraordinary

(1) Between Auxonne and Poligny the road is, generally speaking, bad after a continuance of wet weather; though, from the latter end of May till October, it usually is one of the best roads in France. None of the roads in France, however, are to be compared in excellence with those of Switzerland and Italy.

scenes imaginable. About the centre of this singular and extensive Forest stands the Town of Fontainebleau; where the *Hôtel de la Ville de Londres* is a good Inn.(1)—The road from Paris to Fontainebleau is paved and well kept; and the *Royal Château* in the last-mentioned town merits particular notice; as it is being thoroughly repaired and splendidly decorated by order of his majesty Louis Philip, and contains magnificent Apartments; superb Furniture; fine specimens of Sèvres Porcelain; and some few good easel-pictures, among which is the blessed Virgin and Infant Saviour, St. John, and Elizabeth, by Raphael. The Gallery contains a bust of Henry IV., said to be the best likeness extant of that great prince; and in the same apartment are busts of Francis I., Sully, Washington, and the celebrated Duke of Marlborough. In this Château likewise is a small Mahogany Table on which Napoleon signed his Abdication; and still bearing marks of a penknife, which, when thinking deeply, he was in the habit of striking into the desk or table he wrote upon.

Fontainebleau is supposed to contain nine thousand inhabitants. Beyond this town the road displays scenery not unlike parts of the Pyrenees, as far as Fossard;—thence proceeding, by the side of the Yonne, to Villeneuve-la-Guyard, Pont-sur-Yonne, and Sens; between the two last of which places the country is rich in vineyards.

Sens, once the capital of the Galli-Senones, and called by Cæsar *Agendicum*, contains near eleven thousand inhabitants; is seated at the confluence of the Yonne and the Vanne, and encircled by handsome Promenades and Walls, the lower part of which are exceedingly ancient and well worth notice. Its Cathedral, externally of pointed architecture, exhibits within-side circular arches of a remote period; and is embellished with fine Painted Glass,—namely, two Roses; the one representing Heaven, the other Purgatory (these are placed above the two side-doors of the Church); and the windows, in the Chapels of St. Eutropius and N. D. de Loretto, which were executed by John Cousin. The Chapel of St. Savinien contains an excellent representation, in stucco, of a Curtain; and in the centre of the Choir is a monument, by Coustou, erected to the memory of the parents of Louis XVIII., and embellished with statues of Religion, Immortality, Conjugal Love, and Time, whose mantle covers the Dauphin's urn, and seems ready to envelop that of the Dauphiness; she being alive when this monument was begun. The cypress wreaths are remarkably well executed; and the statues of Time and Religion are admired, especially the latter; but the shape of the monument wants elegance. (2)

On quitting Sens the road crosses the Vanne, and traverses a valley watered by the Yonne; the graceful sinuosities of which river, combined with the vineyards on its banks, greatly embellish this part of France. After passing through Villeneuve-le-Roi(3) (a pretty town, containing a large and, judging from the outside, a handsome Church), the road proceeds to Villevallier; and thence, through a bold and picturesque country, to Joigny,(4) anciently *Joviniacum*, built on each side of the Yonne, and joined together by a handsome Bridge—the circumstance, perhaps, from which it may derive its modern name.(5) The Château here, erected by Cardinal de Gondi, commands an extensive view; and the adjoining Church of St. Jean contains a curious Sarcophagus, on the cover of which is a recumbent figure, apparently designed to represent our Saviour; while, surrounding three parts of the Sarcophagus, are statues which, owing to their situation, appear gigantic.

From Joigny the road proceeds through Bassou to Auxerre,(6) the ancient *Autissiodorum*, which is seated on the left bank of the Yonne, and contains twelve thousand inhabitants: it stands, like all the large towns in this part of France, amidst wide-stretching vineyards; and but for the extreme

(1) The *Grand Hôtel Britannique*, at Fontainebleau, is well spoken of.

(2) The best Hotel here is *L'Écu*.

(3) The *Hôtel de la Poste* is a good Inn.

(4) A good Inn here—*L'Hôtel des Cinq Mineurs*.

(5) Three great roads meet at Joigny—another cause, perhaps, of its modern name.

(6) Here are good Inns, *Le Léopard*, and *L'Hôtel de Beaune*; the latter is particularly comfortable.

ugliness of Gallic architecture, when uncorrected by Italian taste, might be called a handsome city. Its public edifices were considerably injured during the great Revolution; its Cathedral, however, merits notice, and contains fine Painted Glass. The Gothic churches of St. Pierre and St. Germain likewise deserve attention; as do the public Library, the Quai-Condé, the Quai-Bourbon, and the Promenades.(1)

The road between Fontainebleau and Auxerre is paved in some places, well kept throughout, and peculiarly exempt from steep hills: but, between Auxerre and St. Bris, it becomes hilly, and continues so for several leagues. Beyond St. Bris is Vermanton;(2) two leagues south of which are the celebrated *Grottos of Arcy*, and either from Vermanton, or the next post (Lucy-le-Bois), it is practicable to visit the Grottos, which contain fine Stalactites, but cannot be seen to advantage without the aid of torches; and are, during winter, full of water, and at all times damp.(3) Vermanton is seated on the right bank of the Cure; and from this Town to about one league beyond Lucy-le-Bois,(4) the road, unless very often repaired, becomes bad after heavy rain. A New Branch, from Lucy-le-Bois to Avallon, has, however, been lately added to the road; and, though longer, it should always be preferred to the old route; because it is harder, smoother, and well kept. Avallon, pleasantly situated on the Cousin, contains between five and six thousand inhabitants: it existed before the conquest of Gaul by the Romans, was once fortified, and possesses, at the present moment, respectable society, public Baths, a Theatre, a College, and good Inns. Near this Town are remains of an ancient Roman Way, constructed by order of Marcus Agrippa.

Hence to Rouvray,(5) Maison-neuve,(6) and Vitteaux on the Brenne,(7) the road traverses an uninteresting country watered by the Cousin and Serein; from Vitteaux it passes over several hills, embellished with vineyards, to La Chaleur, called "*Mal nommée*," from being a very cold place; hence it proceeds to Pont-de-Pany, without displaying any object worth attention, except a Château, once magnificent, but now reduced to ruins: and beyond this Château is pretty Alpine scenery, which continues the whole way to the Post-house(8) at Pont-de-Pany, a Bridge thrown over the Ouche, near the head of the Canal of Burgundy. Hence the road proceeds for a short distance between rocks and mountains; and then traverses a fine country, to Dijon. This City, anciently *Dibio*, or *Divio*, the capital of Burgundy, and supposed to contain about twenty-two thousand inhabitants, is well situated between the rivers Ouche and Suzon; but suffered so much from the Revolution, that few of its public edifices escaped injury, except the spires of St. Benigne, and St. Jean—the former of which, three hundred and seventy-five Paris feet in height, is called the finest piece of architecture of its kind in Europe. The latter does not measure quite three hundred Paris feet. After the restoration of the House of Bourbon, Dijon was repaired and improved: its Museum contains a fine Picture of the Holy Family, in which the Mother of the blessed Virgin is introduced; a fine Picture of the Magdalene at the foot of the Cross; and several works of the modern French School, which outstep nature, and are, consequently, unpleasing. The Promenade du Cours merits notice; and on that Gate of the Town which leads to Pont-de-Pany is a Plaster Car of Victory, erected in honour of the Bourbons, but

(1) The vineyards of Tonnerre and Auxerre are celebrated for the quality of their fruit: they contain about seventy-two thousand acres—which produce annually, upon an average, one million eight hundred thousand bottles of wine. This wine, however, is inferior to that of Chablis.

(2) At the present moment (1836) there is no good Inn at Vermanton.

(3) The road to these Grottos is bad; nevertheless, a carriage may be hired of the Post-master at Vermanton to take Travellers to them and back again, for six or eight francs—according to the number of persons conveyed.

(4) The *Hôtel de la Poste*, at Lucy-le-Bois, is tolerably comfortable.

(5) Inn, *L'Hôtel de l'Ancienne Poste* is good.

(6) Inn, *La Poste*, and tolerably good.

(7) Inn, *La Poste*, and good.

(8) *The Post-house* at Pont-de-Pany is a tolerably good Inn.

crumbling fast away. Commerce appears to flourish at Dijon; and wines, and eatables, are particularly good here: but the climate, to persons who suffer from a cold and cutting wind, is ungenial.(1)

Soon after quitting this city, the road displays a view of the Jura-Mountains; and on entering the next Town, Genlis, passes, on the right, a Château belonging to the Family of the Comtesse de Genlis,—so much distinguished in the literary world by her writings, for the use of young persons. Genlis is a pretty Village, adorned with neat houses, (2) and a handsome Bridge thrown over the Norge. Hence the road proceeds to Auxonne, which contains five thousand inhabitants; and where a new and magnificent Bridge has been recently erected over the Saone. (3) A battle was fought in this neighbourhood, between Napoleon's soldiers and the Allies; and bones of men and horses were, not long since, sufficiently discoverable to mark the field of action.

The road is hilly to the next Post, Dôle: that Town, the largest of Franche-Comté, Besançon excepted, and built on the Doubs, was once strong; but Louis XIV. demolished its fortifications. Its College, one of the finest in France, its Promenade, called Le Cours, and the Canal of the Rhine, merit observation: and near Dôle are remains of the Ancient Roman Road, which extended from Lyon to the banks of the Rhine.(4) On quitting Dôle, the road passes over a fine stone Bridge, recently erected; and, after crossing the rivers Doubs, Clause, Louve, and Cuisance, and traversing a long and beautiful avenue of poplars, terminated, each way, by a bridge, arrives at Mont-sous-Vaudrey;(5) thence descending, not rapidly but almost constantly, to Poligny, amidst corn-fields and vineyards.

Poligny is situated at the extremity of an extensive plain near the source of the Glantine, and at the base of the Jura; it contains between five and six thousand inhabitants. (6) The road constructed, by order of Napoleon, over the Jura-Mountains to Geneva, commences immediately beyond Poligny, and presents nothing likely to alarm Travellers, so far as Morez; but between that Town and Les Rousses it would be rendered much pleasanter, and indeed much safer, by the addition of parapet walls.

The base of the Jura is covered, near Poligny, with thorns, briers, gooseberry-bushes, beech-trees, and enormous rocks of granite. The commencement of the ascent exhibits bold and beautiful Alpine scenery, together with a magnificent view of the vast and fertile plains of France: while, not far distant from Poligny, are picturesque Ruins of a spacious Convent, seated amidst rich vineyards, and encircled by luxuriant woods. Having reached the summit of the first ascent, and passed Boreaux, where the rocks are strikingly fine, the road traverses a comparatively tame country to Champagnole, a Town of considerable size, situated on the right bank of the Ain. (7) Much of this Town appears recently built; as do the greater part of all the towns, villages, and pretty detached cottages, on the Jura-Mountains. (8) At Champagnole the road crosses the Ain;—thence proceeding through a country adorned with rich pasturage, cottages, villages, and woods, to a magnificent Gallery, cut through the side of lofty rocks, clothed with firs to their summits: opposite to this Gallery rise woods and mountains still more elevated; and in a deep dell runs a torrent whose waters, at the Bridge of Dombief, form a beautiful Cascade. Continuing to pass through

(1) Here are several Inns: the *Hôtel du Parc* is a very good one. The *Hôtel de la Cloche* is likewise recommended.

(2) Best Inn, *L'Hôtel de la Côte d'Or*.

(3) Inns, *L'Hôtel du Grand Cerf*, and tolerably good, *L'Hôtel du Mont Jura*.

(4) Best Inn at Dôle, *L'Hôtel de la Ville de Paris*.

(5) Mont-sous-Vaudrey is celebrated for delicious white wine, called *Vin d'Arbois*.

(6) Here are two Inns, *L'Hôtel de Genève*, and *L'hôtel du Grand Cerf*; the former is the best.

(7) Here are two small Inns, *L'Hôtel de Genève*, and *L'hôtel de Lyon*; at either of which Travellers might breakfast or dine; and the former is a tolerable sleeping-place. Superexcellent honey may be procured at this Inn.

(8) Champagnole, and its Manufactory for spinning Iron, were consumed by fire in 1798, and shortly after rebuilt.

wild and sublime scenery, the road reaches a romantic Village, called Maison-neuve; (1) beyond which, to the left, among woods of peculiarly beautiful firs, are rocks worth notice, on account of their whimsical shape. Farther on, is another village, and a fine grazing country, bounded by woods, which extends to the Pont-de-Leine, and St. Laurent. (2) The road from Champagnole hither is excellent; and, generally speaking, a gradual ascent: and the winter snow no sooner begins to disappear, in this country, than the hedges and pasturages are adorned with such a variety and profusion of beautiful flowers as no other part of the Alps can boast.

Quitting St. Laurent, the road recrosses the Leine; and proceeds, amidst cottages and pasturages, to a Gallery cut through woods of beech and fir, and terminated by a plain. Hence is a descent of five miles to Morez, a considerable Town, seated on the river Bienne, and close to a brawling torrent, called Le Bief de la Chaille, in a valley so narrow, as merely to admit two rows of houses and the street which divides them; while the surrounding mountains rise almost perpendicularly, like walls of a stupendous height, and give Morez the appearance of being entombed in the lowest dell of the Alps. It contains some good houses, together with twelve hundred inhabitants. (3)

A new branch of road has been constructed on the St. Laurent side of Morez, to avoid an unpleasant turn in a steep hill: and another new Branch has been constructed to avoid a steep, narrow, and dangerous Gallery, between Morez and Les Rousses. But although considerable sums are, from time to time, expended in improving the Passage of the Jura, it is still deficient in parapet walls.

From Morez the old Road proceeds to Les Rousses, by a steep ascent parallel with a noisy torrent, and between immense rocks, above which tower the Mountains of Rezoux and the Dôle, (4) resplendent with snow; while the near prospect presents Alpine trees, shrubs, and flowers. This road, for some miles beyond Morez, is too narrow to be safe, either in the dark, or after heavy rain. Les Rousses contains the frontier Custom-house of France; where, however, on quitting that kingdom, Travellers meet with no detention. (5) From Les Rousses the road traverses several valleys to La Vattay; (6) thence proceeding to Gex, (7) through a magnificent Gallery,—which has, for near a mile, an Upper Gallery, made to catch the earth and stones continually falling from the more elevated parts of the Alp. On the descent stands the *Fontaine Napoléon*, bearing an inscription almost obliterated. This descent, between Les Rousses and Gex, reckoning from the moment when it becomes rapid, occupies about one hour and a half; and the highest point over which the road passes is computed to be about three thousand feet above the level of the Mediterranean Sea.

The Road through St. Cergues and Noyon to Geneva is much recommended by the Postmaster at St. Cergues. It avoids the rapid descent into Gex, and is safe and beautiful.

This side of the Jura is embellished with luxuriant pasturages, neat cottages, and fine woods of beech and fir, which clothe its summits: but what particularly arrests the attention of Travellers, on descending towards Gex, is a prospect, abruptly presented to their view, of the Pays de Vaud, the Lake of Geneva, and the stupendous Glaciers which surround it.

Having passed Gex, and the villa once belonging to Voltaire at Ferney, the road enters Geneva; crossing, in that City, two Bridges, whose arches are bathed with the waters of the Lake, which, under the appellation of the

(1) Maison-neuve contains an Inn where Travellers might breakfast or dine; but it is not a sleeping-place.

(2) Inn, *La Poste*, and very comfortable.

(3) Inn, *La Poste*, and tolerably good.

(4) The Dôle rises 3948 Paris feet above the level of the Lake of Geneva; and is one of the loftiest summits of the Jura-Alps.

(5) There is at Les Rousses an Inn, capable of furnishing, in case of necessity, a few beds.

(6) This Hamlet contains an Inn where Travellers, if compelled to stop, might find a few beds. The Cheese called *Gruyères* is made at La Vattay.

(7) Best Inn, *Les Balances*, but very dirty.

Rhone, continue their course through France, to the Gulf of Lyons.

Geneva, said to contain near thirty thousand inhabitants, and anciently a strong town belonging to the Allobroges, is delightfully situated on the immense Lake which bears its name: and divided into unequal parts by the Rhone. It possesses fewer public buildings worth notice than almost any other large city of Europe: but this deficiency is counter-balanced by the fine views from its Ramparts, and the peculiar richness and beauty of its environs; which boast a considerable number of handsome Villas, and a great variety of delightful walks, rides, and drives. The public Library, open every Tuesday morning, from one o'clock till three, merits notice; as it contains rare and curious Books, together with an ancient Roman Shield of Silver, adorned with Bassi-rilievi, and found in the bed of the Arve, during the year 1721.(1) The Hydraulic Machine which supplies the fountains of the Town with water likewise merits notice.(2)

The *Léman*, or Lake of Geneva, anciently called *Lemanus*, is computed to be about nineteen leagues in length, and between three and four in breadth at the widest part, near Rolle: it abounds with fine fish; and its banks are said to be visited by forty-nine kinds of birds.(3)

The object generally thought best worth notice in the immediate vicinity of Geneva is Voltaire's Villa at Ferney; which house, since the death of its first owner, has had many masters; but they have all deemed it sacrilege to change any thing; and consequently the furniture remains the same as when he died. In the Hall is a large Picture composed by Voltaire himself, and executed by a wretched artist whom he met with at Ferney. In the foreground stands this celebrated Poet, holding the Henriade; which he is presenting to Apollo: in the back-ground is the Temple of Memory, towards which flies Fame, at the same time pointing to the Henriade. The Muses and Graces are surrounding Voltaire, and seem in the act of carrying his Bust to the Temple of Memory: the heroes and heroines of the Henriade are standing astonished at his wonderful talents: the authors who wrote against him are falling into the infernal regions: while Envy and her progeny are expiring at his feet. The family of Calas likewise is exhibited in this picture. The hall leads to a Saloon, ornamented with a Bust of Voltaire, and a Design, in china, for the tomb of a lady supposed to have died in child-birth, but who was, in fact, buried alive; it represents the lady and her child bursting through the tomb; which is broken by the artist in so natural a manner, that one feels ready to exclaim; "what a pity it is that this beautiful monument has met with an accident!" In Voltaire's Bedroom are Portraits of his Friends, and the Vase wherein his heart was placed before its removal to Paris. This monument is

(1) There are several good Libraries here; also Reading-Rooms, where *Galignani's Messenger* and most of the European newspapers may be found.

(2) Travellers are compelled to leave their Passports at the Gate through which they enter Geneva; and likewise to reclaim them (according to directions, given in a printed card) at the *Bureau des Passeports*. The Gates of Geneva are closed at night, and not re-opened till about sunrise.

The *hôtel d'Angleterre*, at Sécheron, a quarter of a league from Geneva, was formerly one of the best Inns on the Continent; but is now eclipsed in reputation by *the hôtel des Bergues*, at Geneva, a remarkably large and, at the present moment, 1836, a most excellent Inn; where dinner at the *Table d'hôte*, wine inclusive, is charged at four francs a head—dinner *en particulier* in the *Salle à manger*, wine not included, five francs—dinner, *en particulier* in a private room, six francs, wine not included. *Déjeûner à la fourchette* at the *Table d'hôte* two francs and fifty centimes—*Déjeûner à la fourchette* in a private room, three francs, wine not included.—Breakfast of tea or coffee, sugar, bread, butter, and honey, in the *Salle à manger*, one franc and fifty centimes a head.—Servants each five francs a-day, bed-room included. The Domestics belonging to this Inn are remunerated by Travellers at a trifling expense, according to the rules of the house.

(3) Steamers are established to run on the Lake of Geneva, and likewise on the Lake of Neuchâtel.

of black marble, plain, but neat; and immediately under that place which contained the heart, is written: "*Mon esprit est partout, et mon cœur est ici.*" Over the Vase is written: "*Mes mânes sont consolés puisque mon cœur est au milieu de vous:*" allusive (it is to be presumed) to the surrounding portraits of Frederick the Great of Prussia, Le Kain (the French Roscius), Catherine II. of Russia, and Madame de Chastelet. This room also contains Portraits of Voltaire, Milton, Newton, and other distinguished Characters.

Persons desirous of seeing the celebrated Valley of Chamouni, together with as much of Mont-Blanc as is practicable during the early part of Summer, should hire, at Geneva, for three days, an open four-wheeled carriage,(1) with two or four horses (according to the number of persons who intend to occupy it), setting out, on the first morning, at sunrise, for St. Martin, a drive of seven hours and a half.(2) The road to Chamouni, almost immediately beyond Geneva, enters Savoy, and is smooth and good. The ascents and descents are gradual; the country abounds with corn, vineyards, and fruit trees; rosemary and barberry bushes growing in and near the hedges; and beeches mixed with firs crowning the heights. At the distance of half a league from Geneva the road passes through Chêne; and about one league farther on, presents a view of the Salève, the Château of Mournex, and the hill and Château of Esery: it then crosses the Menoge, a river which rises at the base of the Voirons; traverses the villages of Nangy and Contamine, and passes near the towering ruins of the Castle of Fossigny. Travellers usually stop to bait their horses and take refreshment at Bonneville, the next village, or, more properly speaking, the first Town on this route, containing a considerable number of houses, and two Inns; either of which can furnish a good breakfast and delicious honey. Beyond Bonneville the road crosses the Arve on a stone Bridge five hundred feet long; passing through the small town of Cluse, and then traversing the delightful Valley of Maglan, rich in corn, vineyards, and fruit-trees, enamelled with flowers, and encircled by enormous and fantastically-shaped Alps, crowned with woods of beech and fir, and exhibiting wild and picturesque scenery.(3) The Alps gradually increase in magnitude as the road advances; while the glens gradually become narrower. About three quarters of a league beyond Maglan, on the left, is a fine Cascade, called Nant d'Arpenas, falling from a height of eight hundred feet; and shortly after passing this spot, the road presents a view of Mont-Blanc; which continues to exhibit its awful and stupendous beauties the whole way to Chamouni. Leaving on the right the town of Sallenche, seated near a noisy torrent at the base of cultivated mountains, above whose lofty summits rise pyramids of eternal snow, Travellers usually drive to St. Martin; which is furnished with a good Inn, the *Hôtel de Mont-Blanc*, containing a considerable number of beds, and commanding a particularly fine view of that part of the Mountain denominated the *Dôme du Goûter*. This Inn likewise contains a small Cabinet of Natural History for sale.

From St. Martin, or the opposite Town of Sallenche, to Chamouni, is a journey of between six and seven hours; which can only be accomplished by walking, by riding on a mule, or by going in a *char-à-banc*. Travellers,

(1) A Swiss cabriolet, called a *char-à-banc*, is a convenient carriage for this excursion, because it can go the whole way to Chamouni, which a coach, or post-chaise, cannot; but a carriage of the latter description is much less fatiguing than a *char-à-banc*.

(2) Passports for this Excursion must be signed by the Sardinian Consul at Geneva.

(3) One league distant is a Cavern called the *Grotto de Balme*, the entrance to which, as seen from the road below it, resembles the mouth of an oven. This Cavern is situated on the side of a calcareous mountain rising almost perpendicularly; and a safe mule-track leads to it: mules may be procured of its Proprietor, at a house erected by him on the side of the road. The entrance into the Cavern is semi-circular, ten feet high, and twenty wide; the interior length, to a small Lake eight feet deep, is six hundred and forty paces. Three francs are paid by every Traveller for visiting the interior of this Cavern.

therefore, deposit their Geneva carriage and horses at St. Martin; sleeping there; and usually proceeding next day, at a very early hour, to Chamouni.

The hire of a *char-à-banc* is about fourteen francs per day: the hire of a mule eight francs. The Guides, both at St. Martin and at Chamouni, are civil, intelligent, and careful; but, nevertheless, their wish to gain money makes them sometimes persuade Travellers to be adventurous.

Not far beyond St. Martin the road crosses the Nant Sauvage, a dangerous torrent when swoln with rain: generally speaking, however, the road, though rough, is safe: but the aspect of the country between St. Martin and Servoz, particular spots excepted, is wild and gloomy; though here, and indeed throughout this whole excursion, the innumerable flowers, intermingled with barberry and rosemary bushes, give life to the scene. On approaching the village of Chède the road crosses another delicious plain, and passes through several hamlets, which, in times of civil discord, afforded shelter to the ancient Romans. The magnificent Cascade of Chède is about a quarter of a league from that Village; and the Lake of Chède, situated near the road, though small, is pretty; and serves to reflect on its bosom the majestic summits of Mont-Blanc, which is easily distinguished from its neighbours by being the only triple-headed monster among them.

On approaching the beautiful valley of Servoz, it is impossible to contemplate without awe the ruins of an Alp, which, in its fall, menaced this luxuriant spot with destruction; insomuch that the inhabitants fled precipitately, though not quick enough to prevent some of their children from being crushed to death: and the dust produced by rocks thrown violently against each other, led persons at first to imagine that this terrific crash of nature proceeded from the eruption of a volcano. Travellers usually breakfast at Servoz; a small village, containing one solitary Inn, somewhat like a hedge alehouse of England, but where good honey and eggs may be procured, and likewise good coffee. Beyond this village the road crosses a stream called the Dioza, on a wooden bridge: and here is seen a Monument erected to the memory of Mr. F. A. Eschen, who lost his life on the summit of the Buet, by quitting his Guide, and falling into a chasm of the Glacier. After passing the Arve on a picturesque Bridge, the road exhibits, to the right, ruins of the Château de St. Michel; and, to the left, an Abyss, where, empaled between rocks of the most sombre hue, interspersed with fir-trees, flows the Arve; forming a scene sublime even to horror. After ascending some way by the side of this Ravine, the road at length enters the far-famed Valley of Chamouni; passing the Glaciers of Taconay and Bossons; and presenting a distant view of the Glacier of Bois; then traversing the torrent of Nagin, the hamlet of Ouches, the torrents of Gria, Taconay, and Bossons, and likewise the Arve, previous to reaching Chamouni.

This town owes its existence to a Convent of Benedictines, founded in 1099, by a Count of Geneva: but the Valley in which it stands might probably have been unknown at the present period, if two English Gentlemen, Messrs. Windham and Pocock, had not, in the year 1741, discovered it, and given to modern Europe details respecting a place which even the natives of Geneva, though only eighteen leagues distant, had never heard of. It is situated three thousand one hundred and seventy-four feet above the level of the Mediterranean sea; and contains tolerably good inns. (1)

The verdant clothing of the singular Valley of Chamouni is beautifully contrasted with cloud-capped mountains silvered by eternal snow; gloomy forests, chiefly composed of firs; cottages and hamlets scattered here and there; brawling torrents; and rocks of porphyry and granite, interspersed with glaciers of a dazzling whiteness; whence rise sea-green pyramids of ice, which, when illuminated either by the sun or moon, exhibit a prospect unique and wonderful: but, nevertheless, so much has been said in praise of this

(1) The *New Inn* is neat and comfortable.

Valley, that Travellers are sometimes disappointed on seeing it.

The Botanist and Mineralogist may find ample amusement at Chamouni: and here, as at St. Martin, there is, for sale, a Cabinet of Natural History, containing Minerals of Mont-Blanc and St. Gothard, Seals, Necklaces, etc., made of the crystal of Mont-Blanc; together with Insects and Plants indigenous to the higher Alps. The honey of Chamouni is excellent.

Every part of the Valley presents a view of Mont-Blanc. This gigantic Alp, primeval with a world whose several changes it has quietly witnessed, is said by Mons. de Luc to be fifteen thousand three hundred and three English feet, and by Mons. de Saussure seventeen thousand seven hundred Paris feet, above the level of the Mediterranean Sea; and the crust of snow, on its sides and summit, is supposed to exceed four hundred feet in depth. The first persons who reached the top of this stupendous Mountain, appear to have been Jacques Blamat of Chamouni, and Doctor Paccard: they went in the year 1786; and were followed, in 1787, by Mons. de Saussure, and an English Gentleman. During the early part of Summer, it is almost impossible for any person to tread in their steps; or even to reach the *Montanvert*, which leads to the *Mer de Glace;* the path, at this season, being usually clogged with snow, and at the same time threatened by avalanches: but persons who ascend the *Chapeau*, a giddying eminence opposite to Montanvert, can see the *Mer de Glace*, although they cannot reach it.

Travellers, in order to ascend the *Chapeau*, should provide themselves with the customary walking-sticks at Chamouni (which are six feet in length, with a sharp iron spike at one end); they should then go in a *char-à-banc* through the plain of Chamouni: but on arriving at the ascent to the *Chapeau*, where the carriage-road terminates, it is necessary to go on mules.(1)

(1) Persons who visit Chamouni at the proper season for ascending the *Montanvert* should engage careful and judicious guides; and likewise hire a porter to carry cold provisions and wine. Ladies sometimes go part of the way in *chaises-à-porteurs*, for each of which it is requisite to have six chairmen; but good walkers had much better trust to their feet. It being a work of full three hours to ascend the *Montanvert*, and then descend to the *Mer de Glace*, it is advisable to set out from Chamouni by seven in the morning. For about one league and a quarter, there is a safe mule-road, passing through forests of firs, which exhibit traces of ancient avalanches, enormous blocks of granite, and large trees laid prostrate; but on entering a narrow and rugged path, called *Le Chemin des Crystalliers*, it is no longer practicable to go on mules: here, therefore, these animals are usually sent back to *the Source of the Arvéron*. The view near a little fountain, called *Le Caillet*, merits notice; as the Arve, in the plain beneath, appears, from this elevated spot, like a thread; the Bourg like card houses; and the fields and meadows like the squares of a chess-board, or beds in a flower-garden, embellished with various shades of green. Beyond this fountain the road is excessively steep and rugged, though not dangerous; and after passing the *Hôpital de Blair*, built by an English gentleman of that name, the Traveller is presented with a sight of the *Mer de Glace;* to reach which occupies a full quarter of an hour; and persons who venture to walk upon its surface should be especially careful to avoid the cracks and chasms with which it abounds: the colour these chasms assume is a beautiful sea-green; and the waves of this frozen ocean, which from the top of *Montanvert* appear like furrows in a corn-field, are now discovered to be hillocks from twenty to forty feet high. The *Mer de Glace* is eight leagues in length, and one in breadth: and on its margin rise pyramidical rocks, called Needles, whose summits are lost in the clouds; they likewise are denominated the Court of their august Sovereign, Mont-Blanc, who glitters on the opposite side, in stately repose; and being far more exalted than her attendants, veils in the heavens, which she seems to prop, a part of her sublime and majestic beauties. From the *Mer de Glace* Travellers usually reascend the *Montanvert*, and dine either at *L'hôpital de Blair*, or *La Pierre des Anglais*—an immense block of granite, so called because Messrs. Windham and Pocock, in 1741, made it their dinner-table, after they had penetrated, without a guide, into these unknown regions. Hence is the descent to the *Source of the Arvéron*, through the *Chemin des Chèvres*—a short, but extremely rugged path; on pursuing which it is not uncommon to see avalanches fall from the surrounding mountains, and pyramids of ice tumble with a tremendous crash, and roll to the bottom of *Montanvert*,

At length, however, the path becomes so rugged, and the ascent so very steep, that riding is no longer practicable: and Travellers are consequently compelled to dismount, and walk (aided by their Guides), on the edge of terrific precipices, and through a path so extremely rugged, that nothing but the spiked walking-sticks, with which they are directed to penetrate the ground at every step, could prevent accidents. On attaining the wished-for height, the *Mer de Glace* presents itself to view; though not that part which displays an unequal surface; but the smooth margin, whence descends an immense Glacier: and, having attained this height, the Traveller should pause, a full half hour, to listen to the noise of distant and near Avalanches, rendered doubly audible by the stillness of the scene; and likewise to contemplate the extraordinary appearance of the Glacier, which can be compared to nothing but a narrow and tempestuous ocean, whose towering waves have been suddenly rendered motionless by an all-powerful hand.

The journey from the Hotel at Chamouni to the *Chapeau*, and back again, occupies about three hours and a half. Persons, therefore, who make this excursion, return late to Chamouni; and after having written their names and their remarks in "the Traveller's Book," which is a curious medley, they usually rest a few hours, and then set out very early next morning for Geneva.

Since the year 1823, the Guides at Chamouni have been placed under the superintendence of the Government; and those only whose names are enrolled can act as Guides. They are formed into one company, with a chief who has a fixed residence; and all applications for Guides must be made to him. The prices required by these Guides are fixed; and no one of them has a right to demand drink-money. The Mules at Chamouni are likewise under the superintendence of the Government. From Chamouni to Servoz, the drive occupies about three hours—from Servoz to St. Martin, three and a half—from St. Martin to Bonneville, four—and from Bonneville to Geneva, three and a half.

The price charged for dinner at St. Martin, and Chamouni, is four francs a head—for beds two francs each—and for breakfast, two francs per head.(1)

The Military Route, leading from Geneva to the Simplon, passes through Cologny, traversing a rich plain, bounded by the Jura-Mountains on the right, and the Lake of Geneva, with its stupendous glaciers, on the left; and after crossing a Bridge, which marks the limits of the territory of Geneva, enters Savoy; displaying a view of a finely-situated old Castle, and likewise of *Mont-Cenis*, and great part of the lofty chain to which that gigantic Alp belongs. Beautiful landscapes, formed by the Lake of Geneva, the Pays de Vaud, and plains of Savoy, present themselves on the way to Thonon; whither the road winds through a country abounding with corn and vineyards; while the bold and varied outline of the Alps gives peculiar grandeur to the scene.

Thonon, the ancient Capital of the

at whose base is the *Source of the Arvéron*: after examining which, Travellers usually remount their mules, and return to Chamouni.

The inhabitants of this country are well-looking, sensible, honest, and remarkably fearless. The woods are peopled with rabbits, white hares, martens, and ermines; the rocks with marmots, and the sagacious chamois.—These last-named animals live together in flocks, and generally feed in valleys where no sportsman can penetrate; while a few are constantly detached from the main body as scouts, and others perform the duty of sentinels. The courage and agility with which the chamois leaps from precipice to precipice, and scales rocks almost perpendicular, should teach the boldest Alpine travellers not to feel vain of their achievements.

Persons who wish to vary their route back to Geneva, may return by the *Tête Noire*, or Col de Balme, from the summit of which the Valais, the Rhone, the great and the small St. Bernard, the passages of the Cenis and the Simplon, St. Gothard, and the Alps of Berne and Unterwaldé, are all discoverable; while the sublimity of this extensive view is greatly heightened by a near prospect of Mont-Blanc, and her surrounding Needles. Travellers who return by Six, Samoëns, and Thonon, may embark upon the Lake, and proceed to Geneva: but, going all the way by land, the distance is fifteen leagues.

(1) From Chamouni to Martigny there is a mule-path nine leagues in distance, which leads to the *Grand St. Bernard*.

Duchy of Chablais, is pleasantly situated: the Site of its Castle merits notice; and at a small distance from the Town is the Convent of Ripuille.(1) Hence the road proceeds to Evian, celebrated for its Mineral Waters; then crosses the Dranse on a long narrow bridge, apparently of Roman construction, and after passing within view of an old Castle surrounded by picturesque woods, conducts the Traveller to the brink of the Lake, shaded by walnut and chestnut trees; the Town of Morge being immediately opposite, and that of Lausanne within sight. Proceeding by the side of the Lake, the road reaches the rocks of Meillerie; (2) where it is cut through masses of stone two hundred feet high, which tower, on one side, above the Traveller, whilst, on the other, rise two walls: the first serving as a parapet, the second strengthening the foundations of the road, and preventing them from being injured by the Lake, on the bed of which they rest. Near St. Gingouph, a Gorge in the mountains discovers the Source of the Amphion; whose mineral waters, already named, enrich Evian. Vevay is seen on the opposite shore. St. Gingouph belongs to the Valais; and the Post-house (a good inn) is delightfully situated near the termination of the Lake, where it loses itself in the Rhone. Immediately beyond St. Gingouph are pretty Streamlets, which, as they trickle down the rocks, form themselves into crystallisations: and between the next Post (Vionnaz) and St. Maurice is a Wooden Bridge, curiously constructed, with a Roof, and thrown over a peculiarly noisy and rapid torrent; soon after crossing which, the road presents a view of the Rhone (anciently the Rhodanus), adorned with bold overhanging rocks, and shaded by rich foliage; while in the foreground rises a magnificent Stone Bridge, two hundred feet long, and constructed by the Romans. At one end of this Bridge is a Tower, now converted into a Custom-house; and at the other end a Castle, through part of which the road to St. Maurice has been cut, and made to pass over a Draw-bridge. St. Maurice (anciently *Tarnadæ*) stands in a wild and beautiful situation, at the base of a long line of rocks; some of which are formed into habitations: this Town contains a curious Mosaic Pavement; and not far hence the Theban Legion was massacred by order of the Emperor Maximian.(3)

The first part of the road between St. Maurice and Martigny presents no striking objects, except the *Dent du Midi*, and the *Dent de Morcles;* two Alps which rise seven thousand feet above the level of the Rhone; and at a distance *Mont-Velan*, and *Mont-Valsoray*, which make part of the group of *the Grand St. Bernard*, and rise more than ten thousand feet above the level of the sea. Amidst this Alpine solitude, the road passes the bottom of a magnificent Cascade, called *the Pissevache*, and formed by a river (the Salanche), falling from an immense height, though not above a hundred feet perpendicularly. This Cascade is illuminated in the forenoon by the sun, and displays all the colours of the rainbow; but after twelve o'clock these terrestrial rainbows cease, while the river seems transformed into a brilliant sheet of gauze, with which it veils the rocks from whose summits it rushes. Report says, that trout are found at the top of this Cascade. Not far distant from the Pissevache is the Pont du Trient, where a Rivulet issues from a remarkable Chasm between two Rocks: the sides of which, thus divided by the stream, are quite perpendicular, and nearly twelve hundred feet high.

Martigny (the ancient *Octodurus*), seated at the entrance of the Great Valley of the Rhone, where the roads from France, Italy, and Chamouni meet, was a well-built and flourishing Town, till nearly destroyed by a sudden and dreadful inundation of the Dranse, which occurred in 1818. Liberal subscriptions, however, from the benevolent inhabitants of the neighbouring countries, have enabled the people of Martigny to rebuild several of their houses,

(1) Inn at Thonon, *Les Balances*, and, as a sleeping-place, not very comfortable.

(2) A Fish, called *the Lotte of Meillerie*, is much admired by Epicures.

(3) St. Maurice contains a tolerably good Inn, *L'hôtel de l'Union*.

which were thrown down and swept away; and likewise to repair other ravages caused by the inundation. There is an old Fortress here, separated from the Town by the Dranse; which issues from the adjacent mountain of St. Bernard, and unites its waters with those of the Rhone near this spot. The Valley of the Rhone is the most extensive in Switzerland; as from the Alps of La Fourche, where it commences, to the Lake of Geneva, where it terminates, is thirty-six leagues. Two excellent Wines are made near Martigny, the one called Coquempin, and the other La Marque: a great variety of rare Plants may also be found in this neighbourhood.(1) The commencement of the road between Martigny and Sion is bordered by sterile rocks and mountains; but the face of the country soon changes, displaying pasturages, vineyards, villages, rivers, and distant Alps blanched with eternal snow.

Sion, anciently *Sedunum*, and in German *Sitten*, the Capital of the Haut-Valais, and built partly on the right bank of the Rhone, and partly on the river Sitten, is a very old Swiss Bishopric; and contains several Convents, six Churches, an Hospital, and an Hotel de Ville. — The Town stands on the declivity of three hills; each crowned by a castle: in the lowermost, called Mayoria, or Meyerbourg, the Bishop usually resides: the second is denominated Valeria; and the third, called Tourbillon, contains portraits of all the Bishops of Sion since the year 300. Several Roman Antiquities are discoverable in this town; among which, and near the great door of the Cathedral, is a half-effaced Inscription in honour of Augustus.(2) Above Sion, to the right, and seated on rocks difficult of access, are the Castles of Séon and Montorges; objects particularly calculated to attract the attention of a Landscape-Painter; and on the opposite side, in the Commune of Bré-

(1) *Le Cygne*, at Martigny, is a comfortable Inn.

(2) *Le Lion d'Or* is a good Inn; and *La Croix Blanche*, though less good, is tolerable.

(3) Women, who carry heavy burdens on their heads, are generally afflicted with this malady, not only in the neighbourhood of the Alps, but in other situations, where the height of the mountains is comparatively

mes, is a singular Hermitage, comprehending a Church and Cloister, with several Cells, all hewn out of a solid rock. Near Sion flows the river Morges, which divides the Haut from the Bas Valais. Through the former the road proceeds to Sierre, one of the prettiest bourgs of the district; but its inhabitants are particularly liable to goitrous swellings; owing, it is said, to the unwholesomeness of the water they drink.(3) German is the language spoken at Sierre, and throughout the Haut-Valais. Beyond Sierre the road crosses the Rhone, traverses the Forest of Finges, passes the Town of Leuck (behind which, opens the Gorge of the Dala, and part of the lofty and sterile Mont-Gemmi); and thence proceeds to Tourtmagne; the approach to which displays a view of the whole chain of Alps connecting the Simplon with St. Gothard: but the country, as the Valley narrows, becomes marshy and barren. Within half a mile of Tourtmagne,(4) though not in the high road, is a Waterfall, less magnificent than the Pissevache, but more beautiful in point of situation. From Tourtmagne the road proceeds to Viege (in German *Visp*, or *Vispack*), standing on the banks of the Visp, a river equal in size with the Rhone; and beyond a bridge thrown over the Visp towers the summit of *Mont-Rose*, an Alp very little inferior in height to Mont-Blanc. From Viege Travellers usually go to Brigg; for though Glys is the regular Post, Brigg, a Post-town likewise, is the better place to stop at, and not more than half a mile out of the great road. Persons who go from Viege to Brigg pass Gambsen, and the entrance to the Valley of Nantz, crossing a torrent called the Saltine, near which the country is marshy; and then traversing the bed of the Rhone on the way to Brigg, (5) (or, as it is sometimes spelt, Bryg), one of the handsomest Towns of the Haut-Valais, and situated opposite to the base of the *Simplon*; the

moderate, and probably, therefore, goitrous swellings may sometimes originate from a strain, given to the throat, by an over-burden carried on the head.

(4) In German, *Turtmann*. Here are two Inns. *Le Lion d'Or*, and *Le Soleil*—both tolerable.

(5) The *Hôtel d'Angleterre*, at Brigg, is a comfortable Inn.

lower part of which is covered with luxuriant meadows, interspersed by fruit and forest trees, oratories, and cottages; while the heights are adorned with hermitages, cascades, and woods of fir.

To the left of Brigg is the pretty Village of Naters, watered by the Rhone, which descends from the summits of the Fourche and the sombre valleys of the Axe. This river receives, in the vicinity of Brigg, the waters of the Saltine, which issue from the Simplon; together with those of Kelchback, which descend from the Bellalp and the Blatten. The adjacent mountains abound with deep dells; and to the north rise the rocks of Nesthorn, and part of the upper Glacier of Aletsch.

In order to appropriate an entire day to the passage of the Simplon, anciently called *Mons Cæpionis*, or *Sempronii*, and one of the loftiest of the Italian Alps, Travellers usually sleep at Brigg; and set out, with the dawn, next morning. The journey, either from Glys, or Brigg, over the Simplon, to Domo d'Ossola, a distance of fourteen leagues, commonly occupies about twelve hours. (1) This Passage of the Alps, planned by Napoleon, in 1801, was finished in 1805, at the joint expense of the kingdoms of France and Italy: (2) its breadth throughout is twenty-five Paris feet; the number of Bridges thrown across the rocks is fifty; and the number of Grottos, chiefly hewn out of solid masses of granite, is six; and so gradual, on both sides of the mountain, is the inclination of the road, that to drag the wheels even of heavy carriages is almost needless. The work was conducted on the side of the Haut-Valais by French Engineers; and on the Italian side by the Cavaliere Giovanni Fabbroni;(3) who, though long distinguished for devoting his eminent abilities to the service of his country, in this instance exceeded himself, as, besides other fearful impediments, he had great difficulties to surmount, even in the soil; for he was compelled to pierce through, and blow up, some of the hardest rocks existing; while the French Artificers, generally speaking, met with no obstacle, except masses of slate, in many places already decomposed.(4) When we contemplate the stupendous height of the Simplon, the numerous and appalling precipices with which it abounds, the impetuous torrents which deluge its declivities, and the tremendous avalanches by which its woods are frequently rooted up, and its rocks overthrown, we cannot but acknowledge that men who, in defiance of obstructions such as these, could form a road exempt even from the appearance of danger, capable of braving the most furious storms, resisting the giant hand of Time, and conducting human beings, cattle, and every kind of carriage, quickly and safely, through regions of eternal snow, deserve, in point of genius, to be ranked not only with, but even above the ancient Romans; whose works of this description can, in no instance, vie with the descent from the village of Simplon to the vale of

(1) The Author of this Work has passed the Simplon four times; namely, in May 1817; in June, 1819; in October, 1824; and in October, 1827; once travelling post, and thrice *en voiturin*; and the number of hours employed in crossing this Alp, was each time the same. —From Brigg to the Barrier the ascent occupied nearly six hours; and thence to Domo d'Ossola the descent occupied about five hours and a half. From Domo d'Ossola to the village of Simplon the ascent occupied seven hours; and thence to Brigg the descent occupied nearly five hours. The most favourable season for passing the Simplon is between the middle of June and the end of October. During winter, carriages are usually dismounted, and put into *traîneaux*, if the snow be deep.

(2) As this is the shortest practicable route from German Switzerland and the Haut-Valais into the Milanese, it has always been the track pursued by the Milan Courier; though frequently at the peril of his life: for the earthquake of 1755, which destroyed Lisbon, nearly blocked up this passage of the Alps; so that Napoleon found it needful to employ more than three thousand men, between three and four years, in constructing the new road.

(3) To this gentleman Florence owes the celebrated anatomical wax-work which enriches the Museum of Natural History in that city; though the invention was ascribed to the Cav. Fontana.

(4) The quantity of gunpowder used in blowing up the rocks, to form the road on the Italian side of the Simplon, is said to have been 175,000 pounds.

Domo d'Ossola: and yet, to the shame of the nineteenth century, nations inimical to France attempted, at the close of the last war, to destroy the parapet walls, and burn the bridges; in short to annihilate the road. Happily, however, these acts of barbarism have hitherto done no very material mischief; but unless the Glacier Gallery, and grotto, together with the adjacent heights, be cleared of snow, toward the commencement of every summer, and the water-courses kept open (as was the practice during the reign of Napoleon), this eighth wonder of the world, this universal benefit to Europe, will ultimately be rendered useless.(1)

Travellers going from Brigg, pass, on the right, one of the first works of the Passage of the Simplon, a Bridge thrown over the Saltine, and consisting of a lofty and beautiful single arch, covered at the top, to preserve from rain the timber of which it is composed: they likewise pass, on the left, a Chapel, with several small Oratories leading to it; and then ascend, by bold and beautiful windings, through a gloomy forest of firs, to the first and second Refuge. These edifices, placed at short distances from each other in the most exposed situations on the Simplon, are small Inns, meant to shelter men, cattle, and carriages, in case of sudden storms, and numbered, «1st Refuge,» «2d Refuge,» etc.; an appellation particularly well chosen, as its meaning is the same in almost every modern language. The openings of the forest, and the sinuosities of the road, present beautiful views of the Valley of the Rhone, encircled by snow-crowned Alps; their gigantic Empress, Mont-Blanc, proudly towering above them all; and, in consequence of her immense height, appearing near, though really far distant. Beyond the second Refuge are fine Cascades, and what is called, the first Gallery; though, in fact, the whole Passage might properly be denominated a continued series of serpentine galleries and grottos, rising one above the other, and united by stupendous arches of the most chaste and elegant construction. Beyond the first Gallery is a Bridge, eighty feet in height, thrown over the Kanter; and so built that it cannot receive any injury from the annual melting of the winter-snow, there being, at certain distances, cavities, through which the water discharges itself, without hurting the work: and the same judicious plan has been pursued with respect to all the arches, parapets, and foundation-walls. This part of the road is cut through crumbling rocks; and in order to prevent the loose fragments above from falling upon the Traveller, broad Galleries are made in the upper part of these rocks, to catch whatever may be thrown down by tempests, cascades, and avalanches; while the road itself is supported by a strong Wall of granite, varying in height according to the inequalities of the ground it rests upon, and in some places measuring two hundred feet. On the left of the Bridge thrown over the Kanter is a particularly fine Cascade; beyond which stands the third Refuge, where Travellers, in case of necessity, might sleep. This part of the road exhibits larches mixed with firs, two Bridges (those of Oesback and the Saltine), and a Grotto thirty paces in length; to the left of which is the Glacier of Kaltwasser; whence descend four Cascades, whose waters are conveyed under the foundations of the road (in Aqueducts, of a masterly construction), and then precipitate themselves into chasms below.

Continuing to ascend, through easy, bold, and beautiful sinuosities, the road reaches the fifth Refuge; which stands on an eminence, exposed to violent gusts of wind. Here trees cease to flourish; flowers no longer enamel the soil; and an Avalanche has rooted up the blighted firs and larches, and suspended them on each other over the yawning abyss beneath. A long and dreary Gallery leads from this picture of desolation to the Glacier Grotto, fifty paces in length; immediately beyond which is the most elevated spot of the whole passage. Here only,—that is, previous to entering and after having quitted, the Glacier Grotto,

(1) In consequence of the snow not having been cleared away at the commencement of summer, a small Avalanche fell from the heights near the Glacier Grotto, on the 6th of June, 1825; and some travellers who were going post through this Grotto at the moment narrowly escaped being crushed to death.

—the road is less good than in other places; not, however, owing to any radical imperfection, but merely because the *Cantonniers* neglect to clear away the snow.(1) At a short distance from the Glacier Grotto stands the sixth Refuge, called the Barrier; below which, on the right, is the ancient Hospice, now peopled by Monks belonging to the *Grand St. Bernard*. From the Barrier, the road descends to the Village of Simplon, through a dreary country, studded with blighted firs, and watered by fine Cascades and a brawling torrent; one part of which flows into Italy, the other irrigates France, by forming a ramification of the Rhone.

Simplon,(2) a little hamlet encircled by the summits of the enormous Alp whose name it bears, is situated three thousand two hundred and sixteen Paris feet above the level of the Mediterranean Sea; but neither here, nor even while passing the Glacier Grotto, and the heights beyond it (which are four thousand six hundred and ninety Paris feet above the level of the Mediterranean Sea), do Travellers often suffer from cold; and, even during bleak and stormy weather, the Simplon may be crossed with impunity—so well sheltered is this wonderful Passage!

The commencement of the descent to Domo d'Ossola displays, on each side, lofty and barren rocks, with a considerable space between them, occupied by pasturages and stunted firs, and watered by the same impetuous and noisy torrent which is seen from the heights: but not far distant from the Village of Simplon these rocks gradually approach each other; becoming perpendicular, and scarcely leaving sufficient space for the road; which, by means of Bridges, is carried over the Lowiback, and Kronback, till it reaches Steig; where the union of the Kronback and the Quirna (which descend the Glacier of Lavin, through a Gorge in the rocks to the right), form the river Vedro, whose wild and rapid course the road follows till within a short distance of Domo d'Ossola. After passing through a very narrow ravine, and crossing the river several times, by means of stupendous Bridges, the road is carried through a Grotto seventy-five paces in length; beyond which is a magnificent Cascade, whose waters precipitate themselves from a rock so lofty, that they seem lost in æther before they reach the foaming bed of the Vedro, which receives them. After passing this Cascade, the road enters another Grotto,—a stupendous work,—it being one hundred and eighty seven paces long, lofty in proportion, and cut; with exquisite taste and skill, through solid rocks of granite. On emerging from this Grotto, a sudden turn in the road presents another magnificent Cascade, formed by a torrent, which issues from the Gorge of Zwischbergen, falling perpendicularly, and with such clamorous violence, close to the traveller, that no person can witness this scene without feeling, for a moment, as if it would be impossible to proceed. Below the gloomy hamlet of Gondo is a chapel, which marks the Italian confine; and at Isella, a little beyond the chapel, is a Piedmontese frontier custom-house.(3) After quitting this sombre hamlet, and passing through a small Grotto, the road enters the still more sombre Gorge of Isella, empaled by perpendicular mountains, from whose summits fall Cascades capable of deluging the road, were they not conveyed, by means of wells, into the bed of the Vedro; which, swoln and agitated by these tributary streams, rushes furiously through enormous fragments of dissevered rocks: sometimes exhibiting all the colours of the rainbow, and at others foaming into gulfs,—which can only be compared to the Chaos of Milton, and the Inferno of Dante. This awful and appalling Gorge extends to Divedro; a place said to stand at the height of one thousand seven hundred and eighty-two Paris feet above the level of the Mediterranean Sea; but situated on a fertile, and indeed a pleasant spot, notwithstanding the savage aspect of the moun-

(1) The *Cantonniers*, instituted by Napoleon to keep this route in repair, have been cruelly reduced in number by the King of Sardinia—although the tax imposed for their maintenance is still paid at the Barrier. Voiturriers pay ten francs per horse.

(2) The village of Simplon is celebrated for delicious trout; and contains a very good Inn, *the Post-house*.

(3) The Custom-house-officers here expect two or three francs per carriage; on receiving which, they never examine trunks.

tains by which it is encompassed.(1) From Divedro the road descends into another wild and narrow glen, called Val-Vedro, crossing the torrent twice by means of Bridges, and then passing through the last Grotto (eighty paces in length); and proceding to Crevola, where it again crosses the Vedro by a Bridge, considered as a masterpiece of architecture. On the approach to Domo d'Ossola, the rocks and mountains gradually recede, giving place to villages and vineyards; while the rich, extensive, and highly-cultivated plains of Italy present themselves to view, and form a delightful contrast to the sublime and terrific scenes exhibited in the descent from Simplon.

After sleeping at Domo d'Ossola (the ancient *Oscela* of the Lepontii), which contains good Inns,(2) Travellers usually pursue the great Military Road to Baveno, on the Lago Maggiore: embarking there, in order to visit the Borromean Islands, on the way to Milan.(3)

The Lago Maggiore, sometimes called Lago Locarno, and anciently *Verbanus*, is reputed o be about fifty-six Italian miles in length; about six in breadth; and, toward the centre, about eighty fathoms deep. The picture presented by this Lake is enchanting; its banks are adorned by forest-trees, olives, and vineyards,(4) interspersed with hamlets white as snow, and enriched with Villas, remarkable for the elegance of their construction. On its surface rise three small Islands; two of which, Isola Bella, and Isola Madre, contain palaces and gardens belonging to the family of S. Carlo Borromeo: the third, Isola Pescatori is inhabited chiefly by fishermen. Isola Madre, situated about half a league from the shore, consists of four gardens, or rather terraces, rising one above the other, embellished with luxuriant flowers, shrubs, and forest-trees; and crowned by a palace, which contains Landscapes by Tempesta.(5)

Isola Bella, about one mile distant from Isola Madre, consists of eight terraces, rising one above the other, carpeted with flowers, refreshed by fountains, shaded with forest-trees, and crowned with a noble Palace; which contains Paintings by Tempesta; a fine Bust of S. Carlo Borromeo, by Franchi;(6) and a suite of Subterranean Apartments tastefully fitted up, to imitate a series of Grottos; and, for a summer abode, delicious.(7)

From Isola Bella Travellers usually embark for Sesto Calende, landing however by the way, at Arona; and then walking about three quarters of a mile, through a lovely country, to see the celebrated colossal statue of San Carlo Borromeo; which was executed in bronze by Zonelli, measures a hundred and twelve feet in height, reckoning the

(1) Divedro contains a wine-house; and in other parts of the descent are Refuges, which might, in case of necessity, shelter Travellers.

(2) The *Hôtel de la Ville*, and the *Hôtel d'Espagne*.

(3) Boats are always in waiting at Baveno, to convey Travellers to the Borromean Islands and the Lake of Como: the price of a boat for the former expedition being four livres per rower; and the time requisite for seeing the Islands about five hours. The *Croix de Malthe* at Baveno is now become so good an Inn, that Travellers frequently make it their head-quarters while they visit the surrounding country. The road, previous to arriving at Baveno, was injured, during the autumn of 1827, by the overflowing of the Lago Maggiore. A Steamer leaves Sesto Calende daily, at one o'clock, P. M. passing the Borromean Islands at three, P. M. and Travellers who wish to see the whole of the Lago Maggiore may embark on board this Steamer, proceeding to Magadino, at the upper end of the Lake, sleeping there, at the *Batello a Vapore*, a tolerable Inn, and starting next morning, at about five o'clock, A. M. on board the same Steamer for Sesto Calende.

(4) The vines here are frequently trained round trees, the branches of which are so disposed as to resemble baskets.

(5) Tempesta, after having murdered his wife, in order to marry a prettier woman, took refuge here.

(6) S. Carlo Borromeo is universally acknowledged to have been a peculiarly benevolent Character; one of his family was as notoriously wicked; and the rest, though worthy, in the common acceptation of the word, were not in any respect distinguished; a circumstance which occasioned the following remark—"That one Borromeo belonged to Heaven, another to Hell, and the remainder to Earth."

(7) This Island contains an Inn, furnished with clean beds; and where good dinners may be procured, at four francs a-head.

pedestal; and is erected on a hill which overlooks Arona, the birth-place of S. Carlo, who is represented as giving his benediction to the Mariners of the Lake. This is one of the tallest statues now existing in Italy; and so gigantic are its dimensions, that the head alone would hold four persons.(1)

At Sesto Calende (the frontier town of Lombardy, where Passports are strictly examined), Travellers rejoin their carriages, which go by land to Belgirata(2) and Arona, and then cross the Ticino in a *pont-volant*, at the entrance of the first-named Town. Sesto is beautifully situated on the Ticino, and persons who like water-carriage may go from this Town, or even from Fariolo,(3) to Milan, in the boats of the Lago Maggiore.(4) The Military Road proceeds through a delightful country to Somma; passing, on the left, a Cypress-tree of extraordinary magnitude, and, according to tradition, planted before the Christian era.—Scipio's first battle with Hannibal took place near Somma, on the right bank of the Ticino. Hence the road passes through Gallarate and Cassina-Buon-Gesu(5) to Rho;(6)—presenting nothing worth notice, except the *Church of Nostra Signora de Miracoli*, at the last-mentioned place. The inside of this Church is adorned with Paintings, by Procaccino, etc., and does honour to the taste of its architect, Tibaldi. The façade, erected by Pollach, is adorned with Bassi-rilievi; one of which represents the Salutation, and the other the Presentation in the Temple. The country between Rho and Milan is flat, well cultivated, and adorned by acacia and tulip-trees, which flourish here with peculiar luxuriance, though several of them have lately ~~been sup~~ planted by mulberries.—But the greatest ornament of the approach to Milan, the Triumphal Arch, intended as a termination to the avenue of the Simplon Road on one side, and as a decoration to the Forum on the other, was, alas! unfinished, when Napoleon lost the sceptre of Italy; though enough of his magnificent design may be traced to convey an idea of what the whole might have proved, if completed by him. Four immense columns, taken from a quarry on the Simplon, and each hewn out of a single block of marble, were designed to support its two façades, the Bases of which are adorned with beautiful Figures in Basso-rilievo, representing France, Clio, Calliope, and Italy, Hercules, Mars, Minerva, and Apollo. The present Sovereign of Milan is now finishing this Arch, which promises to be very handsome: but, according to his plan, no space will be left for those beautiful Bassi-rilievi, representing the Battle of Marengo, and subsequent Achievements of Napoleon, which are now consigned to oblivion, in Pent-houses near the Arch; though originally destined to have shone as the principal decorations of a work highly creditable to the talents of Cagnola, under whose orders it was begun.

(1) Instead of embarking at Baveno for the Borromean Islands, Travellers frequently pursue the great Military Road to a Ferry, not far distant; cross thence to Isola Bella, a very short voyage; and, after having seen that Island, return to the Great Road, drive to the foot of the hill adorned with the statue of S. Carlo Borromeo, walk up the hill to examine the statue, and then pursue the Great Road to Sesto. The Bridges thrown over the torrents, the immense number of Aqueducts which convey streams of water under the foundations of the road into the Lake, and the massive and lofty Walls which at once secure the road, and prevent the Lake from overflowing, are well worth notice; and cannot be seen by persons who embark at Baveno, and proceed by water to Sesto. The Hotel on the margin of the Lake at Sesto is tolerably comfortable.

(2) Belgirata contains a good inn, *L'Albergo Borromeo*.

(3) The first Town on the Lago Maggiore.

(4) Public boats go from Sesto to Milan every morning, between the hours of five and seven, and take passengers at one paul a-head. Private boats, large enough to contain a carriage, may be hired at Baveno for twenty-eight, or, at most, thirty francs, to go down the Lago Maggiore to Sesto.

(5) The *Post-house* at Cassina is a good Inn.

(6) This name is supposed to be derived from *Raudii Campi*, plains rendered famous by Marius's bloody encounter with the Cimbri. See Florus iii. 3; Vell. Pater. ii. 12; Oross. v. 16. The spot on which the encounter took place is not, however, clearly ascertained.

Milan, in Italian Milano, and anciently denominated *Mediolanum*, was founded by the Insubres (the most numerous and powerful tribe of Cisalpine Gaul), nearly six hundred years before the Christian era. It was subjugated by Cn. Scipio and Marcellus: but Strabo represents it as a most flourishing city: and under the Emperor Gratian it was considered, with respect to power and opulence, as the sixth town in the Roman dominions. It is seated on a peculiarly fertile spot, between the rivers Adda and Ticino (anciently *Addua* and *Ticinus*), and intersected by three Navigable Canals, one of which extends to Pavia. Milan contains a hundred and thirty thousand inhabitants, and may be called a handsome Town, though its buildings, in point of architecture, are, generally speaking, defective:—its climate, during winter, is damp and cold; in summer, extremely hot; and frequently damp and unwholesome in autumn and spring.(1) Its *Duomo*, or Cathedral, the largest church in Italy, St. Peter's excepted,(2) is an Italian Gothic Edifice of white marble, begun in the year 1386; but the exterior was left unfinished till the reign of Napoleon, who ordered it to be completed after the designs of Amati: and though much has been accomplished, much still remained to do when the Emperor of Austria resumed the government of the Milanese; it is said, however, that Napoleon's plan will still be followed. This Cathedral, in length four hundred and forty-nine Paris feet, in breadth two hundred and seventy-five, and in height two hundred and thirty-eight to the top of the cupola, is divided into five parts, by a hundred and sixty columns of marble, and paved with the same material. The interior ornament of the principal door is supported by two Columns of granite, called Migliaruolo, and found in the beds of the neighbouring lakes and torrents. The interior and exterior distribution of the choir were executed under the orders of Pellegrini; the Sarcophagus of Gian-Giacomo de' Medici was designed by Michael Angelo; and the bronze ornaments were made by Leoni. The Statue of St. Bartholomew is by Agrati; the Cupola, situated in the centre of the choir, and beautifully adorned with fret-work, is by Brunellesco; and, immediately underneath, in a subterranean Chapel sumptuously decorated, rest the mortal remains of S. Carlo Borromeo, enclosed by a Crystal Sarcophagus, adorned with silver gilt: his countenance, part of the nose excepted, is well preserved; his robes, crosier, and mitre, are superb; and Silver Bassi-rilievi, executed by Rubini, after the designs of Cerano, and representing the great features of the exemplary life of S. Carlo Borromeo, embellish the walls of this Chapel. A Staircase, consisting of four hundred and sixty-eight steps, leads to the top of the Cathedral: and it is impossible to form a just idea of the exterior decorations of this immense and venerable marble pile, without ascending to its roofs; where alone the spiry fret-work, carving, and sculpture, can be viewed to advantage. The three finished sides of the exterior walls are covered with Bassi-rilievi, Statues, and Groups of Figures, several of them well executed; while every spire, or needle, is crowned with a statue rather larger than life; and, among these, there appears to be more than one likeness of Napoleon.(3)

The Church of S. Alessandro possesses considerable merit with respect to architecture, together with good frescos

(1) The irrigation of the rice-fields, with which the Milanese abounds, contributes to render the air, at times, insalubrious.

(2) According to the measurements in St. Peter's, however, the Duomo at Florence is longer than the Cathedral at Milan; the former being called six hundred and sixty-nine Roman palmi in length, and the latter only six hundred and six. A Roman architectural palmo is about nine English inches.

(3) Cathedrals, in Italy, are always open from sunrise till sunset; other Churches are usually opened at six, or seven, in the morning, shut at twelve; opened again at three in the afternoon, and shut at five or six. From the middle of Lent till Easter, the finest altar-pieces are covered. The common fee to the Sacristan of a Church is from one to two pauls.

Palaces are usually shown from nine or ten in the morning till twelve; and from three till five in the afternoon. The common fee at a Palace is from three to five pauls, according to the number of the party.

in its Cupola; and its High Altar and *Ciborio*(1) are remarkably handsome.

The Church of S. Lorenzo, an octagonal structure (adjoining to which stands another Edifice, resembling an Ancient Bath), is embellished by handsome Columns, whose bases appear to have been originally the Capitals of Pillars, belonging, as tradition reports, to a Temple of Hercules, which once stood near this spot; and before the Church of S. Lorenzo is the only good specimen of ancient Roman architecture now remaining at Milan; namely, a Portico, supported by sixteen beautiful fluted Columns of the Corinthian Order; with an Entablature bearing an inscription in honour of the Emperor Verus.

The Refectory of the suppressed Convent of S. Maria delle Grazie is embellished with Leonardo da Vinci's celebrated Fresco of the Last Supper; and although this masterpiece has suffered cruelly from time and ill treatment, it is still in sufficiently good preservation to be highly interesting.(2)

The College of Brera, now the Gymnasium, or Palace of Arts and Sciences, contains a fine collection of Pictures; among which are the following:—*Second room.*—Three Boys playing on musical instruments, by Gaudenzio Ferrario—and the Martyrdom of S. Vincenzo, by Luini. *Third room.*—Abraham dismissing Hagar, by Guercino!!!—God the Father, the Saviour, the Madonna, etc., by Albano!!—St. John and S. Petronio (the great Patron of Bologna), by Domenichino!—the Head of our Saviour, by Guercino!—a Dance of Winged Loves, by Albano!!—St. Peter and St. Paul, by Guido!—the Magdalene with the Saviour, by Ludovico Caracci—two Pictures of Saints, by Procaccino—the Saviour bearing his Cross, by Crespi—S. Sebastiano, by Caravaggio—the Saviour and the Woman of Samaria, by Annibale Caracci—the Last Supper, by Rubens—the Woman detected in Adultery, by Agostino Caracci—the Ascension of the Madonna, by Paris Bordone—the Baptism of the Saviour, by Paris Bordone—the Saviour dead, by Salmeggia. *First division of the third room*—Saints adoring the Cross, by Tintoretto—the Madonna, the Saviour, and Saints, by Savoldi—the Woman detected in Adultery, by Palma Vecchio—our Saviour supping with the Pharisee, by Paolo Veronese—S. Francesco, by Palma il Giovane—the Marriage in Cana of Galilee, by Paolo Veronese—the Saviour dead, by Tintoretto—the Madonna, the Saviour, and Saints, by Giulio Romano!—the Saviour dead, by Benvenuto Garofolo! *Second division.* Several curious old Pictures. *Third division.* Portrait of Solimene—ditto of Annibale Carracci—ditto of Procaccino—the Madonna and Saints, by Pompeo Battoni!—S. Girolamo, by Subleyras—Souls delivered from Purgatory by Salvator Rosa!—a splendid Work, by Castiglione—a large Landscape, by Gasparo Poussin—ditto, by Salvator Rosa—the Madonna, the Saviour, and Saints, by Luca Giordano. *Fourth room.* The Madonna, the Saviour, and S. Francesco, by Vandyck!—the Head of a Monk, by Velasquez! *Fifth room.* The Madonna, the Saviour, etc., in the first manner of Correggio—the Marriage of the Madonna, in the first manner of Raphael—the Saviour dead, by Giovanni Bellino—and a Sketch, by Andrea del Sarto.(3)

The Gymnasium contains Casts of the finest statues of antiquity; a well-furnished Observatory; a good Library; and a Botanic Garden.

The Ambrosian Library, founded by Cardinal Federigo Borromeo, contains above thirty-five thousand Printed Volumes, together with between fourteen and fifteen thousand Manuscripts; among which are those of Leonardo da Vinci, enriched by his Drawings—a Virgil, with Annotations by Petrarca, in his own hand-writing—a Pliny, a Plato, and a Cicero, of the second century—and a Josephus written on papyrus, and written on both sides of each leaf. This Library likewise contains the following Paintings:—A Holy Family, by Titian—Sketches, by Pietro da Cortona—the original Sketch of the School of Athens, by Raphael, well preserved, and

(1) The Tabernacle wherein the Host is kept.

(2) The late Viceroy of Italy had a fine copy taken of this fresco; and likewise did every thing in his power to preserve the original.

(3) Among this collection of Pictures are some beautiful paintings of Game, by Frith.

most valuable!!—a fine copy of Leonardo da Vinci's painting of the Last Supper—a Sketch, by Raphael, of part of the Battle of Constantine!—the Holy Family, by Bernardino Luini, the contemporary and rival of Leonardo da Vinci!—Head of the Saviour, by Luini—the Saviour dead, by Titian—Sketches of the Last Judgment, by Michael Angelo!—Sketches, by Polidoro da Caravaggio, and other great Masters—a Miniature of the Celestial Regions, by Albano!!—and a Fresco by Luini, representing the Saviour crowned with thorns.

The Great Hospital, and *the Lazzaretto,* merit notice; the latter is just beyond the eastern Gate of the City.

The Marengo Gate, a simple and elegant specimen of Ionic architecture, bears the following inscription: "*Paci Populorum Sospitæ.*"

The Amphitheatre, situated near the Forum, is a magnificent Building erected by Napoleon, after the designs of Canonica; and large enough to contain thirty-six thousand spectators. The *Pulvinare,* and the principal entrance of this edifice, especially deserve attention.(1)

The Theatre of La Scala, built after the designs of Piermarini, is deemed, with respect to architecture, the most beautiful Opera-house in Europe; and except the great theatre at Parma, and that of S. Carlo at Naples, it is the most spacious. The stage-decorations also are splendid and classical; and the orchestra is, generally speaking, the best in Italy: but the circumstance most creditable to this, and indeed to every other Theatre on the Continent, is that perfect decorum which enables ladies, though unattended, to go, return, and even walk from box to box, without the slightest chance of receiving an insult.

Milan contains other Theatres; namely, the *Canobiana,* in shape resembling La Scala, but less spacious; *the Teatro Re;* and the *Carcano,* built by Canonica.

(1) Naumachiæ were represented here in the time of Napoleon, although the building was not finished. It still remains incomplete.

(2) The change, from affluence to comparative poverty, which has of late taken place among the inhabitants of Milan, is lamentable. The principal Hotels in this city are, the *Gran Bretagna,* the *Croce di Malta,* and the *Hôtel Suisse:* and, in 1827, there resided at Milan an experienced and skilful Physician, Doctor Locatelli, who took his degrees in Edinburgh, speaks English, and considers himself handsomely paid by receiving one dollar per visit.

The principal Promenades are *the Ramparts; the Corso;* and *the Esplanade* between the Town and the Forum.(2)

The environs of Milan boast a considerable number of handsome Villas; among which is that presented by the citizens to Napoleon.

Monza, about three leagues north of Milan, likewise contains a Royal Residence, built after the designs of Piermarini; and another, called *Pelucca,* long celebrated for its Stud of Horses. Charlemagne was crowned King of Lombardy at Monza; where, in the Cathedral, is deposited the ancient crown of the Lombard Kings, commonly called "The Iron Crown," because its inside is lined with some of that metal, said to be composed of the nails with which our Saviour was fastened to the Cross. The outside of this Diadem is Gold, studded with precious stones.

Pavia is six leagues distant from Milan, and accessible both by land and water. It stands in a fertile plain, and boasts a University long famed for the talents of its Professors. Pliny reports that this Town was erected by the Lævi and Marici, on the left bank of the Ticinus, and consequently called *Ticinum.* Ancient Inscriptions give it the title of Municipium; and under the Lombard Kings it assumed the name of *Papia,* which was afterwards changed to *Pavia.*

Four miles hence stands the vast and superbly-built *Certosa of Chiaravalle,* founded by the first Duke of Milan in 1396), and suppressed by Joseph II. It occupies, including the Church and other Buildings, a space sufficient to contain a large village. The Church, begun in 1396, erected in the form of a Latin cross, and completely incrusted with marbles, is embellished by a fine Cupola. On each side of the nave are eight Chapels, having Altars superbly adorned with rare marbles: the High Altar and its Tabernacle exhibit (or did once exhibit) precious stones. The

two Sacristies, the Refectory, Library, Council-chambers, and the Apartment for strangers, are spacious and splendid; the *Lavatojo*, or Washing-room of the Monks, together with its Well, are exceedingly elegant; and a magnificent Window of Stained Glass was made for this Apartment by Christoforo Matteis, and finished in 1447. The cemetery is solemn and grand.

The battle in which Francis I. of France was made prisoner, took place near the walls of this Certosa, whither he was conducted when, according to his own belief, "he had lost every thing, save honour."

The road from Milan to Bologna traverses a luxuriant country, which abounds with fields of rice and every other kind of grain, vineyards, and streamlets for the purposes of irrigation; and displays perfect neatness, without a single inch of fallow land: this last, however, is a thing rarely seen in Italy, where the husbandman no sooner reaps one crop than another succeeds, so peculiarly deep, rich, and fertile, is the soil!—We are told by Dionysius of Halicarnassus, that, in ancient Italy, the land produced three crops every year; the wines were excellent, and required little trouble to grow them; the oil was delicious; the pasturages were abundantly stocked with cattle; the mountains were clothed with fine timber, and contained quarries of the choicest marbles; the forests swarmed with game; and the navigable rivers afforded a constant communication from city to city.—All these advantages, and many others, beautiful modern Italy still enjoys.

The road is, generally speaking flat, and bordered with towns, villages, and pasturages, as far as Lodi Nuovo; which stands on an eminence near the Adda, is well built, and contains about twelve thousand inhabitants. Its Gates are handsome;(1) and the most remarkable of its Churches, *L'Incoronata*, was erected according to the designs of Bramante, and adorned with Frescos and Paintings in oil, by Callisto, the pupil of Titian: but what chiefly renders this Town interesting is, that at the Bridge of Lodi Napoleon gained one of his most memorable victories.(2) The little province, of which Lodi is the Capital, usually gives food to thirty thousand cows; and the cheese made here, improperly called Parmesan, is most excellent.

Laus Pompeia, Lodi Vecchio, was three miles distant from the present town of Lodi, which the Emperor Barbarossa ordered to be erected, in consequence of the destruction of the old town by the Milanese. Laus Pompeia was founded, according to Pliny, by the Boii; and it is supposed to have been colonised by Pompeius Strabo, father of Pompey the Great. Ruins of ancient Lodi may still be seen on the Adda: and near Lodi Nuovo are two ancient Sepulchres.

After crossing the Po, in a *pont-volant*, Travellers arrive at Piacenza.[3] This Town, seated in a rich and pleasant country between the Po and the Trebia, was originally called *Placentia*, and considered by the Romans as their most important colony in Cisalpine Gaul. It afforded a secure retreat to their armies after the battles of the Ticinus and the Trebia;(4) withstood the attacks of Hannibal, and was, by the resistance it made to Asdrubal, the cause which led to his overthrow. At length, however, it fell a prey to the Gauls; but was restored by the Consul Valerius, 557 U. C. Cicero mentions it as a Municipium, and Strabo and Tacitus call it opulent and powerful: its theatre, which stood on the outside of the walls, was burnt during the civil war between Otho and Vitellius. The modern town, which stands on the *Via Æmilia*, and appears to occupy the site of the ancient Placentia, contains several objects of interest. *The Cathedral*, built during the twelfth century, is enriched with good paintings. In its

(1) The Gates of Lodi are closed after it becomes dark; but may, by the aid of a small fee, be opened.

(2) The Post-house here is a large well-furnished inn, and lately was a private palace.

From Lodi there is a road, by Cremona and Mantua, to Bologna: and to the east of Lodi is the road through Brescia and Verona to Venice.

(3) On the Piacenza side of the Po stands a Custom-house where a small fee usually exempts Travellers from being searched.

(4) The battle of the Trebia appears to have been fought on its left bank, between that torrent and the Tidone.

cupola are Frescos, by Guercino, representing the Evangelists, with Angels hovering round them! Below these groups are lesser Angels, forming the frieze; and still lower are figures of Sibyls. Franceschini has represented Virtue, Modesty, Humility, and Charity, in the groins which support the Cupola. Near these are Moses and Aaron, by Ludovico Caracci; and three Paintings by Procaccino: namely, the Assumption of the Virgin—David playing on the harp—and St. Cecilia on the Violoncello. The great Altar-piece, by Procaccino, is an oil painting of considerable merit: it represents the Death of the Virgin; but has been so much injured, that the figures are scarcely visible. One of the Chapels contains a good picture, by the same Artist, of S. Martino giving his cloak to a Beggar. A small side Chapel is embellished with a good Picture of the Holy Family, attributed to the Caracci School: and the Church likewise contains a Picture of S. Corrado, by Lanfranco, and another of St. François Xavier, by Fiamingo; the Angels in fresco which surround the latter are also by Fiamingo: and the Ascension, on the Ceiling of one of the Chapels, is attributed to the same master. Parma has been lately enriched with three celebrated paintings, originally placed in this Cathedral; namely, the infant Jesus, St. Catherine, and S. Girolamo, by Francesco Mazzuola, called Parmigianino—the Death of the Madonna, by Annibale Caracci—and the Approach of the Apostles to the Holy Sepulchre, after the Resurrection, by the same master. Here are, however, the best Copies which could be procured of these paintings. *The Church of La Madonna della Campagna* contains good Pictures: and *the Church of the Canonici regolari di S. Agostino*, designed by Vignola, *the Town-Hall*, by the same architect, and *two Equestrian Statues*, the one representing Ranuccio, and the other Alessandro Farnese, by Francesco Moca, likewise merit notice. Piacenza is built entirely of brick, not even its palaces excepted. It contains a pretty Theatre and good Hotels.(1) In this vicinity was the ancient *Via Posthumia*, which seems to have crossed the Po near Piacenza, continuing its course through Cremona to Verona: and not far hence flows that memorable torrent the Trebia, through whose immense bed Travellers pass on their way to S. Giovanni in the road to Tortona.

At the distance of half a mile from Piacenza is a bridge thrown over the Po, with a plain, on the left, watered by that fine river, and the lofty Apennine on the right, with villages and farms at its base. Midway to Fiorenzuola the road crosses, by a stone bridge, a torrent called the Nura; and then traverses the bed of the Larda, always dry in summer, but provided with a narrow bridge, over which carriages pass when the stream is swoln by winter rain. Hence the road proceeds though Fiorenzuola (a small Town, where, however, the inns are good(2) to Borgo San Donnino,(3) seated on the Stirone. The ancient name of this place appears to have been *Julia Fidentia;* but when San Donninus suffered martyrdom here, it assumed the appellation of Borgo San Donnino. Its Cathedral, and the Edifice converted by order of Napoleon into an Asylum for the Poor, deserve notice. A few miles from this Town stands Castel Guelfo, celebrated for having given its name to the Guelphs, whose strife with the Ghibellines bathed Italy in blood. Beyond Castel Guelfo the road crosses the Taro (anciently Tarus) by a peculiarly majestic Bridge, begun by Napoleon, and finished by Maria-Louisa; thence to Parma, traversing a rich and beautiful valley adorned with villages and vineyards.

Parma (the first city which belonged to the Boii on the *Via Æmilia*) has undergone no change in its name, derived from the little river Parma, on whose margin it was originally placed. Whether it owes its foundation to the Gauls or the Etruscans, we know not. It received a Roman colony, 569 U. C.; suffered severely in the time of Antony, to whose cause it was attached; and seems to have been re-colonised under Augus-

(1) The *Albergo delle tre Ganasce*, and *S. Marco*.

(2) *La Croce Bianca* is the best.

(3) S. Donnino contains two inns, *La Croce Bianca*, and *L'Albergo del Angelo*.

tus. Its wool in times past was highly appreciated.

The modern town is handsome; its walls are between three and four miles in circumference; and its inhabitants are said to amount to thirty-five thousand; but, nevertheless, this City looks melancholy and deserted.

The *Cathedral*, built with brick, like all the other public edifices, the great theatre excepted, is a spacious Gothic structure, containing a High Altar richly decorated with precious marbles, and a Cupola finely painted by Correggio: the subject being the Assumption of the Madonna; who is represented ascending, encompassed by Angels, to Heaven, in presence of the Apostles and other Saints!! This celebrated work, like many of Correggio's frescos, is cruelly injured. Over the organ are the families of Correggio and Parmigianino, painted by those great artists, and tolerably well preserved: and on the sides of the principal door are Portraits of Correggio and Parmigianino, likewise painted by themselves. This Cathedral contains a Monument to the memory of Petrarca.

The *Church of S. Giovanni Evangelista*, built with majestic simplicity, contains frescos in its Cupola by Correggio; who has represented the Saviour ascending to Heaven in presence of his Disciples!

The *stoccata*, built after the designs of Bramante, does honour to the taste of that distinguished architect, and is adorned with fine Paintings; namely, Moses breaking the Tables of the Law, by Parmigianino—Sibyls, by the same master—and Frescos, in the Cupola, by Correggio.

The *Concentro delle Monache di S. Paolo* contains a room adorned with Frescos by Correggio, and considered as the most beautiful work of its kind he ever executed. The principal subject is Diana triumphant, accompanied by Genii.

The *Royal Academy* (once the Royal Residence, and a very extensive building) contains a newly-fitted-up Public Gallery for Pictures; some of the finest among which are the following:—The Madonna and Infant Saviour, Mary Magdalene, and St. Jerome, called *La Madonna di S. Girolamo!!!*—the Flight into Egypt, called *La Madonna della Scodella!!*—the Martyrdom of Santa Placida, and her Sister, Santa Flavia!—the Deposition from the Cross!—the Madonna and Infant Saviour, with St. Peter, St. John, St. Catherine, and St. Cecilia!!—all five by Correggio—the *Madonna della Scala!* a fresco—and St. John crowning the Madonna! a fresco: both by Correggio—the Ascension, by Raphael!—the Deposition from the Cross, by Annibale Caracci!!—two Pictures, by the same master (already mentioned as having once adorned the Cathedral at Piacenza), namely, the Death of the Madonna!—and the Approach of the Apostles to the Holy Sepulchre after the Resurrection!—the Madonna crowned, a fresco, by Annibale Caracci—the Saviour, St. Catherine, and S. Girolamo (already mentioned as having once adorned the Cathedral at Piacenza) by Parmigianino—the Adoration of the Magi, by the same master(1)—the Three Maries at the Holy Sepulchre, by Schidone!—the Deposition from the Cross, likewise by Schidone!!—and the Espousals of the Madonna, by Procaccino.

This Academy also contains several interesting Antiquities found at Velleia, a Roman municipal City, situated among the hills eighteen miles south of Piacenza, and famous for the longevity of its inhabitants. It stood on the right bank of the river Nura, and was buried by the sudden fall of a mountain, supposed to have been undermined, by a subterraneous water-course. This melancholy event took place in the fourth century: and judging by the number of human bones found at Velleia, when it was excavated in 1760, there seems reason to apprehend the inhabitants had not time to escape. Velleia was thirteen leagues distant from Parma; and some of the most interesting Antiquities with which it has furnished the Parma Academy are:—A head of Adrian, originally gilt, and finely executed—two Latin inscriptions, written on bronze, and said to be the largest ever discovered: they record a donation, made by Trajan, of a considerable sum to be employed in the purchase of lands for the support of a certain

(1) This picture is by some persons attributed to Agostino Caracci.

number of poor children. These Inscriptions were found, in 1747, at a short distance from the remains of the town. —Gold Chains—Bracelets—Armlets—Rings, etc., in the highest preservation —to one Chain a medal is attached—Amphoræ—Lachrymatories—Lamps—a Pair of Suffers, very like those usually attached to modern Roman lamps—various Ornaments of Bronze—Stamps for stamping bread—Grecian Vases, etc.

The *Great Theatre*, designed by Vignola and built of wood, is the most spacious, and, in point of architecture, the most perfect edifice of its kind in Italy: it contains, with ease, from five to six thousand spectators (some authors say, nine thousand), all of whom can see every thing which passes on the stage, and hear every syllable spoken by the Actors, even though uttered in a whisper. But this fine specimen of architecture is now so entirely out of repair, that a few years may probably reduce it to a heap of ruins.

Adjoining to the great Theatre is another, built after the designs of Bernini, and, comparatively speaking, small, as it does not hold more than two thousand spectators; but the present Sovereign, Maria-Louisa, is building a new Theatre.

Parma contains good hotels.(1)

Just beyond one of the City Gates is the *Palazzo Giardino*, embellished with fine Frescos, by Annibale Caracci. Nine miles distant, on the way to Casal Maggiore, is Colorno, a large Palace, adorned with two celebrated Statues: one representing Hercules, the other Bacchus, and both found in the Orto Farnese at Rome.

From Parma the road passes between neat and luxuriant farms to S. Ilario,(2) crossing, at the extremity of the Duchy of Parma, the Lenza (anciently the Nicia) by a magnificent Bridge, and then crossing the Crostolo by another Bridge previous to reaching Reggio. This town, anciently *Regium Lepidum*, probably owes its origin to M. Æmilius Lepidus, who laid down the *Via Æmilia;* but why it assumed the surname of Regium is unknown. It witnessed the death of the elder Brutus by order of Pompey, to whom he had surrendered himself. Reggio is supposed to contain near sixteen thousand inhabitants. *The Cathedral* here merits notice, one of its Chapels being adorned with good Pictures; and the Church of S. Pietro is a handsome Edifice: but what particularly renders this place interesting, is its having given birth to that greatest of Italian Poets, Ariosto; indeed the soil seems to have been prolific of genius; for between Reggio and Modena, not a league distant from the road, is Correggio, the birthplace of the great painter who bore its name.(3)

Reggio contains three Hotels.(4)

Passing through Rubiera,(5) an old Fortress in bad condition (where Travellers who arrive after dark find the Gates shut, and are compelled to wait till leave be obtained for having them opened), the road crosses the Secchia (anciently *Secia*) by a fine Bridge thrown over that torrent; and then winding within view of a splendid Column, erected, according to report, in honour of Napoleon,(6) enters Modena, anciently *Mutina*, situated amidst rich pasturages, between the rivers Secchia and Panaro, formerly called the *Scultenna*. This city seems to have been colonised by the Romans the same year with Parma; but Polybius mentions it as a Roman colony before that period. It sustained a severe siege against the troops of Antony: for Decius Brutus, who defended the place, being apprised by carrier-pigeons of the approach of the Consuls, Hirtius and Pansa, made a gallant defence. Tacitus calls

(1) *Il Paone* is remarkably comfortable.

(2) There is at S. Ilario a troublesome custom-house, where Travellers usually give a fee, and have their trunks plumbed.

(3) The family name of this distinguished artist was Allegri: he died soon after having attained his fortieth year, universally esteemed and lamented; for he was industrious, modest, even to humility, and so well-tempered, as to feel no resentment at the envy and malice excited by his brilliant talents. He directed his attention particularly to the art of foreshortening; and always drew from nature.

(4) The *Albergo Reale* is tolerably good.

(5) Rubiera boasts but one tolerable Inn; and that stands beyond the Bridge, on the road to Modena.

(6) The triumphal Column, seen to the left on entering Modena, is crowned with an imperial eagle; but bears no inscription whatever.

Mutina a Municipium; and Strabo says it was famous for excellent wool. The modern city, small but elegant, has of late years been much improved. Its Gates are handsome; its Ramparts form a beautiful Promenade round the Town; its streets in general are straight, wide, and clean; and the Strada Maestra (part of the ancient *Via Æmilia*) is magnificent. *The Cathedral* contains a Picture of the Presentation, by Guido: and *the Campanile*, a marble Edifice, is one of the loftiest Towers in Italy. *The Churches of S. Vincenzo* and *S. Agostino* merit notice; and *the Public Library* is well stored with valuable Manuscripts and rare Editions of Printed Works. The University has long been celebrated; and the *Palazzo Ducale*, a splendid Structure, contains a noble Hall, the Ceiling of which is finely painted in Fresco by Francesconi; together with several fine easel Pictures; among which are—the adoration of the Magi, by Palma Giovanni—the Madonna, the Saviour, and other figures, by Garofalo—the Crucifixion, by Pomarancio!—the Holy Family, by Andrea del Sarto; a Madonna and Child, by Raphael!—Christ giving sight to the Blind, by Agostino Caracci!—the Ascension of the Madonna; by Lodovico Caracci—four small Pictures, by Annibale Caracci!—S. Rocco, by Guido—the Crucifixion, by Guido—the Martyrdom of St. Peter, by Guercino!—the Martyrdom of S. Francesco, by Leonello Spada—a Head, by Albert Durer!—and a Head of the Madonna, by Carlo Dolci! The Chapel is adorned with a Painting of the Circumcision, by Procaccino.(1)

Modena contains Public Baths, a Theatre, a public Promenade, and several Private Collections of Pictures, reported to be upon sale: and it likewise still contains the *Secchia*, or Bucket, immortalised by Tassoni. This object, so interesting to lovers of mock-heroic poetry, is now removed from the Cathedral, where it used to be exhibited, and placed in a neighbouring Tower, under the care of the Municipality: but Travellers may always see it, by applying to the *Custode* of the Tower.

Modena afforded an asylum to Brutus, the murderer of Cæsar; and is also famous for having given birth to Muratori, Vignola, and the Author of the *Secchia Rapita*.(2)

At a short distance from this City the road crosses the Panaro by a handsome newly-constructed bridge, which marks the limits of the Duchy; thence proceeding to Castel-Franco, situated on the *Via Æmilia*, and the first town of the Ecclesiastical Territories. (3) It is supposed to occupy the site of *Forum Gallorum*, and to have been the spot on which Antony was defeated by Hirtius and Octavian, subsequent to the death of Pansa. Beyond Castel-Franco is Samoggia,(4) the ancient Station *Ad Medias*; and after crossing the little rivers Lavinius and Rhenus (now Lavino and Reno), the *Via Æmilia* enters Bologna.(5)

That City, delightfully placed on the Reno, at the base of the Apennine, is known to have existed under the name of *Felsina* as an Etruscan town of celebrity, previous to its capture by the Boii, who changed its appellation to *Boïona*, which time converted into Bologna. It received a Roman colony, 653 U. C.; but having suffered severely from civil war, it was restored by Augustus, after the battle of Actium; and became thenceforward one of the most powerful cities of Italy. It is at the present moment well built, commercial, wealthy, and situated in a salubrious though not a warm climate; its walls are said to be near five miles round; and its population is supposed to amount to seventy thousand inhabitants.

The Cathedral here, a fine edifice, erected in 1600, contains, in its Sanctuary, the last work of Lodovico Caracci, a Fresco, representing the Annunciation! In the Chapter room is a picture

(1) A fine picture, by Correggio, was, in 1828, expected to enrich this collection.

(2) The *Albergo Reale*, at Modena, is an excellent Hotel.

(3) Here Travellers are obliged to fee the Custom-house-officers, in order to escape being searched.

(4) *La Posta*, at Samoggia, is a good Inn.

(5) The road between Milan and Bologna is most excellent, and does not pass over one high hill.

of St. Peter and the Madonna, bewailing the death of the Saviour, by the same master; who has likewise adorned the lower end of the Choir with a fresco of Christ presenting the keys of Heaven to St. Peter. Beneath the Choir is a curious Crypt.

The Church of S. Pietro, a noble structure, contains a Fresco representing the Salutation, by Lodovico Caracci.

The Church of S. Petronio, built in 432, and repaired in 1390, is large, and, on account of its antiquity, merits notice. Charles V was crowned here by Clement VII; and this Edifice contains the celebrated Meridian of Cassini; the gnomon of which is eighty-three feet in height.

The Domenican Church contains good Paintings; among which is the Paradise of Guido, one of his finest compositions in fresco! And here this great Artist was buried in the same tomb with Elizabeth Sirani.

The Church of S. Bartolommeo contains a celebrated Madonna and Infant Jesus, by Guido—and the Martyrdom of S. Bartolommeo, by Franceschini.

The Church of S. Salvatore is enriched with good Paintings.

Lo Studio, the Palace belonging to the University, was designed by Vignola; and contains a Statue of Hercules, in Bronze; a Museum of Natural History; an Anatomical Theatre; a Cabinet of Antiquities; and a Library well stored with ancient Manuscripts, and Books of Science. Some writers suppose this famous University to have been founded by the Emperor Theodosius II, in 425; while others ascribe its foundation to the Countess Matilda, at a much later period. It once contained six thousand students. and seventy-two professors: but its celebrity has, in modern times, diminished; though Bologna is still an excellent place for the education of young persons; as masters of every description are attainable here, on moderate terms: beside which, the high cultivation of science, and the courtesy which characterises the upper rank of persons at Bologna, render it a pleasant place for a permanent residence.

The Academia delle belle Arti has a very fine, though not a very numerous collection of Pictures; among which are—No. 1, The blessed Virgin enthroned with the Infant Jesus: on the right Santa Caterina, on the left Santa Maria Maddalena!—2, The Baptism of Christ!—3, The blessed Virgin, the Saviour, and Angels.—4, Head of the Deity—all by Francesco Albani. No. 9, The Adoration of the Magi—by Aspertini Guido. No. 10, The Crucifixion—by Jacopo da Bologna. No. 12, St. Guglielmo, Duke of Aquitania, receiving the religious tunic, by Guercino, in his first style.—13, St. Bruno, Founder of the Order of Monaci Certosini!—by Guercino, in his second style.—14, St. Peter kneeling.—15, St. John contemplating the words, *Ecce Agnus Dei*, etc.—17, The Deity—all by Guercino. No. 29, The Ascension of the blessed Virgin.—30, Head of Guido—both by Simone Pesarese. No. 34, The Communion of St. Girolamo!!—35, The Assumption of the blessed Virgin!—both by Agostino Caracci. No. 36, The blessed Virgin in glory, with the Saviour in her arms; Angels paying homage; and Saints in the lower part of the picture!—37, The Virgin seated; the Saviour, St. John Baptist, St. John the Evangelist, and Santa Caterina.—38, The Assumption of the Virgin!—39, and 40, The Annunciation.—41, St. Agostino—all by Annibale Caracci. No. 42, The blessed Virgin enthroned with the Infant Saviour; and, at the foot of the throne, four Saints!—43, The Transfiguration!—44, The Vocation of St. Matthew!—45, The Birth of St. John Baptist.—46, St. John preaching in the Desert!—47, The Conversion of St. Paul!—48, The blessed Virgin in glory.—49, The Flagellation.—50, The Saviour crowned with thorns.—53, St. Rocco and his Dog—all by Lodovico Caracci. No. 55, The blessed Virgin and Infant Saviour appearing in glory to Saints Petronio and Alo!—by Giacomo Cavedone. No. 72, Angels serving our Saviour in the Desert—by Gian-Andrea Donducci. No. 79, The Annunciation—by Francesco Francia. No. 89, The Madonna and Saviour, in glory, listening to a Choir of Angels; and in the lower part of the picture the Archangel Michael vanquishing Satan. Saints Peter and Benedetto are likewise introduced.—90, The Madonna, Elizabeth, and the Infant Jesus, who seems in the act of blessing St. John—both by Innocenzo da Immola. No. 116, Santa

Margherita kneeling, and caressing the Infant Saviour in his Mother's arms; St. Agostino, St. Girolamo, etc.!—by Parmigianino. No. 122, The Deposition from the Cross—by Niccolo da Cremona. No. 131, The Nativity—by Camillo Procaccini. No. 133, The blessed Virgin, the Saviour, Joseph, St. Paul, etc.—by Bagnacavallo. No. 134, The *Madonna della Pietà;* in which master-piece are included the Patron Saints of Bologna, namely, S. Petronio, S. Domenico, S. Carlo Borromeo, S. Francesco d'Assisi, and S. Procolo!!!—135, The Slaughter of the Innocents!!—136, The Saviour on the Cross, with the blessed Virgin, the Magdalene, and St. John at his feet! —137, Sampson vanquishing the Philistines.—138, The Madonna in glory, the Saviour, Angels, etc.—139, Portrait of St. Andrea Corsini.—140, S. Sebastiano.—141, The blessed Virgin crowned by the Holy Trinity—all by Guido Reni. 145, The Visitation—by Tintoretto. No. 152, St. Cecilia listening to a Choir of Angels, and surrounded by St. Paul, St. John the Evangelist, St. Agostino, and the Magdalene!!!—The musical Instruments in this charming Picture were painted by Giovanni da Udine, the other parts by Raffaello d'Urbino. No. 182, The Deposition from the Cross—by Alessandro Tiarini. No. 183, The mystical Marriage of Santa Caterina—by the same master. No. 197, The Madonna in glory, with the Infant Jesus, to whom Angels are paying homage: several Saints in the lower part of the picture contemplating the divine Vision!—by Pietro Perugino. No. 198, The Supper of Gregorio the Great—by Giorgio Vasari. No. 206, The Matyrdom of St. Agnese!!!—207, La Madonna del Rosario!!!—208, The Matyrdom of St. Pietro Domenicano!!—all by Domenichino.

The Palazzo Marescalchi contains a good collection of Pictures; among which are—several productions of the Flemish School—the Head of a Young Man, by Rembrandt—a fine Tintoret, St. Peter, by Guido—a Master and his Scholar, by Caravaggio—a Head, by Denner—Banditti destroying a Town, by Teniers—an Old Man, by Rembrandt—St. Peter and St. Paul by Caravaggio—the Saviour and Angels, by Correggio!!! —St. Peter and other Saints, by ditto! —*Ecce Homo*, School of Leonardo da Vinci—St. Cecilia, by Domenichino—a candle-light Picture, master not known —a Madonna and Child, by Paolo Veronese—and Neptune and Proserpine, by Correggio.

The Palazzo Zampieri has a Hall the Ceiling of which is finely painted by Lodovico Caracci; the subject being a group of Jupiter with the Eagle and Hercules! The same apartment contains a Painting by Agostino Caracci; who has represented Ceres in search of Proserpine; and the Rape of Proserpine in the back ground. The Ceiling of another room is by Annibale Caracci, and represents the Apotheosis of Hercules. The Ceiling of the third ro m is by Agostino Caracci; and represents Hercules and Atlas supporting the Globe; this room likewise contains a Painting of Hercules and Cacus, by the same artist. The Ceiling of the fourth room is by Guercino, and represents Hercules strangling Antæus! One of the accompanying ornaments of this Ceiling exhibits a beautiful figure of Love stealing the spoils of Hercules.

The Palazzo Aldrovandini contains good Paintings by Rubens, Domenichino, Albani, Murillo, Guercino, Guido, Correggio, Raphael, Rembrandt, Wouvermans, and a Landscape by Both.

The Palazzo Tanara contains the Martyrdom of S. Bartholomeo, by Guido —S. Andrea in the Desert, by Domenichino—Lucretia, by Innocenza da Imola —the Magdalene, by Flamingo—a *Pietà*, by Lodovico Caracci—Judah's Kiss, by ditto—a Shepherd by Ditto—a Shepherd, by Agostino Caracci—the Magdalene, by Annibale Caracci—the Martyrdom of S. Lorenzo, by Lodivico Caracci—a Sibyl, by Ditto—the Circumcision, by Annibale Caracci—a Cardinal, by Lodovico Caracci—the birth of Alexander the Great, by ditto—the Last Supper, by Agostino Caracci—the Denial of St Peter, by Lodovico Caracci—S. Girolamo, by Titian—the Assumption, by Guercino—S. Cecilia, by Franceschini —the *Madonna della Rosa*, by Parmeggiano!! A Magdalene, by Simone da Pesaro—etc., etc.

The Palazzo Lambeccari da S. Paolo contains upwards of four hundred paintings, among which are, the Head of St. John, with four Figures, by Ca-

ravaggio—the blessed Virgin, our Saviour, and St. John, by Elizabeth Sirani—a Boar-Hunt, by Schneider—a Sibyl, by Guercino—a Portrait, by Titian—the Marriage of S. Catherine, by Albani—a Magdalene, by Elizabeth Sirani—four Portraits, by Sir Peter Lely—a Portrait of Baroccio, by himself—Cardinal de' Medici, by Domenichino—Charles V, by Titian—a Madonna and child, by Guercino!! Landscapes, by Salvator Rosa—a dead Christ, by Agostino Caracci—Elijah, by Guercino — a Bear-Hunt, by Schneider—Jacob's Dream, by Lodovico Caracci—a sketch, by Correggio—S. Sebastiano, by Titian—here likewise is a Crucifix, by Benvenuto Cellini.

The Tower of Asinelli, erected in 1109, is three hundred and twenty-seven Paris feet in height; and inclines nearly four, from the perpendicular line. *The neighbouring Tower*, erected in 1110, is a hundred and forty feet high, and declines above eight, from the perpendicular line.

The walk called *Montagnola* is beautiful.—A handsome Fountain adorned with a colossal Statue of Neptune, by Giovanni di Bologna, embellishes the Piazza del Gigante: and through the city runs a Canal, by aid of which Travellers may be conveyed, by water, to Ferrara; and thence embark on the Po for Venice.

The Theatre at Bologna is one of the largest in Italy: and the façades of the Palaces, and other buildings, are magnificent; but the streets appear narrow, from being lined almost universally with Porticos; and this circumstance, added to the want of spacious piazzas, diminishes the beauty of the Town, by giving it a sombre appearance.(1) The Modena and Ferrara Gates are handsome. Travellers, on arriving at Bologna, are greeted by an excellent band of musicians; who, after having played a few tunes, are well satisfied by a fee of two or three pauls.

It is said that remains of the Baths of Marius, and likewise of a Temple of Isis, on the foundations of which the Church of S. Stefano now stands, may be traced here.

Bologna gave birth to Guido, Domenichino, Albani, Annibale, Lodovico, and Agostino Caracci,(2) and Benedict XIV: and among its natural curiosities is the Phosphorescent Stone, found near the City, on Monte Paderno.

About one mile distant from the walls, is the *Campo Santo*, once the Certosa Convent: and here lies the celebrated Singer, Banti, whose vocal powers, not long since, captivated Europe. This Repository of the Dead merits notice; it was finished in 1801 by order of Napoleon.

The Church of the Madonna della Guardia also merits notice; as it is approached by a Portico, consisting of six hundred and forty arches, built at the expense of various individuals, corporations, and ecclesiastical establishments; the whole being three miles in length, and extending from the City to the Church; which is magnificently placed; and somewhat resembles the Superga, near Turin.

Persons who enjoy fine scenery, and good paintings, should likewise visit *S. Michele in Bosco*; once a Convent belonging to the Olivetans. The Portico of the Church is adorned by the pencil of Cignani: and one of the Chapels contains a picture representing Bernardo Tolomei, the Founder of the Order, receiving his statutes from the Madonna. In the cortile of the Convent are remains of fine Fresco-paintings, by Lodovico Caracci, Guido, Albani, Leonello Spada, etc. But they have been cruelly injured. The situation of this building is lovely.

From Bologna, by the Apennine, to Florence, the road, though hilly, is excellent; owing to improvements made by direction of the late Cav. Fabbroni.

The time usually employed in accomplishing this journey, either with post-horses, or *en voiturin*, is from fourteen

(1) Among the best Hotels here, are,—The *Grande Albergo Imperiale*, and *L'Albergo di S. Marco*.

(2) Annibale Caracci was designed for a goldsmith: but his uncle, Lodovico, observing that both Annibale and his brother Agostino were blessed with great abilities, took upon himself the office of instructing them in the art of painting: and so much did they profit by his lessons, that their memory must be for ever honoured by true lovers of the Arts.

to fifteen hours. The ascents and descents are more rapid than those of the Simplon, though not sufficiently so to render a drag-chain often requisite, even for heavy carriages; and the paved gutters intersected by small wells, made to receive the streams which rush from heights above the road, keep the latter dry, and in good repair.

Between Bologna and Pianoro (the first Post), the country is rich and flat; but at Pianoro the ascent of the Apennine begins, and continues to the confines of Tuscany. Near the second Post (Lojano), is a magnificent view of the Mediterranean and the Adriatic; together with the plains extending from Bologna to Milan. At Lojano Travellers should not attempt to sleep; because the Inn is very small and uncomfortable: but at Pietramala, the frontier Custom-house of Tuscany,(1) and about midway between Bologna and Florence, there is an Inn provided with several beds; and, though not good, tolerable. The ascent from Lojano to Pietramala displays bold scenery, more beautiful than the Alps, though less sublime: but this part of the Apennine, from being situated immediately between the Mediterranean and the Adriatic, and very near both, is liable to peculiarly strong and bitter gusts of wind; and, therefore, much colder than the Alps. About a mile distant from Pietramala is *a small Volcano*, situated on a hill, called *Monte di Fo*, and covered with rocks. There being neither carriage nor mule-road to the spot, it is necessary to walk, in order to visit this Volcano; and less than an hour and half cannot be allowed for going and returning. The mouth of the Volcano disgorges unceasingly clear flames, sometimes spreading fifteen feet in circumference, and always burning brightest in wet and stormy weather. From Pietramala the road descends to Le Maschere (a tolerably good Inn, well provided with beds), thence proceeding through a country gradually increasing in richness; till at length Val d'Arno opens to the view, and exhibits, in its centre, the beautiful City of Florence, seated amidst fields teeming with almost every valuable production of the vegetable world, and surrounded by hills clothed with the silver olive and the vine, and studded with an innumerable host of splendid villas.

Ariosto says of Florence, that, on seeing the hills so full of palaces, it appears as if the soil produced them. "And if thy palaces (continues he), which are thus dispersed, were concentrated within one wall, two Romes could not vie thee."

The approach to Florence displays, for several miles, a richness of cultivation unrivalled perhaps in any country (the environs of Lucca excepted): and the entrance to the City this way, through the Porta San-Gallo, is strikingly magnificent.

(1) Here Travellers usually have their trunks plumbed; and give from three to five francs, per carriage, to the Custom-house officers.

CHAPTER III.

FLORENCE.

Origin and present appearance of Florence.—Palazzo Vecchio.—Loggia.—Piazza del Granduca.—Palazzo del Podesta.—Fabrica degli Ufizi.—Magliabechiana Library.—Royal Gallery.—Palazzo Pitti.—Giardino di Boboli.—Museo d'Istoria Naturale.—Duomo.—Campanile.—Baptistery.—Chiese di San Marco. SS. Annunziata.—S. Maria Maddalena dei Pazzi.—Santa Croce.—S. Lorenzo.—New Sacristy.—Old Sacristy.—Cappella de' Medici.—Mediceo-Laurenziana Library.—Chiese di Santa Maria Novella d'Or-San-Michele—di San Spirito—del Carmine—di S. Trinità—di S. Ambrogio—di S. Gaetano, etc.—Reale Accademia delle belle Arti.—Oratorio dello Scalzo.—Palazzi, Gerini—Riccardi—Corsini—Mozzi—Buonarotti—Strozzi—Uguccioni.—Casa dei Poveri.—Spedale di Bonifazio.—Spedale di Santa Maria Nuova.—Spedale degl' Innocenti.—Column in the Via Romana.—Column near the Ponte S. Trinità.—Column in the Piazza del Duomo.—Bronze wild Boar in the Mercato Nuovo.—Pedestal near the Church of S. Lorenzo.—Statue of Ferdinand I.—Porta S. Gallo.—Triumphal Arch.—Fresco by Giovanni di San Giovanni.—Ponte S. Trinità.—Theatres.—Florentine Mosaic Work, and Sculpture in Alabaster.—Accademia della Crusca.—Hotels.—Provisions.—Water.—Climate.—Festa di San Giovanni.—Corso dei Barberi.—Game called Pallone.—Environs of Florence.—Royal Cascine.—Careggi de Medici.—Poggio Imperiale.—Pratolino.—Fiesole.—Vallombrosa.—Abbey of Camaldoli.—Convent of la Verna.—Character of the Florentines.—Tuscan Peasantry—their behaviour at a Dance.—Anecdote relative to a Foundling.—Laws of Leopold.—Population of Tuscany.

FLORENCE, in Italian, Firenze, which signifies, in the Etruscan language a red lily[1] (actually the arms of the city), has deservedly acquired the appellation of *La Bella.* It stands (as already mentioned) in a luxuriant, beautiful, and extensive plain, encircled with the Apennine; and is said, by some authors, to have been an ancient town of Etruria, afterwards inhabited by the Phœnicians; while others suppose it to have been founded either by Sylla's soldiers, or the preceding inhabitants of Fiesole: but all we know with certainty respecting its origin is, that the choicest part of Cæsar's army was sent to colonise at Florence, then called *Florentia,* about sixty years before the Christian era: and under the dominion of the Roman Emperors it was embellished with a Hippodrome, and Campus Martius, and strengthened by a Citadel. Its walls are six miles in circumference; and contain about eighty thousand persons; and the river Arno (anciently *Arnus*), which runs through it, is adorned with four handsome bridges: its squares are spacious and numerous; its streets, like those of every large Tuscan city, clean, and excellently paved with flat stones; and, were the façades of all its churches finished, nothing could exceed the elegance of this Athens of Italy.[2]

The Palazzo Vecchio, or national Palace, adorned with a Tower so lofty that it is deemed a *chef-d'œuvre* of architecture, was built about the close of the thirteenth century, by Arnolfo, the Disciple of Cimabue.

This edifice, like all the early specimens of Florentine architecture, is grand and gloomy; combining the ancient Etruscan style with the Grecian. On each side of the Gate of entrance is a Group in marble; the one represents David slaying Goliath, and was done by Michael Angelo; the other represents Hercules slaying Cacus. This Group, although by many attributed to Donatello, is, there is not the least doubt, by Baccio Bandinelli. The Court which leads to the great staircase is spacious, and exhibits superb Columns, which, toward the close of the last century, were sub-

(1) Most historians, however, derive the name of Florence from *Fiori* (flowers).

(2) The fertile vale through which the Arno flows was, according to some records, in early ages, a swamp: and toward Prato there is supposed to have been a lake, which extended to the spot where Florence now stands; but by the aid of a tunnel cut through Monte Gonfolina, the stagnant waters were conveyed to Pisa, and thence to the sea.

stituted for those raised by Arnolfo. Here likewise is a group, by Rossi da Fiesole, of Hercules slaying Cacus. The Great Hall of this Palace is a magnificent apartment with respect to dimensions and proportions; and displays the most celebrated actions of the Florentine Republic and the Family of Medicis, painted by Vasari, four pictures excepted; one of which, by Ligozzi, represents the Coronation of Cosimo I.,—another, the twelve Florentines at the same time Ambassadors from different States to Boniface VIII, also by Ligozzi—a third, the Election of Cosimo I, by Cigoli—and a fourth, the Institution of the Order of S. Stefano, by Passignano. This Hall likewise contains an unfinished Group of Victory with a fallen Foe, by Michael Angelo. The exploits of Furius Camillus are painted in tempera, by Salviati, in the Sala dell' Udienza Vecchia.

The Loggia of the Palazzo Vecchio, called *Loggia dei Lanzi*, and erected after the designs of Andrea Orcagna, is a beautiful open Gallery raised on five steps, and presenting a front of four Columns and three Arches. The capitals of the columns support a Freize and projecting Cornice: the construction of the roof is particularly admired; and the whole Edifice considered as a masterly combination of Greek and Gothic architecture. Beneath the arches of this Edifice are the following pieces of sculpture:—A Group, in bronze, representing Judith and Holofernes, by Donatello—a Group, likewise in bronze, of Perseus and Medusa, by Benvenuto Cellini! (The Basso-rilievo, on the Pedestal which supports this group, is much admired;)—and a group, in marble, of a young Roman Warrior carrying off a Sabine Female, whose Father is prostrate at his feet; with the Rape of the Sabines, in Basso-rilievo, on the Pedestal, by Giovanni di Bologna!! Six ancient and finely-draped Statues of Sabine Priestesses line the wall of the Loggia, and two Lions of marble, brought from the Villa-Medici, at Rome, stand on either side of the Entrance.—The Loggia dei Lanzi is the first specimen of circular arches being substituted for the Gothic.

The Piazza del Granduca is adorned with a beautiful Equestrian Statue of Cosimo I., in bronze, by Giovanni di Bologna; who has represented the Grand Duke as entering Florence in triumph, after the conquest of Siena; and on the Pedestal of the statue the fate of the vanquished City is recorded in Basso-rilievo. This Piazza likewise contains a Fountain erected by Cosimo I, after the design of Ammannati; and exhibiting a colossal statue of Neptune in a car drawn by four sea-horses, with Tritons and other appropriate ornaments: but the Fountain is ill placed; and the statue of Neptune much too gigantic for its situation.

The Palazzo del Podestà, converted during the close of the thirteenth century into a Prison, and called *Il Bargello*, was built by Arnolfo; and merits notice from being one of the early specimens of Florentine architecture. Its Gate exhibits two Lions, the supporters of the arms of Florence: and the Walls of the Court of this Edifice are covered with Monumental stones, on which the names of citizens who held the offices of Podestà, Esecutore, and Capitano, during the Republican Government, are inscribed. The arms of the Palazzo, consisting of Dragons, Bears, and chained Dogs, may likewise be seen here.

The Fabrica degli Ufizi, which comprehends the Royal Gallery, was built by Vasari: the exterior part of the edifice is ornamented with Doric Columns, forming two magnificent Porticos, united at one end by an Arch, which supports the apartments occupied by courts of justice; and, over this arch, is a statue of Cosimo I, by Giovanni di Bologna; together with recumbent figures of Equity and Rigour, by Vincenzo Danti.

The Magliabechiana Library, rich in manuscripts and printed books of the 15th century (and where the Florentine Academy used to meet), is under the same roof with the Royal Gallery; the latter is usually open to the public from nine in the morning till three in the afternoon, festivals excepted.

Staircase leading to the Royal Gallery. Between the windows is the Statue of Bacchus, in marble.

First Vestibule. A Statue of Mars, and another of Silenus, with an infant Bacchus, both in bronze—ten Busts of the Princes of the House of Medicis,—who greatly enriched the Gallery,—

among which is that of the great Lorenzo—four Bassi-rilievi.

Second Vestibule. A Horse in marble; supposed to have originally belonged to the group of Niobe and her Children!—Two quadrangular Columns, which appear to represent the victories by land and sea of the person to whom they were dedicated: on one of these Columns rests a Head of Cybele; and, on the other, a fine Bust of Jupiter—a wild Boar!! said to be Grecian sculpture—colossal Statues of Adrian, Trajan, and Augustus—two wolf dogs!—a Bust of Leopoldo.

First Corridor. The ceiling of this immense Gallery is adorned with arabesques: round the walls near the ceiling, are portraits of the most renowned Characters of antiquity comprehending generals, statesmen, princes, and literati; and, on the wall to the left, below the portraits, are paintings of the Florentine School. Here, likewise, is a most valuable collection of Busts of the Roman Emperors, and many of their Relatives, which go round the three Corridors. The first Corridor contains several curious Sarcophagi: one of which, in the centre of this apartment, near the entrance-door, is particularly admired. On the left side are Statues of a Wrestler, Mercury, and Apollo, all especially worth notice; as are the Statues of Apollo, Urania, and Pan with the young Olynthus, on the right side.

Second Corridor. On each side, near the ceiling, is a continuation of the portraits of the most renowed Characters of antiquity; here, likewise, are paintings containing the history of Santa Maria Maddalena, together with several pieces of sculpture:—namely, Cupid! Bacchus and Ampelos! a Bacchante; Mercury! Leda; a circular Altar! supposed to be the work of Cleomenes; Cupid and Psyche; Venus-Anadyomene! Pallas-Athenas; the Pedestal of a Candelabrum dedicated to Mars, on which stands a small triangular Altar; Ganymedes, restored by Benvenuto Cellini; Ganymedes with the Eagle! Venus, whose head is encircled by a diadem which seems to have been originally coloured with Tyrian purple, and enriched with gold and precious stones!! Torso of a Faun!!

Third Corridor. The ceiling of this immense Gallery is adorned with paintings, representing the revival of the Arts and Sciences, with other historical subjects; in which are introduced portraits of all the most eminent Characters among the Florentines. On each side, near the ceiling, is a continuation of the portraits of the most renowned Characters of antiquity; and, on the left side, below the portraits, are paintings by the Neapolitan and other Schools. Here, likewise, is a large number of statues; among which are Marsyas, restored by Donatello—Marsyas, restored by Verrocchio—Thetis, seated on a Sea-horse—Hygeia—a Discobolus, supposed, by Visconti, to be an ancient copy of the Discobolus of Myron—Minerva, supposed to be either an Etruscan work, or a production of the Ægina School—Mercury, the upper part ancient, the lower part modern—Apollo seated—Æsculapius, supposed to have been part of a Group; there being, on the left shoulder of this Statue, a mark of the hand of another figure—Marcus Aurelius—Bacchus, by Michael Angelo—Bacchus, by Sansovino—Apollo (unfinished), by Michael Angelo—St. John Baptist, by Donatello—a copy of the Laocoon, by Bandinelli—an antique recumbent Statue in touchstone, supposed to represent Morpheus!—and an Altar dedicated to the Lares of Augustus.

Among the most striking Busts in the Corridors are those of Julius Cæsar, in marble—Julia, the Daughter of Augustus—Marcus Agrippa—Caligula—Nero when a child!—Otho!—Julia, the Daughter of Titus—Vespasian—Titus—Plotina, the consort of Trajan—Adrian—Antoninus Pius!—Faustina the elder (1)—Annius Verus, the infant son of Marcus Aurelius (2)—Marcus Aurelius Antoninus (3)—Commodus—Septimius Severus—Caracalla—and Geta.

Adjoining to the third Corridor, and not far distant from the Statues of Mar-

(1) Placed near the windows.

(2) Here are two Busts of the Child; one being finely executed, the other very inferior.

(3) Here are four Busts of Marcus Aurelius; —that which represents him in the meridian of life being the finest.

syas, is an interesting Apartment, called *The Cabinet of Sculpture of the fifteenth century*, and containing six Bassi-rilievi, by Benedetto di Rovezzano, representing the Life S. Giovanni Gualberto—six Bassi-rilievi, by Lucca della Robbia, intended as interior decorations for the Duomo at Florence—two unfinished Bassi-rilievi, by the same artist; one of which represents St. Peter delivered from prison, and the other the Crucifixion of that Apostle—four Bassi-rilievi, by Donatello, intended as interior decorations for the Duomo at Florence, and forming a Dance of thirty Genii—an unfinished Basso-rilievo, by Michael Angelo, which represents the Madonna, the Infant Saviour, and St. John—a Basso-rilievo, by Antonio Rossellino, which represents the Madonna, adoring the Infant Saviour—a Basso-rilievo of St. John, in touchstone, attributed to Donatello—a Bust of Pietro de' Medici, by Mino di Fiesole—a portrait of a Female, in the style of Donatello—a Bust of Macchiavelli, executed in 1495, author unknown—a Statue of St. John, by Michelozzo Michelozzi—and a Basso-rilievo, by Andrea Verocchio, the master of Leonardo da Vinci.

Cabinet of Modern Bronzes. Originals. Mercury standing on the wind, by Giovanni di Bologna!!—two small models of this fine work, and a model of the seizure of the Sabine Virgins, attributed to the same great Sculptor—six Statues, by Giovanni di Bologna, representing Juno, Venus, Vulcan, Apollo, etc. Over the door of entrance to *the second Cabinet* is a fine Bust of Cosimo I, by Cellini. This cabinet contains a Model in wax, and another in bronze, of Perseus, by Cellini—Abraham's sacrifice, by Ghiberti!—the statue of a Child with wings, attributed to Donatello—David, by Verrocchio—an anatomical Statue, by Cigoli—a Basso-rilievo representing a Battle—Bassi-rilievi, representing St. François Xavier, St. Joseph, and Santa Teresa, by Soldani—and a recumbent Statue, by Vecchietta of Siena.

Copies. The Venus de' Medici—the Arrotino—the Wrestlers—and the Faun of the Tribune, all by Soldani—the Toro Farnese, found buried in the earth, near Artimino—a small but admirable Copy of the Laocoon—and a Bust of Michael Angelo.

Cabinet of Antique Bronzes; enclosed in fourteen glass-cases—the first of which contains, Apis, Jupiter, Neptune, Pluto, and a remarkable Head of Saturn; Juno, with Etruscan characters on her hip! a Grecian Bust of Minerva, etc.—*Second case.* Venus with her attributes—a celestial Venus—a triumphant Venus—an Hermaphrodite!—an Amazon!—Mars armed, etc. *Third case.* Hercules, Bacchus, and Bacchantes—a Faun blowing the Doric flute—the Labours of Hercules, represented by a multitude of small Statues—a Genius giving ambrosia to Bacchus! *Fourth case.* Victory, Fortune, Genii, Egyptian divinities; among which is a beautiful Serapis, and Isis, crowned with a disk, holding Horus on her lap. *Fifth case.* Etruscan divinities; a very fine collection. *Sixth case.* Portraits of men and women; fragments of Statues, beautifully executed; and a small Skeleton. *Seventh case.* Animals of various kinds, which served for votive offerings, Symbols, and military Ensigns; a Hippogryph, a Chimæra; a Bull with a man's head; a Roman Eagle, which belonged to the twenty-fourth Legion—and an Open Hand, called, by the Romans, *Manipulus. Eighth case.* Sacrificial Instruments. Altars, and Tripods; a curious Sistrum; a mural Crown, etc. *Ninth case.* Candelabra and Lamps. *Tenth case.* Helmets, Spurs, Bits, etc., for horses; Rings, Bracelets, Ear-rings, all made of gold; Mirrors of white metal; and Needles made of hair. *Eleventh case.* Ancient Inscriptions graven on bronze—a Manuscript, on wax, nearly effaced—Roman Scales and Weights, etc. *Twelfth and Thirteenth cases.* Kitchen Utensils—a silver Disk! on which is engraved, "Flavius Ardaburius," who was Consul of Rome in 342. *Fourteenth case.* Locks, Keys, and some Monuments of the primitive Christians; among which is a Lamp in the shape of a boat, with a figure of St. Peter at the stern. *Middle of the cabinet.* The Head of a Horse! An Orator, with Etruscan Characters engraved on his robe!! this fine statue was found near the Lake of Perugia—a Chimæra, with Etruscan Characters engraved on one of the legs!! it was found near Arezzo—an Etruscan Statue of a

Genius, or perhaps a Bacchus, found at Pesaro!!![1] A Minerva, injured by fire, but very beautiful; on the helmet is a Dragon, the symbol of vigilance and prudence!! This statue was found near Arezzo, and one arm has been restored. Behind the Chimæra is a Torso! and before it a Tripod! supposed to have belonged to a temple of Apollo. The cabinet likewise contains four Busts, found in the sea, near Leghorn; they appear to be Grecian sculpture; and one of them resembles Homer.[2]

Cabinet of ancient vases in terra cotta. This cabinet is embellished with a pretty Statue, supposed, from its pensive attitude, to have originally represented the Genius of Death; but restored, by mistake, as a Cupid. The Vases are all denominated Etruscan; though some of them were found in Greece, and others in the Island of Elba: the major part, however, came from Volterra, Arezzo, Orbetello, and Sarteano, near the ancient Clusium; which last-named spot furnished about eight hundred. Two of an uncommon size adorn the Armoire numbered X. Some of the handsomest are inscribed with Greek characters; and one of these adorns the centre of the Armoire numbered V. The finest Vase, with respect to form, is black, and stands in the centre of the Armoire numbered III. The next Armoire, numbered IV, contains a pair of Vases precisely alike: and the Vases in the Armoires numbered I, II, III, IV, and VIII, are all Etruscan. The ground of Etruscan Vases appears to be almost universally black; and the paintings found upon them frequently represent national games, combats, and the coronation of victors. This cabinet likewise comprises *terra cotta* Lamps, and Figures of Animals; which, according to Caylus, were offered by indigent persons to the gods, in place of victims.

Hall of Niobe. At the upper end of this magnificent apartment is the celebrated group of Niobe and her Youngest Child; supposed to have been done by Scopas; and generally considered as the most interesting effort of the Grecian chisel Italy possesses: it is not, however, perfect; as one of the mother's hands, and one of the child's feet, have been restored. Round the apartment are statues of the other Children of Niobe, which seem to be the work of various artists. The Daughter, next to Niobe, on the left, is admirably executed; the opposite Statue, on the right, has great merit; the Dead Son is wonderfully fine; but considering the fable, it appears extraordinary that the sculptor should have placed him on a cushion. The two Daughters, on each side of the Pædagogus, and the third Statue on the left of the entrance-door, have great merit. It is extremely to be regretted that these *chefs-d'œuvre* of art are not disposed in such a manner as to accord with the subject.

The second Statue on the left of the entrance-door is a Psyche, and has nothing to do with the tragedy of Niobe; but was introduced merely to ornament the apartment; as likewise was the Statue of a youth kneeling, and apparently wounded.[3]

(1) Winckelmann seems to have thought this fine statue the work of a Grecian artist; especially as Pesaro was a Grecian colony.

(2) The Etruscan Bronzes of the Florentine Gallery are supposed to have been executed at a period when Sculpture of this sort had reached its zenith of perfection in Etruria;—where, according to Pausanias, bronze statues existed much earlier than in Greece. We are told that Romulus had his statue made of bronze, probably by an Etruscan artist; we are likewise told that this event occurred about the eighth Olympiad; and it does not appear that the Greeks worked in bronze till about the sixtieth Olympiad.

(3) The statues placed in this Hall, to represent the Tragedy of Niobe, and found at Rome, near the Porta Ostiensis, are sixteen in number, reckoning the Pædagogus. We learn, however, from Homer and Propertius, that Niobe had only six sons and six daughters; the former of whom fell by the hand of Apollo, and five of the latter by that of Diana. Other writers say Niobe had fourteen children, but, at the same time, admit, that one of them (Chloris, who married the Monarch of Pylos) was spared. The Group, therefore, ought not to consist of more than thirteen, or, at the utmost, fifteen persons. Mr. Cockerell, an able and ingenious English architect, long resident in Greece, supposes this Group to have been the decoration for the tympan of the pediment of a temple; and whoever examines the decorations of ancient temples must coincide with him in opinion.

The walls of this room are adorned with the following Pictures :—Portrait of an old person, supposed to be the Mother of Rubens, by Vandyck—a Wild Boar Hunt, by Snyders!—Henri IV., of France, at the battle of Ivry, by Rubens—the Triumphal Entry of Henri IV., into Paris, by Rubens—a Fortune-teller, by Gherardo delle Notti—and the Madonna and Infant Saviour, Mary Magdalene, David, etc., attributed to the same master.

Cabinet of Baroccio. The Adoration of the Infant Jesus, by Gherardo delle Notti—the Deposition from the Cross, by Bronzino—the Madonna, the Infant Jesus, and St. Anne, by Luini—a Story from Ariosto, by Guido—Elizabeth, Duchess of Mantua, by Andrea Mantegna—Jesus arrested, by Soddoma—a Man with a Monkey on his Shoulders, by Annibale Caracci!—the Madonna entreating our Saviour to bless the Charitable, called *the Madonna del Popolo*, by Baroccio!!—Portrait of Julian de' Medici, Duke of Nemours, by Alessandro Allori—Small picture of a Female, by Holbein—portrait of Elizabeth Brandts, the first Wife of Rubens, by that master!—the Dispute in the Temple, by Caravaggio—portrait of Galileo, by Subterman!—the Magdalene, by Carlo Dolci!—St. Peter healing the lame Man at the Gate of the Temple, by Cosimo Gamberucci!—Head of St. Peter in tears, by Volterrano!—the same subject, by Lanfranco!—the Virgin in grief, by Sassoferrato!—portrait of a Princess resembling Mary, Queen of Scotland, by Vandyck—portrait of the Sculptor Francavilla, by Porbus—portrait of Vangelista Scappi, by Francia—a Bacchanalian Party, by Rubens!—Philip IV., of Spain, on horseback, by Velasquez—St. Clovis of the Cordeliers, Bishop of Toulouse, praying to the Madonna, by Carlo Dolci—the Infant Jesus with Angels, by Albano—the Empress Santa Galla Placidia, being a portrait of Felicia, second Wife of the Emperor Leopold, by Carlo Dolci.

This Cabinet contains four Tables of Florentine Mosaic Work, called *Opera di Commesso.*(1) The octagon Table in the centre of the Cabinet displays topazes, onyxes, agate, lapis-lazuli, etc. It occupied the time of twenty-two artificers for twenty-five years, and cost forty thousand sequins.

Cabinet of Inscriptions. Besides a considerable number of Greek and Latin Inscriptions, here are several interesting Heads and Busts; namely, Brutus, by Michael Angelo, only just begun; and, above it, the first work of that great artist (the Head of a Satyr), executed when he was but fifteen, and the cause of his introduction to the Platonic Academy—Carneades—Scipio! rare—Sappho—Solon!—Head of an old Man admirably preserved—Anacreon—Head, in lapis suillius, supposed to represent Euripides—Marcus Antonius the Triumvir, a colossal Bust, and very rare—Demosthenes—Cicero!—and Plato!—the last very rare, and displaying the name of the philosopher in Greek characters. Here likewise is a valuable basso-rilievo, supposed to represent the Earth, Air and Water—and the centre of the Apartment contains an Altar of granite, with Figures in alto-rilievo, and a Statue inscribed with hieroglyphics (probably an Osiris) resting on the Altar. On each side of this Statue is a small Idol, and behind it a Figure of a larger size, seated. This Work, called *Pompa Isiaca*, is supposed to be anterior to the time of Adrian.

Cabinet of the Hermaphrodite. The *chef-d'œuvre* of Grecian Sculpture which gives its name to this Apartment reposes on a Lion's Skin, and resembles the celebrated Hermaphrodite of the Paris Gallery. Near the door of entrance are two Fragments, one of which (in Parian marble) seems to have represented Bacchus, or a Faun, and is highly estimated; the other (a Torso of basalt) appears to have been done by a distinguished artist.—This Cabinet likewise contains Hercules strangling the Serpents sent by Juno to devour him!—two Children and a Goose, supposed to have belonged to a fountain—a beautiful Infant crowned!—a colossal Head of Alexander, Grecian sculpture, and particularly fine!!—a colossal Head of Juno—and a colossal Head of an old Person with a beard; but whom it represents is unknown!

(1) Florentine Mosaic Work, called *Opera di Commesso*, consists of sparks of gems, and minute pieces of the hardest and most precious marbles, so placed as to imitate flowers, insects, and painting of every description.

Cabinet of Egyptian Antiquities.—Fixed in the wall, on the left of the door of entrance to this Cabinet, is a very curious Tablet in high preservation—the basso-rilievo opposite to the Mummy, and that below the window, merit notice; the first on account of its size and execution; the second because it represents several trades, a very uncommon circumstance. Fronting the window, is a well-preserved Mummy on a Bed of modern workmanship, imitated from an Egyptian painting. Here likewise are the coffins in which the Mummy was found; curious Papyri; and three Glass Cases, filled with Vases, Idols, small Mummies of various Animals, etc. etc.

Cabinet containing Portraits of Painters, chiefly doné by themselves. In the centre of this apartment is the celebrated Vase of the Villa Medicis, adorned with bassi-rilievi representing the sacrifice of Iphigenia!!—The ceiling is painted by Pietro Dandini: round the walls are portraits of Raphael, Leonardo da Vinci, Michael Angelo, Titian, the Caracci Family, Domenichino, Albano, Guercino, Guido, Vandyck, Velasquez, Rembrandt, Charles Lebrun, Vander-Werf, etc. etc. The Apartment which communicates with this, likewise contains Portraits of Painters. The ceiling is painted by Bimbacci; and in the centre of the room is a magnificent Table of Florentine Mosaic-work. Round the walls are Portraits of Mengs, Batoni, Reynolds, Angelica Kaufmann, Canova, and Madame Lebrun: and here is, also, a marble Bust of Mrs. Damer, done by herself.

Cabinets containing Pictures of the Venetian School. Portrait of Sansovino, by Titian—portrait of an Old Man, by Morone—our Saviour dead, by Giovanni Bellino—a Figure in a Spanish dress, by Morone—the Madonna, our Saviour, St. John, etc., by Titian—portraits of all the Bassano, or more properly speaking, the Da Ponte Family, with Titian and his Wife in the back-ground, by Jacopo da Ponte, called Bassano!—portrait of the Venetian Admiral, Veniero, by Tintoretto—Venus with her Attendants, and Adonis dead, by Bonvicino—portraits of Francesco Duke of Urbino, and his Duchess, by Titian!—four Heads, by Paolo Veronese, Paris Bordone, Tiberio Tinelli, and Campagnola—portrait of a Person dressed in red and black, and leaning on a Table, by Paris Bordone—two Dogs, by Bassano—the Madonna, the Infant Jesus, and S. Antonio, by Titian!—portrait of Giovanni de' Medici, the father of Cosimo I., by Titian!—the Marriage at Cana in Galilee, by Tintoretto—portrait of a Man in black with red hair, by Bordone—portrait of Pantera, when old, with a book in his hand, by Morone—the Madonna, our Saviour, and St. Catherine, who is offering him a pomegranate, by Titian!!—and the portrait of a Woman with Flowers, commonly called The Flora! by the same master—a Warrior, by Sebastiano del Piombo—a Head, by Morone—the Last Supper, by Bonifazio—the Crucifixion, by Paolo Veronese—portrait of Sansovino in old age, by Tintoretto—portrait of a Knight of Malta, by Giorgione—portrait of Catherine Cornaro, Queen of Cyprus, in the character of St. Catherine—portrait of a Geometrician, by Palma Vecchio.

Cabinet of Gems, etc. This apartment is ornamented with fine columns of oriental alabaster, and verde antique; and contains a most valuable collection of Gems, etc. (most of which were collected by the Medicean Princes), together with a Table of Florentine mosaic-work, executed when the manufacture was in its infancy, and representing the ancient Port of Leghorn.

Cabinet containing Pictures of the French School. The ceilings of this apartment, and those which communicate with it, were painted, by the Poccetti School. Among the Pictures by French artists are—Portraits of Alfieri, and the Countess d'Albany, by Xavier Fabre, of Montpellier—Theseus raising the enormous stone under which his Father hid the sword Theseus was to take to Athens, by Nicolas Poussin—Bust of a Man clothed in black, by Philippe de Champagne—the Repose in Egypt, by Bourdon—a Landscape, by Gasparo Poussin—Venus and Adonis on Mount Ida, by Nicolas Poussin—and two Battle-pieces, by Borgognone.—In the centre of the Cabinet is a Statue of Venus extracting a thorn from her foot; and likewise the Statue of a Youth examining one of his feet, which appears to have been wounded. Whom this Statue was intended to represent seems doubtful.

Cabinet containing Pictures of the Flemish School. Bust of a Man wrapped up in fur, with a cap on his head, by Denner!—Venus and Adonis, by Rubens—Portrait of a Man in a black cap, with a paper in his right hand, by Holbein!—a Landscape at sunset, by Claude!—Portrait of Southwell, by Holbein—the interior of a Church, by Peter Neff—Fruit, by Abraham Mignon—Gamesters, by John Van Son—the inside of a prison where the death of Seneca is represented, by Peter Neff!—portrait of Sir Thomas More, by Holbein—a small picture of Francis I., of France, on horseback, by Holbein—and another view of the interior of a Church, by Peter Neff.

Cabinet containing Pictures of the Dutch School. Peasants at table, by John Steen—a Woman selling Fritters, by Gerard Dow—a Miser, painted in the style of Rembrandt, by Horace Paulyn—a Man with a Lantern, by Adrian Van Ostade—a Schoolmaster teaching a Child to read, by Gerard Dow!—a Peasant's Family in their cottage, by Rembrandt—nine pictures by Francis Mieris, namely, a Charlatan exhibiting his tricks—an old Lover and his Mistress—a Man seated at table with a bottle of beer; and near him, a Woman and a Man asleep—the portrait of the Son of Mieris—his own portrait—ditto, in another attitude—a Woman sleeping, and two other figures—the Painter's Family—and a Peasant cutting Bread, while his Wife drinks beer.—The Judgment of Solomon, by Vander-Werf—and the Saviour in the Manger! by the same artist—a Landscape, by Ruysdael, which represents a storm going off—the Adoration of the Shepherds, by Poelenburg—and two Landscapes with Cattle, by Adrian Vander-Velde.

Cabinet containing Pictures of the Italian School. Venus reposing, by Albano—two small pictures by Titian, one of which represents our Saviour at the House of the Pharisee; the other the Madonna, our Saviour, and Angels—the Head of Medusa, by Caravaggio!—Bust of the Madonna pressing the Infant Saviour to her bosom, by Carlo Cignani!—a Landscape with Persons singing, by Guercino—Europa, by Albano—the Massacre of the Innocents, by Dosso Dossi—the Madonna, the Saviour, and St. John with Joseph in the back-ground, by Schidone—the Madonna, the Saviour, and St. John, by Massari—the same subject, by Guido—Diana's Bath, by Solimene—the Breaking of Bread, by Palma Vecchio—Rock Scenery, by Salvator Rosa!—and the Annunciation, by Garofolo.

Cabinet called the Tribune. This elegant apartment, built after the design of Buontalenti, and paved with precious marbles, contains admirable specimens of sculpture and painting. Here is the Venus de' Medici, found in Adrian's Villa, and supposed to have been the work of Praxiteles!!!!(1)—the Apollo (called *Apollino!!*) attributed to the same great artist—the dancing Faun!!! evidently a production of the best age of ancient sculpture, and excellently restored by Michael Angelo(2)—the *Arrotino!!* found at Rome, and supposed to represent the Scythian Slave, when commanded to flay Marsyas—and the group of the *Lottatori*, or wrestlers!!(3) found with the Niobe. The Venus de' Medici is about five English feet in height; the right arm, and the left, from the elbow downward, are modern; indeed the statue, when first discovered, was broken in thirteen places. Pliny mentions six famous Venuses; one, by Phidias, which stood under the Portico of Octavia, at Rome: another, finished by Phidias, but begun by his pupil;

(1) On the base of the Venus de' Medici is the name of Cleomenes, an Athenian, and the son of Apollodorus. Some Antiquaries, therefore, suppose this statue to have been his work; but their opinion is not well grounded; for that part of the Base which bears the Inscription was broken, and has been restored; moreover, as Cleomenes was not a very celebrated sculptor, it seems improbable that he should have produced a work precisely in the graceful, delicate, and highly-finished style of Praxiteles.

(2) The great Anatomist, Mr. Bell, in his interesting Observations upon Italy, expresses a belief that this Statue was originally a *drunken*, not a *dancing* Faun.

(3) Winckelmann thought this work not unworthy, either of Cephissodorus, who made the *Symplegma* at Ephesus, or of Heliodorus, who executed a similar group. These artists were the sons of Praxiteles.

and this stood just without the town of Athens; another, at Rome, in the Temple of Brutus Callaicus; and a fourth, by an unknown artist, which was placed in the Temple of Peace; another, made by Praxiteles, and veiled, was purchased by the people of Cos; and the sixth, an undraped figure, was sent to Gnidus: but this latter, the more excellent work of the two, is supposed to have been destroyed at Constantinople; as was the Olympian Jupiter of Phidias, the Juno of Samos, etc. It seems, therefore, impossible to discover, from the author just quoted, whether the modest and beautiful Venus de' Medici be, or be not, the child of Praxiteles. This statue is of Parian Marble. Among the Pictures of the Tribune are, the Epiphany, by Albert Durer—Endymion sleeping, by Guercino—a Sybil, by the same magic pencil—a Holy Family, by Michael Angelo—portrait of Cardinal Aguccbia, by Domenichino—Venus, with a Love behind her, by Titian—another Venus, with flowers in her right hand, and at her feet a dog! also by Titian—a portrait of the prelate Beccadelli, by the same master—a Holy Family, with the Magdalene, and the Prophet Isaiah, by Parmigianino—three pictures, namely, the Circumcision, the Adoration of the Magi, and the Resurrection, by Mantegna—the Madonna, our Saviour, S. Francesco, and St. John the Evangelist, by Andrea del Sarto!—the Madonna in contemplation, by Guido!—the Massacre of the Innocents, by Daniello da Volterra!!—the Holy Family and St. Catherine, by Paolo Veronese—a Bacchante, Pan, etc., by Annibale Caracci!! —St. Peter, by Lanfranco—St. Jerome, by Spagnoletto—the Madonna, our Saviour, St. John, and S. Sebastiano, the two former seated, the two latter standing, by Pietro Perugino!—Six pictures by Raphael, namely, a portrait of Maddalena Doni, a Florentine lady, in his first style—two Holy Families, in an improved style, though still partaking of the Perugino School—St. John in the wilderness!!! a portrait of Pope Giulio II! and another of *La Fornarina!* who was celebrated for her attachment to Raphael, all three painted in his last and best style—a portrait, by Vandyck, supposed to represent Jean de Montford—and another representing Charles V., on horseback—Francis I., Duke of Urbino, by Baroccio—the Prophets, Job and Isaiah, by Fra Bartolommeo della Porta! —the Flight into Egypt, by Correggio! —the Virgin adoring the Infant Jesus, by ditto!—the Decapitation of St. John, by ditto—Herodias receiving the Head of St. John, by Leonardo da Vinci!—a Madonna and Child, by Giulio Romano—the Holy Family, by Schidone—Hercules between Vice and Virtue, by Rubens.

Cabinets containing Pictures of the Tuscan School. Jesus sleeping on his Cross, by Cristofano Allori—the Head of Medusa, with the hair changed into serpents, by Leonardo da Vinci!—a fine Head (supposed to represent Raphael), by Leonardo da Vinci—the Nativity and the Circumcision, two pictures, in one, by Fra Bartolommeo!—the birth of St. John, by Fra Giovanni di Fiesole—S. Francesco, by Cigoli—S. Lucia, by Carlo Dolci—small Portraits of Dante and Petrarca, Tuscan School—the Coronation of the Madonna, by Fra Giovanni di Fiesole—the Epiphany, by Domenico Ghirlandajo—S. Ive, reading Petitions of Widows and Orphans, by Empoli—Bust of Andrea del Sarto, painted by himself —the Decapitation of Holofernes, by Artemisia Lomi—the Adoration of the Magi, containing Portraits of the Medici Family, by Lippino—the Visitation, by Albertinelli!—a sketch of the Adoration of the Magi, by Leonardo da Vinci—the Holy Virgin enthroned, with the Infant Saviour, St. John, etc., by Fra Bartolommeo—the same subject, by Domenico Ghirlandajo—the Descent of our Saviour into Purgatory, by Bronzino—a Child grasping a Bird, likewise by Bronzino—S. Zenobio, Bishop of Florence, recalling a dead Child to life, by Ridolpho Ghirlandajo—the Corpse of the Saint carried to the Duomo, by the same master—the Martyrdom of St. Stephen, by Cigoli—Joseph presenting his Father to Pharaoh, by Pontormo.

The Collections of Medals, Camei, and Intagli, Drawings and Engravings, which belong to the Florentine Gallery, cannot be seen by Foreigners without a special order.

The Palazzo Pitti, now the Royal Residence,(1) was begun after the design

(1) Lucca Pitti, an ostentatious Florentine, and the contemporary of Cosimo *Pater Pa-*

of Filippo di Ser Brunellesco, the most celebrated architect of the fifteenth century, and finished by Ammannati. *In the Quadrangle,* is the Basso-rilievo of a Mule, who constantly drew a sledge which contained the materials employed in the building; and over this Basso-rilievo is a Statue of Hercules, attributed to Lysippus.(1) *On the Ground-floor* is a Chapel, which contains a beautiful Altar of Florentine work, with the Last Supper, executed in *pietre dure,* in its centre—the ceiling and walls are adorned with Frescos, of which that representing the Crucifixion seems the best. The Ground-floor likewise contains fine Frescos, by Sebastiano Ricci, Giovanni da San Giovanni, etc. *The first room up-stairs* contains ten Statues taken from the Villa Medici; and the best of these is a Minerva. *The Second room* contains Busts of Roman Emperors, likewise taken from the Villa Medici. *Other rooms* contain a princely collection of Paintings; some of the most striking among which were, in the autumn of 1827, thus arranged: (2)—*Ist room.* Two large Landscapes, by Salvator Rosa!!—Gipsies telling a Youth his fortune, by Caravaggio—two Landscapes, by Rubens!—the Martyrdom of Santa Caterina, by Bassano—Titian's Favourite, by Titian—and the blessed Virgin and Infant Jesus, likewise by Titian. *Second room.* The blessed Virgin and Infant Jesus, by Murillo—the Holy Family, by Giulio Romano—the Deposition from the Cross, by Cigoli—the blessed Virgin, the Infant Saviour, and Elizabeth, by Andrea del Sarto—the Deposition from the Cross, by Fra Bartolommeo!—Head of Rembrandt, by himself. *Third room. The Madonna della Seggiola,* by Raphael!!!—Mars escaping from the arms of Venus, by Rubens!!!—the blessed Virgin, the Saviour, St. John, Santa Caterina, etc. by Raphael.—Rubens and his Friends, by Rubens!—and Herodias with the Head of St. John. *Fourth room.* Two large Battle-pieces, by Salvator Rosa!!—Catiline's Conspiracy, by the same great master—the Fates, by Michael Angelo!!—St. Mark, by Fra Bartolommeo!!—and the Madonna in glory, with Saints contemplating the Vision, by Andrea del Sarto! *Fifth room.* The Hours, by Giulio Romano!—The Saviour and Saints, by Fra Bartolommeo!—the Madonna, the Saviour, etc. (being a copy from Correggio), by Baroccio—and Calvin, Luther, and Caterina a Boria, by Giorgione da Castel Franco, one of the Founders of the Lombard School! This Collection is likewise enriched with the following pictures:—The Madonna enthroned, by Raphael!—The Saviour dead, by Pietro Perugino—the Madonna enthroned, by Fra Bartolommeo—Astrologers, by Zingano—Hunters with game, by Giovanni da San Giovanni—our Saviour at supper, by Palma Vecchio—a portrait of the Secretary San Juliano, by Cristofano Allori—a Child, by Santi di Tito—the Deposition from the Cross, by Andrea del Sarto—a Holy Family, by Pordenone—two Pictures of Joseph and his Brethren, by Andrea del Sarto—a copy of Raphael's fresco of St. Peter delivered from prison, by Federico Zuccari—the Madonna and Angels, by Luca Giordano—St. Peter, by Carlo Dolci—our Saviour and other Figures, by Cigoli—S. Sebastiano, by Titian—two pictures of the Assumption, by Andrea del Sarto—S. Sebastiano, by Annibale Caracci—Cleopatra, by Guido—Andrea del Sarto and his Wife, by himself—Giulo II., by Raphael!!—St. John, by Carlo Dolci—a half-length Female Figure, by Carlo Dolci—Leo X., by Raphael!!—our Saviour and the Madonna crowned, by Carlo Dolci—a Magdalene, by Titian—a Child, by Correggio—St. John, by Andrea del Sarto—a Holy Family, by Schidone!—The Ceilings of these apartments, up-stairs, painted by Pietro da Cortona and his Scholars, represent the patriotic actions of the Medici family, under emblems taken from Heathen Mythology.

Ceiling of the Camera di Venere.—Minerva forcing a Youth (by whom is meant Cosimo I.), from the arms of Venus, to place him under the guidance of

triæ, began to erect this Palace; but had not sufficient wealth to finish it.

(1) According to Winckelmann, this statue, though ancient, is of a time posterior to that of Lysippus.

(2) The disposition of the easel pictures in the Palazzo Pitti is so often altered, that it would be impossible to specify in what room each work may be found.

Hercules; while the Genius of War shows him the laurel wreath he ought to aspire after—The Continence of Scipio—Antiochus quitting his Mistress, to go where duty calls him—Crispus, son of the Emperor Constantine, resisting the Solicitations of Fausta, his stepmother—Cyrus dismissing his prisoner, Panthea, that he might not be seduced by her charms—Augustus showing Cleopatra that her beauty had not power to captivitate him—Alexander receiving the mother and wife of Darius with humanity, but without being betrayed into faulty admiration of the latter—Massinissa sending poison to the Queen of Numidia, that she might avoid, by death, the disgrace of swelling Scipio's triumph.

While Pietro da Cortona was employed in painting the Camera di Venere, Ferdinando II., who came to view the work, expressed great admiration of a child drowned in tears. "See," replied the painter, "with what facility children are made either to laugh or weep!" and, so saying, he gave one stroke with his brush, and the child appeared to be laughing; till, with another stroke, he restored the countenance to its original form.

Ceiling of the Camera d'Apollo. A Youth, who again represents Cosimo I., inspired with poetic fire, and Apollo showing him the celestial globe, that he may sing of its wonders—Cæsar attending to instructive books as he walks, that he may not waste time—Augustus, after having shut the Temple of Janus, cherishing the Muses, and listening to the Æneid—Alexander preparing to march, and taking with him part of the Iliad—the Emperor Justinian forming a code of laws.

Ceiling of the Camera di Marta. Cosimo I., under the form of a young warrior, leaping out of a boat, and combating with his lance; while Mars assists him, by darting lightning at his Enemies—Castor and Pollux carrying the spoils of the Vanquished to Hercules, who makes them into a trophy—Captives loaded with chains supplicating the Goddess of Victory; Peace, with the olive-branch in her hand, giving them comfort; while Abundance revives, and scatters blessings among the conquered people.

Ceiling of the Camera di Giove. Jupiter receiving a young Hero, who still represents Cosimo I., and is conducted to Olympus, by Hercules and Fortune, in order to receive a crown of immortality. A Genius holds his hands before the Hero's eyes, to prevent their being dazzled by the splendour of the Thunderer; while another Genius presents the young man's armour, perforated with javelins, to the Goddess of Victory, who engraves his name upon a shield: she is supposed to have just begun, and only written the initial letter of the word *Medicis.* The Frescos, in form of a fan, represent the emblems of Peace; namely, Minerva planting an Olive-tree—Mars mounted on Pegasus—Castor and Pollux with their horses coupled together—Vulcan reposing in his forge—Diana sleeping after the chase. Apollo, god of arts, and Mercury, god of commerce and wealth, appear among the emblems of peace; while the General of the Vanquished is represented as making ineffectual efforts to snap his chains; in which attempt he is aided by Discord, who carries in her hand a torch to relume the flames of war.

Ceiling of the Stanza di Ercole. Hercules on the Funeral Pile; above which is the Apotheosis of that Hero, whom Mars and Prudence conduct to Olympus, where he receives a crown of immortality.

In an elegantly-furnished Suite of Apartments, opposite to that which contains the Pictures, are magnificent Vases of Sèvres Porcelain: ornamented Clocks; Tables of Florentine Mosaic Work; and Canova's celebrated Venus: and in the Grand Duke's Library are the Manuscripts of Machiavelli and Galileo, together with several other Manuscripts and Printed Works, which merit inspection.

The Palazzo Pitti may usually be seen from nine in the morning till three in the afternoon. The Custode up-stairs expects from four to six pauls, according to the size of the party he attends; and the servant below-stairs expects two pauls.

The Giardino di Boboli, open to the public on Sundays and Thursdays, is very large, and contains several pieces of sculpture; the most remarkable of which are two Dacian Prisoners, in oriental porphyry, at the entrance; a

colossal Ceres; the Fountain at the end of the principal walk, decorated with a colossal Neptune standing on a granite basin above twenty feet in diameter, with the Ganges, Nile, and Euphrates beneath, all by Giovanni di Bologna; Neptune, in bronze, surrounded with Sea-monsters, by Lorenzi; and four unfinished Statues by Michael Angelo.

The Museo d'Istoria Naturale, collected by the Grand-Duke Leopoldo, is said to be the finest Museum existing, with respect to the anatomical preparations in wax and wood, the petrifactions and minerals, and the thick-leafed, milky, and spongy plants; which cannot be preserved in the common way, and are therefore beautifully represented in wax, to complete the botanical part of this princely collection. All the anatomical preparations, in wax and wood, were executed under the orders of Cav. F. Fontana, except the famous representation of the Plague, which was done by the Abbate Lumbo in the days of the Medici, and is so painfully fine that few persons can bear to examine it. This masterly performance owes its present place to Cav. Giovanni Fabbroni, a gentleman already mentioned, who not only contributed essentially to the improvement of the Museum, but likewise to that of arts and sciences in general. *Below stairs* is a Laboratory. *On the first floor* are two rooms filled with large Quadrupeds, Fishes, etc.—a Library—rooms devoted to Mechanics, Hydraulics, Electricity, and Mathematics; together with a Botanic Garden: and *on the second floor* are twenty rooms, containing the representation of the Plague, and Anatomical Preparations; all of which may be avoided by persons not inclined to see them. *In another suite of apartments, on the same floor,* are Birds, Fishes, Reptiles, Insects, Shells, Fossils, Minerals, Wax-plants, etc. The Observatory makes a part of this Museum, which is usually open to the Public every day, festivals excepted, from eight in the morning till twelve; and again from three till five in the afternoon.

Santa Maria del Fiore, or the *Duomo,* a Tuscan Gothic Edifice, was begun about the year 1290, by Arnolfo, and finished about the year 1445, by Brunellesco; it measures (according to report) four hundred and twenty-six Paris feet in length. Its cupola was completed by the last-named architect, who has gained immoral honour by the performance. Its Lantern, designed by Brunellesco, is of solid marble, finely carved. The outward walls of this vast and gloomy Church are incrusted with black and white polished marble; the pavement is marble, and the balustrades and pillars which surround the Tribuna were designed by Baccio d'Agnolo, and ornamented with Bassi-rilievi by Bandinelli and Giovanni del Opera. Toward the Via de' Servi, over a Door of curious workmanship, is an Annunciation in Mosaic, called by the Ancients, *Lithostratum,* and executed by Ghirlandajo: another specimen of the same kind is placed within the Church, above the Great Door. Over the southern Door is a Group of the Madonna and our Saviour between two Angels, by Giovanni Pisano. At the upper end of the Choir is a Crucifix, by Benedetto da Majano; behind the High Altar, a marble *Pietà,* said to have been the last work of Michael Angelo, which death prevented him from completing!; and on the Altars three Statues, by Bandinelli, of God the Father, our Saviour, and an Angel. This Edifice likewise contains statues, portraits, and monuments of celebrated Characters of the Florentine Republic. On the right, near the great door, is a Bust of Brunellesco; next to this, a Bust of Giotto; farther on, are Pietro Farnese, General of the Florentines, and Marsilio Ficino, the Reviver of the Platonic philosophy, a man, as remarkable for his learning, as for the lowness of his stature. Near the Door leading to the Via de' Servi, is an antique Portrait of Dante, the father of Italian poetry; whose tomb, however, is at Ravenna, where he died in exile. This portrait was done by Andrea Orgagna; and so highly do the Florentines venerate the memory of Dante, that the place where he often sat, in the Piazza del Duomo, is carefully distinguished by a white stone.(1) Near this great poet, is the portrait of Sir John Hawkwood, a celebrated

(1) Dante was born at Florence, A. D. 1261. He fought in two battles; was fourteen times appointed Ambassador, and once Prior of the Republic; but, nevertheless, without hav-

General (called by the Florentines, Giovanni Acuto): and another portrait of Niccolo da Tolentino; and under the first-named picture is an Inscription, which says, Acuto was a British Knight.(1) In the Chapel of S. Zenobio is a bronze Ciborio, by Ghiberti; and the Door of the Sacristy was executed by Luca della Robbia, the inventor of painting upon glass.(2)

The Campanile, a Greco-Araba Gothic quadrangular Tower of black, white, and red polished marble, designed by Giotto, and begun in 1334, is two hundred and eighty Paris feet in height, and the most beautiful Edifice of its kind in Italy. The four Statues, on the side nearest to the Baptistery, are by Donatello; and one of these (called by its author, his *Zuccone*, or Baldpate) he preferred to all his other works, partly from the beauty of the sculpture, and partly because it resembled one of his friends. The other statues are by Niccolo Aretino, Andrea Pisano, Giottino, and Luca della Robbia.

S. Giovanni, or *the Baptistery*, supposed to have been originally a Temple of Mars, is of an octangular form, with a roof somewhat like that of the Pantheon at Rome. The exterior walls are incrusted with polished marble; and the two Bronze Doors, done by Ghiberti, after the designs of Arnolfo, and formerly gilt, are so peculiarly beautiful, that Michael Angelo used to say, they deserved to have been the gates of Paradise. The other door was executed by Andrea Pisano, after the designs of Giotto. The foliage and festoons, round the first-named Doors, are by Ghiberti's son, Bonacorsa; the Bassi-rilievi represent Scriptural Histories. On the outside of the Baptistery is a celebrated Group, in bronze, by F. Rustici, representing St. John Baptist with a Scribe and a Pharisee. The two porphyry Columns, on the sides of the principal entrance, were presented by the Pisans to the Florentines, in consequence of the latter having guarded Pisa while its inhabitants were engaged in subduing Majorca and Minorca: and the pendent Chains, seen here, and in other parts of the City, are trophies won by the Florentines when they conquered the ancient Porto Pisano. The interior part of the Baptistery is adorned with sixteen immense granite Columns, which support a Gallery; and between these Columns are Statues representing the twelve Apostles, the Law of Nature, and the Written Law, all by Ammannati: except St. Simon, which, in consequence of the original statue being broken, was replaced by Spinnazzi. The High Altar is adorned with a Statue of St. John Baptist in the act of being transported to Heaven by Angels; and this group, and the Ornaments of the Pulpit, are by Ticciati. On the Ceiling are Mosaics by Apollonius (a Grecian artist), Andrea Teffi, Gaddo Gaddi, etc. The Pavement is chiefly ancient Mosaic, and in one part represents the Sun, with the twelve Signs of the Zodiac. In ancient Mosaic, likewise, is the following Inscription, which may be read either backward or forward: "*En giro torte Sol ciclos et rotor igne.*" (3)

The Chiesa di S. Marco, belonging to the Padri Domenicani, is a handsome Edifice, adorned with good sculpture and valuable paintings. On the right of the great door are—a Crucifixion, by Santi di Tito—the Madonna, our Saviour, and Saints, by Fra Bartolommeo!—and an old Mosaic, representing the Madonna, etc. The Cupola of the Tribuna was painted by Alessandro Gherardini; and behind the high altar is the Last Supper, by Sacconi. To the right of the Tribuna is the Serragli Chapel, the Ceiling of which was painted by Poccetti! Here, likewise, are, the Last Supper, by Santi di Tito, and the Supper of Emmaus, by Cav. Curradi. Farther on, is the Salviati Chapel, completely incrusted

ing committed any crime against his country, he was stripped of his fortune, banished, and even condemned to be burnt alive.

(1) Among the foreign Condottieri who served in the martial contests between Pisa and Florence, Sir John Hawkwood (having, together with his followers, "the white Company," learned the art of war under Edward III. of England) was by far the most accomplished Commander of his time. His last years were devoted to the Florentines; by whom he was honoured with a magnificent funeral, in 1394.

(2) The Meridian in this Church is said to be the largest astronomical instrument in Europe.

"(3) Phœbus drives on, oblique, his fiery car."

with marble, and containing a Picture, by Allessandro Allori, of the return of our Saviour from Purgatory; a Statue of St. John Baptist, executed after the design of Giovanni di Bologna, by Francavilla; bronze Bassi-rilievi, executed after the designs of Giovanni di Bologna, by Portigiani; a Cupola, painted by Aless. Allori; two paintings, representing the Exposition and Translation of S. Antonino, by Passignano; and, under the Arch of the Chapel, S. Antonino in marble, by Giovanni di Bologna, (1) Leading down the Church, toward the great door, is a picture, by Cigoli, representing the Emperor Heraclius, in the habit of a Penitent, bearing the Cross; a fine copy, by Gabbiani, of Fra Bartolommeo's celebrated picture of the Madonna, our Saviour, and St. Catherine; S. Vincenzio Ferreri preaching to the people; and the Transfiguration, by Paggi. The Ceiling of the nave is painted by Pucci!; and the Curtain of the Organ, by Gherardini. In this Church are buried two celebrated men, Angelo Poliziano, and Giovanni Pico della Mirandola, both highly famed for their learning; and the latter was not only styled, "The Phœnix of the sciences," but called, by Scaliger, "A prodigy—a man without a fault!"—They both died in 1494. The Sacristy of S. Marco contains a Statue of our Saviour, by Antonio Novelli; two Bassi-rilievi, by Conti; and, over the first Door, withinside, a Picture, by Beato Giovanni Angelico! The Library is rich in Manuscripts—the Cloisters are adorned with Frescos, by B. G. Angelico, Poccetti, Fra Bartolommeo, Carlo Dolci, etc.; and near the garden is a chapel, painted by Poccetti, and now the *Spezieria*, where the best essences in Florence are fabricated.

The Church of the SS. Annunziata (a finely proportioned Edifice) contains a Fresco of the Annunciation, done by a certain Bartolommeo; who being, it is said, at a loss how to make the countenance of the Madonna properly seraphic, fell asleep, while pondering over his work; and, on waking, found it executed in a style he was unable to equal; upon which, he instantly exclaimed, "A miracle, a miracle!"—and his countrymen were too fond of miracles not to believe him; although the Madonna's face is by no means so exquisitely painted as to be attributed to a heavenly artist. *The open Vestibule*, leading to the Church, is ornamented with several Frescos; namely, a Nativity, by Baldovinetti; S. Filippo Benizzi induced to embrace the monastic life in consequence of a vision, by Rosselli; S. Filippo covering a naked Leper with his own shirt, by Andrea del Sarto; S. Filippo, while travelling toward Modena, reviled by Young Men sitting under a tree, which being struck with lightning, two of the Revilers are killed;—this is by Andrea del Sarto; as are, S. Filippo delivering a young Person from an evil Spirit—a dead Child restored to life, by touching the garment which covered the corpse of the Saint—Women and Children kneeling round a Friar, who is adorned with the relics of S. Filippo's clothes—and seven Lunettes, on the other sides of the vestibule.—The Marriage of the Madonna, is by Francabigio; the Visit of Mary to Elizabeth, by Pontormo; and the Assumption, by Rossi. This Corridor contains a Bust of Andrea del Sarto. The Church of the Annunziata is loaded with ornaments: in the centre of the Ceiling is an Assumption, by Volterrano; who likewise painted the Cupola of the Tribuna! In the Chapel which encloses the miraculous picture, are an altar, adorned with silver Bassi-rilievi; two silver Candelabra about six feet high; two large silver Statues of Angels; a Ciborio, beautifully worked, and embellished with a Head of our Saviour, by Andrea del Sarto; a silver Cornice, from which hangs a Curtain of the same metal; and an immense number of silver Lilies, and Lamps, which encircle the altar. The Pavement of this Chapel is porphyry and Egyptian granite; and, in the adjoining Oratory, the walls of which are incrusted with agate, jasper, and other precious stones, is a Crucifix, by Antonio di San Gallo. To the left of the great door is a Picture of the Last Judgment, by Aless. Allori; and another, of the Crucifixion, by Stradano: the Ceiling and Lunettes of the Chapel on this side, at the end of the

(1) One of the Oratories of the Chapel of S. Antonino contains two fine Pictures by Naldini; namely, the Resurrection of Lazarus, and the Vision of Ezekiel.

cross, are painted in Fresco, by Volterrano; and contain a curious old Picture, over the Altar, of S. Zenobio, and other figures. In front of the High Altar (which is adorned with a splendid silver Ciborio), are recumbent Statues, the one by Francesco da S. Gallo, the other by Giovanbatista Foggini: and behind the altar is a Chapel decorated after designs, and at the expense, of Giovanni di Bologna, who was buried in it; and whose Tomb is adorned with a Crucifix and Bassi-rilievi, in bronze, executed by himself, for the Grand-Duke, by whom they were thus handsomely and judiciously appropriated. The Chapel contains a Picture of the Resurrection, by Ligozzi; a *Pietà*, by Passignano; a Nativity, by Paggi; and a Cupoletta, by Poccetti! Leading from the high altar, toward the great door in the opposite side of the cross to that already described, is a Chapel, painted by Vincenzio Meucci: and near this, is the Chapel of Bandinelli, containing a dead Christ, in marble, supported by Nicodemus; the latter being a portrait of Bandinelli by whom this group was executed. The Curtain of the Organ, representing the Canonisation of Santa Giuliana, is by Romei. In a Corridor on the left side of the Church, is the celebrated Fresco, called *La Madonna del Sacco!!!* deemed the master-piece of Andrea del Sarto; and at which Michael Angelo and Titian are said to have gazed unceasingly. It is recorded, that the author of this beautiful work did it for a sack of corn, in a time of famine. Here are other Paintings, by eminent artists; and those in the Corridor, which contains the *Madonna del Sacco*, were done by Poccetti, who has represented the most remarkable actions of the Six Founders of the Monastery. Another Corridor contains, Menetto preaching before St. Louis, King of France; Innocent IV. making his nephew Protector of the order of Servites, both by Rosselli; and the Madonna in a car, by Salimbeni. Another Corridor exhibits Alexander IV. giving Religion power to erect monasteries throughout the world, by Rosselli; Buonfigliulo resigning the Government of the Church, by Poccetti; three other Paintings, by Salimbeni; and, on the Ceiling, small Portraits of illustrious Servites. The refectory is adorned with a Fresco, by Santi di Tito; and on the top of the Stairs, leading to the Noviziato, is a *Pietà*, by Andrea del Sarto, deemed one of his best works: this great Painter was buried in the open Vestibule before the Church.

The Chiesa di Santa Maria Maddalena dei Pazzi particularly deserves notice, on account of the Neri Chapel, situated on the right side of the Court leading to the Church. The altar-piece of this Chapel is by Passignano; and its Cupoletta contains the *chef-d'œuvre* of Poccetti, representing the Mansions of the Blessed!! In the Church is a magnificent *Cappella maggiore*, incrusted with rare and beautiful marbles, and adorned by twelve Columns of Sicilian jasper, with capitals and bases of bronze gilt. Here rest the remains of Santa Maria Maddalena dei Pazzi, surrounded with Bassi-rilievi of bronze gilt (expressing the most memorable actions of her life), and four marble Statues, representing her most conspicuous virtues; namely, Piety, Meekness, Penitence, and Religion. Meekness, with the lamb and dove, and Religion with a veil, are particularly worth notice; especially the latter; the features through the veil being finely expressed. The Cupola is by Pietro Dandini; and the other Paintings, by Ciro Ferri and Luca Giordano. On the right of the high altar is a Chapel adorned with Frescos, by Sòrbolini, a living artist; and on the left another Chapel, likewise painted in Fresco, by Catani, a living artist. This Church also contains a fine Crucifix in wood, by Buontalenti; and the Curtain of the Organ, by G. B. Cipriani, who has left no other work in Florence, represents Santa Maria Maddalena receiving the Communion from the hand of our Saviour! The first Chapel, on the right, near the great door, contains the Martyrdom of S. Romolo, by Carlo Portelli; said to be the only picture he ever painted; and on the opposite side of the Church are, the Visitation, by Ghirlandajo; Christ in the Garden, by Santi di Tito—and the Coronation of the Madonna, by Angelico! The Chapter-room and Refectory of the Monastery to which this Church belongs, are embellished with the works of Perugino, Raffaellino del Garbo, and other celebrated artists.

The Chiesa di Santa Croce, built

about the year 1294, by Arnolfo, and afterwards repaired by Vasari, is a vast Edifice, better calculated to promote religious contemplation than any other church at Florence. Over the Middle door of the Façade is a Statue, in bronze, by Donatello, and at the entrance of the Church, on the right, is the tomb of Michael Angelo, who was born at Chiusi, near Arrezzo, in 1474, and died at Rome, 1563; but the Grand-Duke of Tuscany, jealous that Rome should have the honour of providing a grave for this great and good man, ordered his body to be removed thence, and buried in the Church of Santa Croce. The family of Michael Angelo was noble; and his parents were averse to his becoming an artist, which they deemed derogatory to nobility: he, however, by unceasing importunities, at length prevailed upon them to let him follow his natural genius. Sculpture, Painting, and Architecture, are represented, in mourning attitudes, sitting beneath the tomb of their Favourite; whose Bust rests upon a sarcophagus: and a small Painting, by Michael Angelo, is introduced among the ornaments at the top of the monument. The statue of Sculpture, by Cioli, is ill done; Architecture, by Giovanni dell' Opera, is more happily executed; and Painting, by G. Batista del Cavaliere, better still: the bust of Michael Angelo is by the last-named artist.(1)—Next to this monument, a magnificent one in marble, raised by subscription, to the memory of Dante, has lately been placed. It is executed by Stefano Ricci, now a distinguished artist; but, a short time since, a peasant on the Marchese Corsi's estate, near Florence. The second tomb, on this side, is that of Filippo Buonarotti, the antiquary—the third, that of Pietro Micheli, called, by Linnæus, "The lynx of botany"—the fourth, that of Vittorio Alfieri, by Canova, who has represented Italy mourning over the sarcophagus of the Poet; which is adorned with masks, lyres, laurel-wreaths, and a head of Alfieri, in Basso-rilievo. The Florentines are not pleased with the shape of this monument; neither do they like the manner in which the figure of Italy is draped: and this last circumstance, united with the late public revolutions, gave birth to the following *jeu d'esprit:*

"Canova questa volta l'ha sbagliata,
Fe l'Italia *vestita* ed è spogliata."

The fifth Monument, on this side, is that of Machiavelli; erected 266 years after his death. The sixth, is that of Lanzi; near which is an Annunciation, in marble, by Donatello. The eighth Monument is that of Leonardo Bruni Aretino, the Historian; which bears a Latin inscription to this purport: "Since Leonardo died, History mourns, Eloquence is mute; and it is said that neither the Greek nor Latin Muses can refrain from tears." The ninth Monument is that of Nardini, a famous musician; and the tenth that of an equally famous engineer, Pio Fantoni of Bologna. The Castellani Chapel contains a Picture of the Last Supper, by Vasari; a Monument to the memory of Cav. Vanni; and another, by Ricci, to that of M. B. Skotnicki; representing Grief as a recumbent female figure, veiled, and lying on a Sarcophagus, which exhibits a pallet, brushes, and a lyre unstrung. The Baroncelli Chapel contains Paintings, on the walls, by Traddeo Gaddi; and over the altar, a Picture of the Coronation of the Madonna, etc. by Giotto. The Riccardi Chapel contains good Paintings, by Passignano, Rosselli, and Giovanni di San Giovanni. Behind the high altar are paintings, by Agnolo Gaddi, representing the Invention of the Cross.(2) The Niccolini Chapel, built after the design of Antonio Dosio, and beautifully incrusted with rare marbles,

(1) Michael Angelo Buonarotti was not only deemed the most eminent Sculptor and Architect of his time, but is likewise called the Founder of the Florentine, and French Schools of painting. When an infant, he was put out to nurse at the village of Settignano, about three miles distant from Florence; and where the Inhabitants were chiefly stone-cutters and sculptors; his nurse's husband followed the latter occupation; so that the child's passion for this art seems to have been sucked in with his milk.

(2) The history of the Invention of the Cross is as follows:—"In 356, Saint Helena, the mother of Constantine, being at Jerusalem, ordered the Temple of Venus, which profaned that sacred spot, to be destroyed; in doing which, remains of the Holy Sepulchre were discovered, and likewise three crosses: it seemed, however, impossible to ascertain

contains fine Pictures, by Aless. Allori; statues of Moses and Aaron, by Francavilla! and a Cupola, painted in Fresco by Volterrano, the four Sybils, in the angles of which, are *chefs-d'œuvre.* This quarter of the Church likewise contains a celebrated Crucifix, by Donatello, together with Pictures of the Martyrdom of S. Lorenzo, by Ligozzi; the Trinity, by Cigoli! and the Descent of the Holy Ghost, by Vasari! Leading toward the great door, and opposite to the monuments already described, are the following: First, the Tomb of Cocchi—second, that of Carlo Marzopini—third, that of Carlo Marzuppini Aretino, finely executed by Desiderio da Setignano—fourth, that of Lami, by Foggini—fifth, that of Pompeio-Joseph Signorini, by Ricci; who has adorned this sarcophagus with a beautiful recumbent figure of Philosophy, whose countenance expresses deep sorrow. Near this tomb is a Picture of the Resurrection, by Santi di Tito; together with the Monument of the great and much-injured Galileo; erected by order of Viviani, his pupil. The Bust of Galileo is by Foggini. History tells us that Galileo was at first interred in the Piazza Santa Croce (which is unconsecrated ground); because he lay under suspicion of heresy, on account of his philosophical discoveries; nay, it is even asserted that the family of Nelli (Viviani's executors) found some difficulty in obtaining leave to remove his bones into the Church, almost a century after his decease. Beyond this tomb is that of Felicaja. At the bottom of the Church is a Painting of the Resurrection by Aless. Allori! and the Pulpit merits notice, as it was executed by Benedetto da Majano. The Sacristy contains curious Pictures, in Fresco, by Taddeo Gaddi; and, in the Monastery of Santo Croce, are Paintings by Cimabue and Giotto.

The Chiesa di S. Lorenzo, built at the expense of a lady, named Julian, who lived during the reign of the Emperor Theodosius, consecrated in 392, and rebuilt in 1425, by Brunellesco, contains a High Altar of beautiful Florentine work, done by command of the Grand-duke Leopoldo, and designed for the Chapel of Medicis; and above this altar are a Crucifix, by Giovanni di Bologna, a Madonna, by Michael Angelo, and St. John, by one of his scholars. The Church likewise contains the Tomb of Cosimo *Pater Patriæ,* two Pulpits adorned with bronze Bassi-rilievi, by Donatelli, and a Ciborio of marble, together with an infant Jesus, by Desiderio da Settignano.

The new Sacristy, or Cappella de' Principi, designed by Michael Angelo, contains the tomb of Giuliano de' Medici, Duke of Nemours, and brother to Leo X., ornamented with a Statue of the Duke, a recumbent figure of Day! and another of Night! all by Michae Angelo; the Tomb of Lorenzo de' Medici, Duke of Urbino, ornamented with a statue of that Prince; together with a recumbent Figure of Twilight, and another of Day-break, all by Michael Angelo; and here, likewise, by the same great master, is a Group of a Madonna and Child, which, if finished, might, according to appearance, have proved the finest of his works!!

The old Sacristy, built by Brunellesco, contains a porphyry Tomb, with bronze ornaments, made to enclose the remains of Pietro and Giovanni, sons of Cosimo *Pater Patriæ,* by Verrocchio.

The Cappella de' Medici, adjoining to the Church of S. Lorenzo, was begun in 1604, by Ferdinando I., after his own design. Three hundred workmen were, for a considerable time, employed upon this building; but, latterly, the number has been lessened; and we have already seen the ducal family of Medicis extinct, nay, perhaps may see the Dukedom itself annihilated, ere the finishing stroke be given to this magnificent Mausoleum of its Princes. The building is octangular; and the walls are beautifully incrusted with almost every kind of precious marble. Six sides of the octagon are embellished with Sarcophagi of Egyptian and oriental granite, made after the designs of Michael Angelo, and two of them enriched with cushions of red

which of the three was that whereon our Saviour suffered; till a learned prelate took them all to the habitation of a dying lady, placing her first on one, then on another, and then on the third,—which she no sooner touched than the illness left her."

jasper, which bear regal crowns of great value. Here, likewise, are two Statues in bronze, one of which is by Giovanni di Bologna, and the other by Pietro Tacca. The Sarcophagi are mere ornaments, the bodies of the Princes being placed perpendicularly under them, in a subterranean repository.

The Cappella de' Medici may be seen daily, from ten till four.

The Libreria Mediceo-Laurenziana, one of the most elegant apartments of its kind in Europe, was built under the direction of Michael Angelo, by whom the designs for the pavement also were executed. The windows are beautifully painted in arabesque by Raphael's scholars; and the Manuscripts which compose this library are well arranged, highly valuable, and several of them finely illuminated. Here are a Virgil of the third century, written in Capitals—an old Testament of the twelfth century—the celebrated Pisan Pandects of the sixth century—the Psalms of David of the eleventh century—a Prayer-book beautifully illuminated—a Missal, painted by the School of Pietro Perugino—a copy of Dante, written only twenty-two years after his death—a Livy of the fifteenth century, beautifully illuminated—the Geography of Ptolemy (of the fifteenth century)—the *Decamerone* of Boccaccio, written two years before his death—a Homer of the fifteenth century—a Horace with Petrarca's own handwriting in it—a celebrated Syriac Manuscript—the Life of Lorenzo de' Medici, etc. etc.

This library is usually open to the Public, except during the vacation, and on festivals. A trifling fee is expected by the Sub-Librarian for attending travellers.

The Chiesa di Santa Maria Novella, commenced in 1279, by two Domenican monks, is externally an unpleasing mixture of Greek and Gothic architecture; but the interior is so beautiful, that Michael Angelo used to call it his *Sposa*. Over the middle door, on the inside, is a Crucifix, by Giotto, and to the right are the following Pictures;—An Annunciation, by Santi di Tito—a Nativity, by Naldini—and the Resurrection of Lazarus, by Santi di Tito. Here, likewise, are the Tomb of Villana dei Botti, by Settignano, and a Painting of the Madonna, by Cimabue, supposed to have been the first work he ever did in Florence; (1) and near the latter is the Martyrdom of Saint Catherine, by Giuliano Bugiardini, several of the figures in which picture were designed by Michael Angelo. This part of the church also contains a Madonna in marble, by Benedetto da Majano. In the choir, behind the altar, are Paintings representing the lives of the Madonna and St. John Baptist, all by Ghirlandajo; they comprise portraits of the painter himself, and of several of his most illustrious contemporaries, among whom are Pietro, Giovanni, and Lorenzo de' Medici. The High Altar was erected in 1804; and the Altar-piece is by Sabatelli. The adjacent Chapel contains a Crucifix done by Brunellesco, for the famous Countess who lived with Donatello. In the next Chapel is a picture of Christ raising the dead, by Agnolo Bronzino, and a ceiling by the same artist; the Tombs and the Bassi-rilievi in this Chapel are by Giovanni dell' Opera. A Chapel on the top of some steps, and immediately opposite to that wherein the Madonna of Cimabue is placed, contains Paintings by Andrea and Bernardo Orcagna, who have represented Hell in one part, and Heaven in another. This Church likewise contains, on one of its Pillars, the Martyrdom of St. Peter, by Cigoli; and a fine Painting of the good Samaritan, by Alessandro Allori. The Paintings over the door of the Campanile are by Buffalmacco; and the adjoining Monastery contains several valuable Frescos by old masters, among which there is said to be a Portrait of Laura. (2)

The Chiesa d' Orsanmichele, one of the early specimens of Florentine architecture, was originally a Market for Grain, commenced according to the designs of Arnolfo, and finished by Giotto, Taddeo Gaddi, and Orcagna. On the outside are several pieces of Sculpture; (3) namely, Saints Matthew, Stephen, and John Baptist, by Ghiberti;

(1) This is in a Chapel entered by steps.

(2) The *Spezieria* of Santa Maria Novella is celebrated for perfumes, medicines, etc.

(3) These splendid works owe their existence to a decree of the Florentine Republic, importing that every trade should (in order

St. John the Evangelist, by Baccio da Montelupo; Saints Peter, Mark, and George, by Donatello (the last is particularly admired); St. Philip the Apostle, S. Eligio, and four other Saints in one group, by Nanni d'Antonio; St. Thomas, by Andrea Verrocchio; St. Luke, in bronze, by Giovanni di Bologna; and another Statue of that Apostle by Mino da Fiesole. The inside of this Church contains an altar in marble beautifully sculptured by the revivers of the art.

The Chiesa di San Spirito, built by Brunellesco, is, in point of architecture, the finest Church at Florence. On the right of the entrance-door is a copy, by Nanni di Baccio, of Michael Angelo's *Pietà*, in St. Peter's at Rome. The Picture of our Saviour banishing the Profane from the Temple is by Stradano—the Stoning of St. Stephen, by Passignano—and the Group in marble, of the Archangel Raphael and Tobias, by Giovanni Barratta. The second Picture to the right of this group is by Filippo Lippi—the Picture of the Madonna, our Saviour, and St. Catherine, by the same master—and the Virgin appearing to S. Bernardo, is a fine copy of a work of Perugino's. The Picture representing several Martyrs is by Aless. Allori—that representing the Woman detected in Adultery is by the same master—and the beautiful Chiara de Montefalcone receiving the communion from our Saviour is by Vignali. The Altar of the Holy Sacrament contains fine Sculpture, by Andrea Contucci, da Monte San Savino! Near this is a Picture by Ghirlandajo, of our Saviour bearing his Cross! and the Transfiguration, by Pietro di Cosimo. Returning to the Nave, in the first Chapel, is a Picture by Agnolo Bronzino, of Christ appearing to the Magdalene: and, next to this, is the Madonna, S. Sebastiano, etc., by Petrucci, copied from a work of Rosso's. Beyond the organ, is St. Anne, the Madonna, and other Saints, by Ghirlandajo; and near this is a Statue of our Saviour holding his Cross, by Taddeo Landini, from the original of Michael Angelo, at Rome. The Cappella Maggiore, by Michelozzi, is beautiful in point of architecture, richly incrusted with precious marbles, and adorned with Statues of St. Peter and St. John. The roof of the Vestibule to the Sacristy is one single block of stone. The Sacristy contains an Altar-piece, by Filippo Lippi, of the Madonna, our Saviour, Angels, and Saints; and a Painting over the door, by Poccetti, of S. Agostino, and an Angel in the form of a child. The architecture of the Sacristy is particularly fine; and that of the Campanile much admired.

The Chiesa del Carmine, begun in 1268, was nearly destroyed by fire; and, in consequence of that accident, repaired, not many years since. The ceiling of the Church and its Cupola were painted by Stagei and Romei:—subjects;—the most renowned characters of the Old and New Testament—the Prophet Elias conveyed to Heaven in a chariot of fire—the Madonna putting the veil upon Santa Maria Maddalena de' Pazzi—the beautiful Angelo Mazzinghi in glory—and the Ascension of our Saviour into Heaven. On the right side of the entrance-door is a Picture of our Saviour on the Cross, with the Madonna and Magdalene standing near, by Vasari—a *Peità* by Antonio Guidotti, and a Picture of S. Jacopo, by Lorenzo Lippi. The Cappella della SS. Vergine del Carmine was painted by Masolino da Panicale and Masaccio, his disciple, the first person who attained perfection in the revived art; but, as he died young, his work was finished by Filippo Lippi, the son of Fra Filippo. Leonardo da Vinci, Fra Bartolommeo, Andrea del Sarto, Michael Angelo, and Raphael, are supposed to have derived the greater part of their knowledge from the study of these excellent paintings, which represent the life of St. Peter. In the choir is a tomb of Benedetto di Rovezzano. The Curtain of the Organ (which is one of the best instruments at Florence) represents the Madonna giving the sa-

to adorn the Market) furnish one Statue, as the protector of its own avocation; and, consequently, St. Luke was furnished by the Jews and Notaries; St. Thomas by the retail traders; St. George by the cuirass and sword-makers; St. Mark by the carpenters; St. John the Baptist by the merchants; St. John the Evangelist by the silk-manufacturers; St. James by the tanners; Elijah by the handicraftmen; St. Stephen by the woollen-manufacturers; and St. Matthew by the bankers.

cred habit to Simon Stock, and was painted by Romei. But the most striking thing here is the Corsini Chapel, magnificently incrusted with rare marbles, and containing the Sarcophagus of S. Andrea Corsini, adorned with silver Bassi-rilievi! Over the Altar is an Alto-relievo, representing S. Andrea Corsini (who, from a Monk, became Bishop of Fiesole), ascending into Heaven; this is by G. B. Foggini; and above it is God the Father in glory, by Marcellini. On the sides of the Chapel are two marble Alti-rilievi, by Foggini; the one representing the Saint reading his First Mass, and the Madonna appearing, and saying, "Thou art my servant; I have chosen thee; and in thee will I be glorified;" the other representing his Descent from Heaven to assist the Florentines in the battle of Anghiari. The Cupoletta was painted by Luca Giordano. To the right of this chapel is the Deposition from the Cross, by G. D. Ferretti, under a Cupoletta painted by Romei; and on that side of the nave not already described, is a Picture of Santa Maria Maddalena dei Pazzi receiving the veil from the Madonna, by Fabbrini—a Nativity, by Gambacciani—an Annunciation, by Poccetti—and the Adoration of the Magi, copied by Vligiardi, from the celebrated picture of Gregorio Pagani. The Monastery, to which this Church belongs, contains Frescos by Vasari, Porcetti, etc.

The Chiesa di S. Trinità contains a Nativity, by Ghirlandajo—a *Pietà*, by Angelico!—a Chapel belonging to the Sassetti family, representing, in fresco, the life of S. Francesco of Assisi, by Ghirlandajo!—two Pictures in the Capella degli Usimbardi, one representing St. Peter sinking, by Christofano Allori, the other, St. Peter receiving the keys of Heaven, by Empoli, with Frescos above, by Giovanni di San Giovanni—a modern Painting of S. Giovanni Gualberto, in the act of pardoning an enemy, by Francisco Corsi—the Sermon on the Mount, by Rosselli—and an Annunciation, by Empoli, placed under a Cupoletta, finely painted by Poccetti. The Statue of Santa Maria Maddalena, between the entrance-doors, was begun by Settignano, and finished by Benedetto da Majano. The refectory was painted by Giovanni di San Giovanni, and Ferrucci.

The Chiesa di S. Ambrogio contains a Chapel adorned with Sculpture, by Mino da Fiesole, and Paintings, representing the Miracle of the Cross, by Cosimo Rosselli. The Picture in the Cappella del Rosario is by Passignano; and the small Fresco, representing the Madonna, our Saviour, and St. Anne, is by Masaccio!

The Church of S. Gaetano contains the best Organ at Florence, and some good pictures. *The Church of Ognissanti* likewise contains good Pictures; and the *Conservatorio di Ripoli*, in Via della Scala, merits the attention of travellers who have time to spare.

The Reale Accademia delle belle Arti, founded by the Grand-Duke Leopoldo, is open to public inspection at the same hours with the Gallery, and merits notice, not only on account of the liberality of the institution, which gives all possible encouragement to rising genius, but likewise as it contains excellent Casts of the Baptistery-doors, and most of the fine statues hitherto discovered in Italy. Here is a noble Apartment, fitted up with Drawings, etc., for the use of young painters: other noble Apartments, containing every necessary accommodation for those who are farther advanced; a Gallery, containing paintings and sketches by celebrated masters, among which is a valuable Picture by Angelico, another by Giovanni di San Giovanni, of the Repose in Egypt; and a beautiful Head of our Saviour, by Carlo Dolci. This Academy likewise contains Schools for Architecture, practical Mechanics, etc.; and here also the Florentine work in *pietre dure*, called *Opera di commesso*, is made.

Not far hence are Cloisters which formerly belonged to the suppressed Company of S. Giovanni Batista, but are now in custody of the Academy, where the key is always kept. These Cloisters, commonly called *l'Oratorio dello Scalzo*, contain Frescos representing the life of St. John Baptist, all by Andrea del Sarto, except two, which were done by Francabigio. At the entrance of the Court are figures representing Faith and Hope, and, on the

sides of the opposite door, Charity and Justice, all by Andrea. The history of St. John commences with Zacharias becoming dumb on account of his incredulity.—Second painting, Mary visiting Elizabeth—third, Elizabeth brought to bed—fourth, Zacharias blessing St. John, who departs for the Desert (this is by Francabigio)—fifth, St. John meeting our Saviour, as the latter returns from Egypt (likewise by Francabigio)—sixth, the Baptism of our Saviour by St. John—seventh, St. John preaching in the desert—eighth, the converted Jews receiving Baptism—ninth, St. John carried before Herod—tenth, Herod's Supper and Dance—eleventh, the Decapitation of St. John—twelfth, Herodias's Daughter with the Head of St. John. It is recorded that Andrea del Sarto received for each of these Frescos only twenty livres, (1) although many of them are exquisitely fine; they will, however, shortly be obliterated by the humidity of their situation, unless restored in the manner now practised at Rome. (2)

The Palazzo Gerini is adorned with valuable Pictures, though the finest part of this collection has been sold. Among those which remain are, *First room*, Charity, by Cignani, and Hagar in the Desert, by Rosselli; *Second room*—Head of a young Female, by Correggio! *Third room*—four Heads, by Nogari, and two Pictures by Bassano; *Fourth room*—a Landscape, by Both; ditto, by Swanevelt; and ditto, by Paul Brill; *Fifth room*—Prometheus, by Salvator Rosa! Head of our Saviour, by Stradano; Head of a Female, by Carlo Dolci! *Seventh room*—Two Landscapes, by Both; S. Sebastiano, by Guercino; and the Assumption, by Carlo Maratta: *Eighth room*—our Saviour in the Sepulchre, by Tiarini! a dead Nun, by Vanni; a small Picture, by Rubens! the Madonna, our Saviour, and St. John, by one of the Caracci Family; two small Pictures, by Peter Neff; and two small Landscapes, by Vernet.—The Madonna, our Saviour, and other Figures, by Fra Bartolommeo; a portrait of Salvator Rosa, by himself; a Peasant playing on a wind-instrument, by Murillo; a Holy Family, by Raphael; a Portrait of a Woman with a Veil, by Santi di Tito; and an old Man with a Child in his arms, by Guido!!

The Palazzo Riccardi, erected by Cosimo, *Pater Patriæ*, according to the designs of Michellozzi, is a splendid edifice. The Ceiling of the Gallery is beautifully painted by Luca Giordano; the Ceiling of the Library is by the same master; and the collection of Manuscripts and Printed works is valuable.

The Palazzo Corsini contains a few good Paintings.

The Palazzo Mozzi, near the Ponte alle Grazie, contains fine Paintings, by Salvator Rosa.

The Palazzo Buonaroti, in Via Ghibellina, is interesting, from having been the residence of Michael Angelo, and likewise from preserving some remains of his works.

The Palazzo Strozzi is a splendid specimen of Tuscan architecture.

The Palazzo Uguccioni, built after the design of Michael Angelo, contains a Painting, by Perino del Vaga, of the Passage of the Israelites through the Red Sea.

The Casa dei Poveri, in Via dei Malcontenti, which owes its establishment to the Emperor Napoleon, is an immense Edifice, capable of lodging three thousand persons, who, in great measure, maintain themselves by making Phrygian caps for the Mediterranean mariners, ribbons, cloth, carpets, etc. etc. There are workshops of almost every description in the house; and the Grand-Duke of Tuscany, much to his honour, supports and benefits this benevolent and useful institution, which has cleared Florence of the innumerable mendicants by whom it was formerly infested.

The Spedale di Santa Maria Nuova, or Great Hospital, contains upwards of a thousand beds, and the patients are extremely well attended.

The Spedale di Bonifazio, near the Porta San Gallo, receives lunatics, and

(1) Fifteen shillings.

(2) The person who unlocks the door of the Oratorio dello Scalzo expects two pauls for his trouble; and the person who attends Travellers round the Royal Academy likewise expects from two to three pauls, according to the number of the party.

persons afflicted with chronic and cutaneous disorders, and it is spacious, clean, and airy. The sick appear to be comfortably lodged, and well attended; but the funds belonging to this charity are not sufficiently ample to supply convalescent patients with a proper quantity of nourishment. Detached from the rest of the building are excellent apartments for lunatics.

The Spedale degl' Innocenti usually contains three thousand children, who have not, however, a sufficient number of nurses; and the custom of binding up every new-born infant in swaddling clothes frequently distorts the limbs, nay, sometimes produces mortification and death.

The Column of Saravezza marble, in Via Romana, was erected by Cosimo I., in memory of the Battle of Marciano; *the Granite Column*, near Ponte Santa Trinita, was brought from Rome, and erected at Florence by Cosimo I., in memory of the conquest of Siena. There is, on its summit, a figure of Justice, which gave rise to the following proverb; "Justice, at Florence, is too high to be reached." *The column* near the Baptistery, in the Piazzo del Duomo, was erected to record a miracle, relative to the corpse of S. Zenobio.

The bronze Wild Boar, in the Mercato Nuovo, is a Copy, by Pietro Tacca, of the famous antique in the Gallery de' Medici. *The Pedestal, adorned with Bassi-rilievi in marble*, which stands near the entrance of the Church of S. Lorenzo, was done by Bandinelli, and represents Giovanni dei Medici, father of Cosimo I., with Prisoners and Spoils. *The Group of Hercules killing the Centaur Nessus*, which stands near the Ponte Vecchio, is by Giovanni di Bologna.—*The Piazza Annunziata* contains an Equestrian Statue of Ferdinando I. *Over the Porta San Gallo* is a Fresco, by Ghirlandajo; and, just beyond the Gate, a magnificent *Triumphal Arch*, erected in honour of the Emperor, Francis I., when Grand-Duke of Tuscany. *On the outside of a house*, near the Porta Romana, is a Fresco, by Giovanni di San Giovanni, representing the City of Florence, under the form of a person clothed in royal robes, and the other Cities of Tuscany as Females paying homage to their Queen.

The Ponte Santa Trinita, built by Ammannati, is remarkably elegant.

Florence contains three Theatres, the *Pergola*, or Opera-house, a beautiful Edifice, well secured from fire, and originally built after the design of Pietro Tacca; the *Cocomero*, smaller than the Pergola; and the *Teatro Nuovo*.

The Florentine Mosaic work, and the Sculpture in Alabaster of Pisani, in the Prato, and Bartoloni, in Via Della Scala, are much admired. The country is likewise celebrated for a sort of marble which splits almost like slate, and, when polished, the variations of its yellow and brown veins represent trees, landscapes, and ruins of old walls and castles; several petrifactions are also found in this neighbourhood.

A long residence at Florence is deemed injurious to the sight, owing, perhaps, to that glare which proceeds from the reflection of the sun upon white houses, and likewise to the fogs which prevail here in winter.

This City boasts the honour of having given education to Dante, Petrarca, Boccaccio, Corilla, the celebrated *Improvvisatrice*, who was crowned at Rome, Americo Vespucci (whose voyages to, and discoveries in, the new world, obtained him the honour of calling America by his own name), Machiavelli, Galileo, Michael Angelo, and a larger number of distinguished artists than any other place in Europe.

The Accademia della Crusca, which has, for a length of years, been established at Florence, is too well known to need description; and this Academy is now united with two others, namely, the *Fiorentina*, and the *Apatisti*, under the name of *Reale Accademia Fiorentina*.

There are several good Hotels at Florence, (1) and the markets are constantly well stored with excellent eata-

(1) The *Hôtel des Armes d'Angleterre*, kept by Gasperini, is a good Inn, where dinners, generally speaking, are better cooked, and more comfortably served, than at the other Hotels. Gasparini builds carriages; sells Anti-attrition Grease for wheels; and likewise repairs English travelling carriages remarkably well. *Schneiderff's* is a very capacious and

bles, fish excepted, which is never fresh but on Fridays and Saturdays. The Florence wine is good and wholesome; but the same report cannot be given of the water, except that which comes from Fiesole, and supplies the fountains of the Piazza, Santa Croce, and the Palazzo Pitti. It is remarkable, however, that all the Florence water, when analyzed, appears wholesome; and consequently it seems probable that the noxious quality may proceed from copper vases in which it is drawn, and usually suffered to stand, though large glass bottles, secured by a case of reeds for the purpose of holding water, might be easily met with.

The climate of Florence is cold during winter, very hot during summer, but delightful in autumn and spring. (1)

Two English Physicians, Doctor Harding and Doctor Playfair, resided in this City during the year 1835.

On the Vigil of the *Festa di San Giovanni* (the Patron Saint of Florence) is the *Corso dei Cocchi*, or Chariot Race: probably a remnant of the ancient Etruscan Games. This exhibition takes place in the Piazza di Santa Maria Novella. At the upper and lower end of the Piazza are obelisks, to each of which is fastened a cord, its centre being held up by six poles, supported by men clothed in ancient costume. Round the Piazza, in an amphitheatrical form, are scaffoldings ornamented with rough fresco paintings, of vases, etc., which produce, however, a good effect: at the upper end is the Royal Box, handsomely decorated; under the scaffoldings are posted horse and foot guards; and round the Piazza, above the scaffoldings, are balconies, windows, and even housetops, crowded with spectators. Were the chariots made in the ancient form, this exhibition would be far more interesting; but they are modern, in point of shape, and very clumsy, (2) exhibiting nothing like antique costume, except the habit of the charioteers.

On the morning of the Festa di S. Giovanni, homage used to be paid by all the Tuscan cities to their Prince; but this custom is, for the present, abandoned, owing to the pageants, which represented the several cities, having been nearly destroyed by the French.

In the afternoon of this day is the *Corso dei Barberi*, a race performed by horses without riders, (3) and which, from the multitude of spectators, the splendour of the equipages, and the gallant appearance of the troops who attend their Sovereign, is an extremely gay sight. The horses have, fastened to their bodies, little spurs, so contrived that, the quicker the animal gallops, the more they run into him. The race-ground is the longest street at Florence, where many of the spectators stand, without any defence whatsoever, frequently meeting with accidents by urging the horses on. When these animals reach the goal, they are stopped by a large piece of canvass, which several men hold up; the Sovereign then announces the winning horse, and thus ends this amusement, which is followed by a pretty exhibition of Fire-works on the Ponte alla Carraja. The quays d'Arno are also, on this day, brilliantly illuminated. (4)

The Game called *Pallone*, a favourite exercise at Florence, merits notice, because it was played by the ancient Romans, who are described as striking the *follis* with the arm guarded, for that purpose, by a wooden shield: the

good Inn. The *Quattro Nazioni*, and the *Nuova York*, are good Inns; as also is *the Hotel of Madame Hombert*, in the Piazza Gaetano.

(1) Persons who wish to preserve health in Tuscany, should be careful never to eat sweet things made with *orange-flower water*, falsely so called; it being, in this country, a distillation from the Italian laurel-leaf.

(2) An extraordinary circumstance; as the small wicker work carts of the Tuscan peasants in shape resemble ancient cars, and would, if slightly decorated, be quite proper for the Corso dei Cocchi.

(3) This kind of race, according to Dionysius of Halicarnassus, was one of the most ancient amusements of Etruria and Rome.

(4) So universal is the rage for splendour at this festival, that a milliner, at whose house an English family lodged, absolutely hired for the day, at a great expense, a coach with two footmen in laced liveries, that she might parade about the streets in style; nay, further, this person and her apprentices, though generally dressed in the plainest manner possible, were now adorned with diamonds,

mode of playing continues precisely the same to the present moment; and this game, like most of the ancient exercises, is well calculated to give courage and strength.

The Environs of Florence are extremely interesting. The usual airing of the upper ranks of persons is to the *Royal Farms*, or *Cascine*, which are open to the Public at all hours, though it is unwholesome to walk, ride, or drive, in these beautiful farms very early in the morning, and equally prejudicial to remain there after sunset.

Careggi de' Medici, about three miles from the Porta San Gallo, was the favourite retreat of Lorenzo *il Magnifico*; and in the hall of this Villa the Platonic Society used to assemble, and form plans for those stately edifices and patriotic institutions by which Lorenzo embellished and benefited his country. The house stands upon an eminence, whence the ground falls gradually almost every way, opening, on one side, to a view of Florence; on another, to a prospect of Val d'Arno; while, on another, rise mountains, covered with neat farm-houses and magnificent villas; and, on another, is Fiesole, dignified with ruins of ancient Etruscan and Roman splendour; and, to complete the deliciousness of the situation, cool and refreshing breezes almost constantly blow, about noon, from the Gulf of Spezia, and make the inhabitants of Careggi unconscious of oppressive heat, even in the dog-days. No wonder, therefore, that the elegant and wise Lorenzo should have called this his favourite abode! Careggi, like the generality of Tuscan villas, is built upon arches, and consists of an immense ground-floor, with a spacious hall in its centre, and several surrounding rooms, every ceiling being arched, and every apartment cool. Above stairs is another large hall, with a handsome suite of rooms, terminated by a terrace; and round the third story runs a gallery which commands a prospect so extensive that it seems to overlook all Tuscany. On the outside of the house are noble porticos.

Poggio Imperiale, about one mile from the Porta Romana, is a Royal Villa, containing an admired statue of Adonis by Michael Angelo, and Portraits of Petrarca and Laura, by Albert Durer. The prospects from this spot are beautiful; and not far hence stands the Monastery of S. Matteo in Arcetri, near which are vineyards that produce the celebrated wine called *Verdea*.

Pratolino, a royal Villa about six miles from the Porta S. Gallo, is famous for its Garden, which contains Waterworks, and a Statue of the Apennine, sixty feet in height, by Giovanni di Bologna.

On the way to Pratolina is the modern *Campo Santo* of Florence.

Fiesole, a picturesque Village, proudly seated on the summit of a mountain of the Apennine, about three miles and a half from the Porta Pinti by the Majano road, occupies part of the site of the ancient *Fæsulæ*, a considerable and, from its position, a very strong Etruscan fortress, repeatedly mentioned by Polybius in his narrative of the early wars between the Gauls and Romans, and likewise where he describes Hannibal's route from Cisalpine Gaul, through the marshes intersected by the Trebbia, the Taro, the Panaro, and other torrents, towards Pistoja and Prato, and thence to the vicinity of Fiesole, a pass unknown to the ancient Romans, though well known to modern travellers, as the road from Florence to Modena. *Fæsulæ* was colonised by Sylla, who rewarded several of his adherents by placing them there. Catiline made it his chief hold in Etruria; and Pliny mentions it as being, in his days, a flourishing town. Light carriages may go with perfect ease and safety as far as Majano, which is two-thirds of the way; but thence to the Francescan Convent, at Fiesole, the best conveyance is a *traîneau*, which the Peasants at Majano can always furnish. Between the latter place and Fiesole is *the Doccia*, a Monastery built by Michael Angelo, and deliciously situated. *The ancient Etruscan Town of Fæsulæ* is supposed to have been destroyed by an earthquake (though probably it was rebuilt), long before the period when Sylla founded a colony there. The Walls of this Town, however, are, in several places, discoverable; and it seems evident, from the manner in which they present themselves, that they were thrown down by

some convulsion of nature. They appear to have originally consisted of very large hewn stones, squared by rule into the form of a parallelogram, and placed in straight lines upon each other, so as to unite in the most accurate manner possible, forming a compact and solid mass without the aid of cement. Here, likewise, are remains of an Amphitheatre, erected on the side of a hill. The shape and size of the Edifice, some of the staircases, seats, and caves for wild beasts, together with the reservoir of water which belonged to this theatre, may be traced; (1) and here, also, is an ancient Roman Temple, now roofed, and made into a Church. Fourteen fine Columns with Ionic Capitals, the Pavement, and the Altar of the ancient building still remain, though the Altar has been moved from its original situation. This temple is supposed to have been dedicated to Bacchus. The Walls of the Roman Town may, in some places, be traced, as may the Pavement of the streets, which resembles that of Pompeii. The modern Town contains a spacious Cathedral, built in 1802, apparently on the site of an ancient Temple, and adorned with Sculpture by Mino da Fiesole, and Andrea Ferrucci, Fiesolano; and likewise with a Picture of the Martyrdom of St. Thomas, by Volterrano. Here, also, are, an Episcopal Palace, a Seminary, and a Francescan Convent; which lasts stands on the spot called *Rocca dei Fiesolani.*

Vallombrosa, about seventeen miles distant from Florence, is worth notice, not only because it has been immortalised by Milton, but likewise on account of the beauty of the country, and the noble Monastery of Vallombrosa, which still contains fine Paintings, though the finest were, according to report, removed when the Convent was suppressed. Vallombrosa itself suffered very little from being under the dominion of France; and the Certosa is now re-established. Mules are the necessary conveyance for persons who cannot walk, there being no carriage-road to the Convent.

Lovers of wild scenery would be gratified by proceeding from Vallombrosa to *the Abbey of the Camaldoli*, about thirty-six miles from Florence, and thence to the *Convent of Lavernia (Mons Alvernus)*, about fourteen miles farther. The former of these Convents was suppressed by the French, who cut down much of the fine wood belonging to it. Now, however, this convent is re-established, though its inhabitants, about thirty in number, are too poor to entertain visiters gratis; and therefore Travellers, after eating or sleeping under its roof, usually make a present to the community. The Convent of Lavernia never was disturbed by the French, and contains, at present, about sixty Capuchins.

The modern Florentines, like their Etrurian ancestors, are fond of learning, arts, and sciences; and, what is more estimable and endearing to Foreigners, they are, generally speaking, mild, good-humoured, warm-hearted, and friendly. The Tuscan peasantry, considered collectively, are pure in their morals, and pastoral in their manner of living; and the peculiar comeliness of both sexes is very striking, especially in that tract of country which extends from Florence to Pescia; but it is only among the peasantry that one can form a just idea of Italian beauty, and perhaps it is only among the peasantry one can form a just idea of the Italian character, inhabitants of populous cities being nearly alike, whether in London, Paris, Vienna, Florence, or Rome. The men are tall, robust, finely proportioned, and endowed with that entire self-possession which inspires respect. The women are of a middle stature, and were it not for bad stays, would be well made. They have long, languishing, black eyes, accompanied by that expressive brow which constitutes the most remarkable and captivating part of an Italian countenance. Their manners are uncommonly grace-

(1) The Etrurians are famed for having invented Amphitheatres, together with the games called *Curuli*, and *Certami dei Cavalli;* and about the year of Rome 400, comedians were invited, by the Romans, to come from Etruria, and perform plays, for the first time, at Rome, the Romans thinking these new games might appease the gods, and stop a then raging sickness.

ful; and, instead of curtsying, they gently bow their bodies, and kiss the hand of a superior, a practice common, indeed, throughout Italy. These peasants (like those of Italy in general) are tolerably well informed respecting the history of their country; and, moreover, so fond of its Poets, as frequently to know their works by heart.

When two young peasants agree to marry, the banns are published three times in a parish church, after which they receive the nuptial benediction. The bride's portion is paid three days before marriage, one-half in wearing-apparel, and the other half in money, which the bridegroom usually expends in purchasing jewels for his lady, which consist of a pearl necklace, cross, and ear-rings, frequently intermixed with rubies, and worth from twenty to thirty pounds sterling, these jewels being considered by the man as the woman's exclusive property: indeed, money so invested may be looked upon as placed in a bank, while the interest received is that high gratification which the woman derives from exhibiting her ornaments on gala days; and these ornaments continue in the family for ages, unless the pressing call of necessity compel them to be pawned or sold. When the *Sposa* is taken in labour, the husband, after procuring medical help, deems it his next duty to get some of what is denominated the life-giving plant (*aleatrice*, the peasants call it) which he places on her bed, and without which he believes his child cannot be born. This custom is derived from the Greeks. (1) About a fortnight after the birth of an infant, its parents give a christening dinner (2) to their relations, on which occasion every guest brings a present, as was the practice at Athens; and the dinner is served dish by dish, likewise an ancient custom. On the husband's demise, the eldest son becomes heir-at-law; but is obliged to portion his sisters, and either maintain his mother or return her dower.(3) All his relations frequently live with him; but the largeness of the family creates no confusion, there being a superior over the men and another over the women, who allot to every person, their business, which is thus kept distinct. A Tuscan farmer shares equally with his lord in the produce of an estate; and the owner even provides seeds, plants, manure, implements of husbandry; in short, whatever may be requisite for the cultivation of the land. The upper class of farmers usually possess a horse and a market-cart, a waggon, and a pair of large dove-coloured oxen, who draw the waggon and the plough, whose colour seldom, if ever, varies throughout southern Italy, and whose beauty is as remarkable as that of their masters. The female peasants, besides working in the vineyards almost equally hard with the men, often earn money by keeping poultry, and sometimes one or two lambs, whose fleecy coats the children decorate, on the Festa di San Giovanni, with scarlet ribbons tied in fantastic knots; and by the aid of money thus acquired, wearing-apparel and other necessaries are purchased. Shoes and stockings are deemed superfluous, and merely ornamental, even by the women, who carry them in baskets on their heads till they reach a town, when these seemingly embarrassing decorations are put on; for the *Contadina* is as vain of her appearance as the *Dama nobile;* and no wonder, since the picturesque dresses and lovely countenances of these peasants arrest every eye, and show them, perhaps too plainly, how strong are their powers of attraction. (4) The phraseology of the Florentine peasant is wonderfully elegant; but the most remarkable quality of these persons is their industry, for,

(1) Some of the Grecian ladies used to hold palm-branches in their hands, in order to procure an easy delivery.

(2) Children in Roman Catholic countries, however, are christened immediately after their birth.

(3) An elder son among the Greeks was obliged either to maintain his mother, or return her dower; hence Telemachus, though he sustained great losses by means of Penelope's suitors, thinks it imprudent to send her home to her father, because that could not be done without returning her dower—

> "I could not now repay so great a sum,
> To the old Man, should I dismiss her home
> Against her will."
>
> HOMER'S *Odyssey*.

(4) The ancient and elegant costume of the Tuscan peasants is much less frequently worn than it used to be twenty years since.

during the hottest weather, they toil all day without sleep, and seldom retire early to rest: yet, notwithstanding this fatigue, they live almost entirely upon bread, fruit, pulse, and the common wine of the country. However, though their diet is light, and their personal exertions are almost perpetual, they commonly attain old age, especially in the neighbourhood of Fiesole.

The following is an account of a dance given at Careggi di Ricardi, by the family of the Author of this Work, to all the surrounding peasants. "Our ball-room was a lofty apartment sixty feet by thirty, and in the centre of the ceiling hung a lustre, composed of such light materials that every puff of wind gave it motion; indeed it had the appearance of being continually turned round by an invisible hand. This lustre we filled with candles; and the walls, which were adorned with full-length portraits of the Medici Princes, we likewise decorated with festoons of vines, olive-branches, flowers, and lamps, so that the whole apartment resembled an illuminated arbour. At sunset, on the appointed day, our guests appeared altogether upon a lawn leading to the villa, preceded by their own band of music; and no sooner did this procession reach our hall-door, than the musicians struck up a lively tune, while the dancers, as they entered, formed a quadrille, which would have been applauded on any opera-stage. When this dance was finished, the female peasants advanced, in couples, to the top of the hall, where we were seated, paying their compliments to us with as much ease and elegance as if they had been educated in a court, and then commencing another quadrille, different from, but quite as pretty, as the first. With a succession of these dances we were amused till supper; after which our visiters, who had been regaled with punch, a liquor they particularly relish, came once more to us, when the women returned thanks for their entertainment, kissed our hands, and, presenting their own to their partners, bowed and retired."

Another circumstance, which occurred to the family of the Author, and of which the following is a brief detail, serves to show the grateful and delicate turn of mind possessed by the Tuscan peasants.

One day, as we were walking near Careggi, we observed a girl, apparently about fourteen years of age, watching a flock of goats, and at the same time spinning with great diligence. Her tattered garments bespoke extreme poverty; but her air was peculiarly dignified, and her countenance so interesting, that we were irresistibly impelled to give her a few crazie. Joy and gratitude instantly animated her fine eyes, while she exclaimed, "Never, till this moment, was I worth so much money!" —Struck by her words and manner, we inquired her name, likewise asking where her parents lived? "My name is Teresa," replied she: "but, alas, I have no parents!" "No parents!—who, then, takes care of you?" "The Madonna." "But who brought you up?" "A peasant in Vallombrosa. I was her nurse-child; and I have heard her say my parents delivered me into her care, but that she did not know their name. As I grew up she almost starved me, and, what was worse, beat me so cruelly, that, at length, I ran away from her." "And where do you live now?" "Yonder, in the plain (pointing to Val d' Arno); I have fortunately met with a mistress who feeds me, and lets me sleep in her barn. This is her flock." "And are you happy now?" "Oh, yes! very happy. At first, to be sure, it was lonesome sleeping in the barn by myself—'tis so far from the house; but I am used to it now; and, indeed, I have not much time for sleep, being obliged to work at night when I come home, and I always go out with the goats at day-break: however, I do very well; for I get plenty of bread and grapes, and my mistress never beats me." After learning thus much, we presented our new acquaintance with a paul; but to describe the ecstacy this gift produced is impossible. "Now," cried she (when a flood of tears had enabled her to speak), "now I can purchase a *corona* (1)—now I can go to mass, and petition the Madonna to preserve my kind benefactresses!"

(1) Without a *corona* she informed us that she could not be permitted to go to mass.

On taking leave of this interesting creature, we desired she would sometimes pay us a visit. Our invitation, however, was only answered by a bow; and, to our regret, we neither saw nor heard of her again, till the day before our departure from Careggi, when it appeared that, immediately after her interview with us, she had been attacked by the small-pox, and was only just recovered.

During the next summer, although we again resided in the same neighbourhood, we, for a considerable time, saw nothing of Teresa. One day, however, we observed a beautiful white goat browsing near our house; and, on going out, perceived our *protégée* with her whole flock. We now inquired, almost angrily, why she had not visited us before? "I was fearful of obtruding," replied the scrupulous girl; "but I have watched you at a distance; ever since your return; and I could not forbear coming rather nearer than usual to-day, in the hope that you might notice me." We gave her a scudo, and again desired she would sometimes call upon us. "No," replied she, "I am not properly dressed to enter your doors; but with the scudo you have kindly given me, I shall immediately purchase a stock of flax; and then, should the Madonna bless me with health to work hard, I may soon be able, by selling my thread, to buy decent apparel, and wait upon you, clothed with the fruits of your bounty." And, indeed, it was not long before we had the pleasure of seeing her come to visit us, neatly dressed, and exhibiting a picture of content.

According to the excellent laws of the Emperor Leopoldo, no man can be imprisoned for debt, though creditors have power to seize the property of their debtors; and no offence is punishable with death, though murderers are condemned to perpetual labour as galley-slaves: and to these, and many other equally wise regulations, made by Leopoldo, are attributable the almost total exemption from robbery and murder which this country has long enjoyed, and the increase to its population of two hundred thousand inhabitants. Tuscany now reckons a population of one million. (1)

CHAPTER IV.

PISA.

Situation, supposed Origin, and present Appearance of Pisa.—Duomo.—Baptistery.—Campanile.—Campo Santo.—Sonnet to Grief.—Chiesa de' Cavalieri.—Palazzo de' Cavalieri.—Chiese, di San Frediano—di Santa Anna—di Santa Caterina—di S. Paolo all' Orto—di S. Francesco—Church belonging to the Conservatorio di S. Silvestro.—Chiese, di S. Matteo—di S. Pierino—di S. Michele in Borgo—di S. Vito—della Spina—di S. Andrea in Chinseca—di S. Martino.—Palazzi, Lanfranchi—Tonini—Lanfreducci—Casa Mecherini.—Palazzo Seta.—Royal Palace.—Hospitals, etc.—University.—Torre della Specola.—Botanic Garden.—Ancient Vapour Bath.—Suppressed Church of S. Felice.—Subterranean Part of S. Michele in Borgo.—Aqueduct of Caldacolli.—Modern Baths.—Mountain of S. Giuliano.—Modern Aqueduct.—Canal.—Royal Farm.—Character of the Pisans.—Hotels.—Fountain Water.—Theatre.—Bridges.—Battle of the Bridge.—Illumination in honour of S. Ranieri.—Carnival.—Climate.

PISA, anciently *Pisæ*, a considerable Town of Etruria, retains its ancient site and appellation, though formerly, as we learn from Strabo, the confluence of the Ausar and Arnus (the Serchio and Arno) took place close to its walls; whereas now the course of these rivers is so much changed, that they flow into the sea by separate channels. According to a tradition, reported by Strabo, Pisa was built by some of the followers of Nestor soon after the fall of Troy; (2)

(1) It is said that the father of the present Grand-Duke of Tuscany abrogated some of Leopoldo's laws.

(2) The most plausible conjecture relative to the origin of Pisæ is, that a colony of Pisæans, from the Peloponnesus, who were

and, according to Dionysius of Halicarnassus, it was occupied at a subsequent period by the Pelasgi. Polybius mentions its harbour as being much frequented by the Romans, who colonised Pisæ, 572 A. U. C.; and to them it was an important naval station, from the commerce it carried on with distant countries, from the supplies of timber which it furnished for the use of the Roman arsenals, and from the splendid marbles which the neighbouring quarries afforded for the magnificent edifices of Rome.

Pisa stands on the banks of the Arno, forty-eight Tuscan miles distant from Florence, fourteen from Leghorn, and six from the Mediterranean Sea. In modern times it has been the capital of a great republic, whose conquering fleet was a terror to the Saracens, a scourge to the African corsairs, and a check upon the ambition of Genoa; and with innumerable spoils, taken from the first-mentioned people, most of the present buildings at Pisa were erected. This City is, next to Florence, the largest in Tuscany; but though its walls are near five miles in circumference, they do not, at present, contain above eighteen thousand persons. The Streets are wide, straight, and excellently paved; the Bridges elegant; the Quay is one of the finest in Europe; and the situation of the Cathedral, Baptistery, Leaning Tower, and Campo Santo, renders these majestic Edifices particularly striking and beautiful. The Arno traverses the City in the form of a crescent, and divides it nearly into two equal parts.

The Duomo, a Greco-Araba-Pisano structure, in the shape of a Latin cross, built (as already mentioned) in the eleventh century, under the guidance of Buschetto, a Grecian, is remarkable for the richness and variety of its marbles; and next to the cathedral of Milan, perhaps the finest Church of its kind in Italy. (r) The eastern front is ornamented with an immense number of Columns; some of which are Grecian marble, others oriental granite, and one is porphyry; among these the most striking are six magnificent ancient Columns, which adorn the three celebrated Doors of bronze; and are said to be either Grecian or Egyptian workmanship. The Doors were designed by Giovanni di Bologna, and cast by P. D. Portigiani; that in the centre, the least beautiful of the three, represents the Life of the Madonna; and is surrounded by figures of Saints and Prophets, and embellished with an elegant border of foliage, fruits, and flowers. Those on the right and left represent the Life of the Saviour, beginning with his birth, and ending with his crucifixion; they are likewise embellished with a border, nearly similar to the one already described. The Mosaics, in the Arches above the Doors, were done by Filippo di Lorenzo Palidini. The Architrave of the eastern door was taken from an ancient edifice; and the door which fronts the Campanile is esteemed for its antiquity; though not remarkable for merit of any other kind. The inside of the Church is adorned with seventy-four lofty Columns, sixty-two of which are oriental granite, and the rest rare marble; and although most of these Columns were originally unequal in height, and consequently ill adapted to match, yet so well has the architect disposed of, and added to them, that even the most observing eye perceives no want of symmetry. Twelve Altars, designed by Michael Angelo, and executed by Stagio Stagi, adorn the walls of this Edifice. The High Altar is magnificently decorated with lapis lazuli, (s) verde antique, broccatello di Spagna, bronze gilt, giallo di Siena, etc.: the Tribuna contains two porphyry columns with peculiarly elegant Capitals and Bases; that near the episcopal throne is embellished with the best works of Stagi, and bears a bronze Angel greatly admired. The decorations of the opposite Column were executed by Foggini; and the

shipwrecked on the coast of Etruria after the fall of Troy, founded Pisæ, and gave it their own name.

(r) The Pisans consecrated their plunder, gained in an expedition against the Saracens of Palermo, in 1063, to the erection of this Cathedral; which was finished before the end of the 11th century.

(s) Lapis lazuli is said to be the *Cyanœum* of the ancients; and Great Tartary is supposed to produce the best.

Group of Angels on a golden field, which adorns the great arch, by Ghirlandajo, the master of Michael Angelo. The Seats for the Canons (a sort of Wooden Mosaic introduced into Tuscany in the time of Brunellesco) merit notice. The four Pictures of St. Peter, St. John, Santa Margherita, and Santa Caterina, are by Andrea del Sarto; and the Mosaic on the Ceiling, representing the Saviour, the Madonna, and St. John, was executed by Gaddo Gaddi and other artists, in 1321. On the right side of the great cross is the Chapel of S. Ranieri; whose Sarcophagus rests on a pedestal of red Egyptian granite, adorned with other valuable marbles: the sarcophagus is of verde di Polcevera, the Altar of giallo di Siena, and the Balustrades are of inlaid marble; the whole was executed by B. G. Foggini, at the command of Cosimo III., in honour of S. Ranieri, who died in 1161, and was proclaimed by the Pisans their patron saint. This Chapel contains a Mosaic, by Gaddo Gaddi, representing the Madonna enthroned and attended by Angels; and an antique Grecian or Roman Statue, said to represent Mars, though now called S. Efeso. On the left side of the great cross is the Chapel of the Holy Sacrament; which contains a Ciborio of massy silver, and an altar adorned with silver Bassi-rilievi; both well executed, after the designs of Foggini: the Balustrades are of inlaid marble; and here, likewise, is a Mosaic, by Gaddo Gaddi, representing the Annunciation. At the bottom of the Church, over the great entrance-doors, is a beautiful Bar, or gallery, ornamented with Bassi-rilievi, by Giovanni, the son of Niccolo Pisano; and it is much to be lamented that this fine work, which originally adorned a pulpit, is now placed so high, that its merits are scarcely discernible: it represents Scriptural Histories. (1) The centre aisle contains a Pulpit of inlaid marble, supported by two small Columns; the one porphyry, the other oriental brocatello; and the first is particularly curious, from consisting of various pieces, so well joined that it may be properly denominated *Breccia porfirea;* the second is the finest specimen of its sort in Italy. The Pillar on the right, which supports the cupola, is ornamented with a Picture by F. B. Gozzoli, who lived in the fifteenth century; it represents St. Thomas Aquinas disputing with an assembly of Ecclesiastics; and the Pillar, on the left, is adorned with a Picture of St. Agnes, by Andrea del Sarto! Among the Pictures not already mentioned, those best worth notice are—the Madonna and our Saviour surrounded with Saints, attributed to Pierino del Vaga and G. A. Sogliani —S. Ranieri putting on the Religious Habit, by Cav. B. Luti—the Death of S. Ranieri, by Cav. G. Melani, who flourished in the seventeenth century—the three Maries at the foot of the Cross, by G. Bilivert—the Adoration of the Serpent in the wilderness, by O. Riminaldi —Habakkuk borne by an Angel, by Bilivert—Judith giving the head of Holofernes to her Servant: and the Madonna, our Saviour, and Saints, originally painted by Passignano, and added to, by Tempesti—God the Father, Raphael and other Angels, by Salembini—and the Institution of the Lord's Supper, by Tempesti.

The Baptistery, called a German-Gothic Structure, erected (as has been already mentioned) by Diotisalvi, in the twelfth century, is an octagon of white marble; and its principal entrance displays two large and two small Columns, similar to those which adorn the great doors of the Duomo.

The inside of this Edifice resembles an ancient temple. Twelve Arches, supported by eight vast Columns of Sardinian granite, and four pilasters of white marble, serve as the base to a second row of Pilasters, on which rests the Cupola. The Capitals of the pillars and pilasters are antique. The Font, elevated on three steps of beautiful marble, is adorned with Intagli and Mosaics, so well executed that they appear to have been done long before the building. On the margin are four places for the immersion of infants; and, in the centre, is a large basin for the immersion of adults: this practice of immersion, however, has been abandoned since the thirteenth century. The Pulpit, one of Niccolo Pisano's best works, is support

(1) The above-mentioned Bar, or Gallery, has been recently repaired; and Giovanni Pisano's work, if still there, is less conspicuous than ever.

ed by nine Columns of precious marble, and ornamented with Bassi-rilievi, formed out of oriental alabaster and Parian marble. The first piece represents the Birth of our Saviour—the second, the Adoration of the Magi—the third, the Presentation in the Temple—the fourth the Crucifixion (much inferior to the rest)—the fifth, the Last Judgment. This Baptistery was finished in 1153; at which period Pisa is said to have been so populous, that a voluntary contribution of one florin, from every family, sufficed to pay for this noble edifice.(1)

The Campanile, or *Leaning Tower*, begun by Guglielmo, a German, and Bonnano Pisano, about the year 1174, is of a circular form, nearly 190 feet in height, and declining above 13 feet from its perpendicular. This beautiful Edifice consists of Eight Stories, adorned with two hundred and seven Columns of granite and other marbles, many of which have evidently been taken from ancient buildings. According to the opinion of the most respectable writers, it appears that this Tower was originally straight; though some accidental cause, such as an earthquake, the great fire at Pisa, or the natural looseness of the soil, has produced its present extraordinary inclination: and in that part of the Campo Santo where the life of S. Ranieri is painted, this now leaning Tower was not long ago seen perfectly upright, and consisting of Seven Stories only (though at present, 1831, the lower part of it is obliterated): may not, therefore, the Eighth Story, which rather inclines on the contrary side to the others, have been added, in later times, as a balance, to prevent the whole Edifice from falling? The Stairs leading up to the summit of this Tower are easy of ascent; and the view from the eighth Gallery is very extensive.

The Campo Santo, or ancient Burial Ground, the most beautiful Edifice at Pisa, and unique in its kind, is a vast Rectangle, surrounded by sixty-two light and elegant Gothic Arcades of the Greco-Araba School: they are composed of white marble, and paved with the same material. Archbishop Ubaldo Lanfranchi, who was contemporary with Richard *Cœur-de-Lion*, and his brother-warrior in the Holy Land, brought to Pisa a large quantity of earth from Mount Calvary, and deposited it on the spot round which the Arcades of the Campo Santo are now erected. He is, therefore, supposed to have given the first idea of this edifice, in 1200; and the present structure, eighteen years afterwards, was commenced under the direction of Giovanni Pisano, who finished it in 1283.(2) The Statues over the principal Door are by Giovanni Pisano; they stand in a kind of Temple, and, among them is the Sculptor himself, kneeling to the Madonna. The Sarcophagi under the arcades are chiefly composed of Parian or Luna marble, and the quadrilateral cinerary Urns (found near Volterra) are alabaster. Here is the Tomb of the Countess Beatrice, who died in 1113, and was mother to the celebrated Countess Matilda, the last descendant from the Counts of Tuscany. On this Sarcophagus is represented in Basso-rilievo the Chase of Meleager, according to some opinions, and the Story of Phædra and Hippolitus, according to others; however, be this as it may, the merit of the work proves it an ancient production, applied, in later ages, to its present use; and it is supposed that this Sarcophagus was the model from which Niccolo Pisano, and his son, studied. Here, likewise, are: an ancient Vase, embellished with Bassi-rilievi representing Bacchanalian Mysteries, and probably one of the vessels used by the Greeks and Romans in their religious ceremonies; a Bronze Gryphon, once placed on the outside of the roof of the Duomo, and supposed to be ancient Etruscan workmanship—and a Monument executed by Thorwaldsen, in honour of Vacca, and embellished with beautiful Bassi-rilievi, which serve to show how great a progress toward perfection sculpture has made since the days of Gio-

(1) Pisa, at the period above-mentioned, was supposed to contain 13,400 families; and, reckoning five persons to each family, the number of inhabitants will amount to 67,000. But the population of this city, during its most flourishing state, is said to have amounted to 150,000 Residents.

(2) Some historians suppose the Campo-Santo was completed, in 1281, during the zenith of the short-lived prosperity of the Pisan republic.

vanni Pisano. Round the walls are Frescos of the fourteenth and the fifteenth centuries; which, however deficient in many respects, cannot but yield pleasure to those persons who wish, on their entrance into Italy, to view the works of the Revivers of an Art afterward brought to exquisite perfection. *In the first division* of the Arcade, on the western wall, are six large Pictures, representing the Life of S. Ranieri; the three upper ones being by Simone Memmi; the three under ones, by Antonio, called Veneziano; and they particularly merit notice, on account of the costume accurately preserved throughout them all, and likewise because they show how ships were armed and rigged in the days of S. Ranieri. In one of these Pictures is the Campanile: they all are supposed to have been begun in 1300. *The second division* contains six Paintings, representing the Life and Death of Saints Efeso and Potito, done by Spinello Spinelli, Aretino, about the year 1400. *The third division* contains six Paintings, representing the history of Job, by Giotto; so injured, however, by the hand of time, that it is difficult to distinguish them, although, in 1623, they were retouched by Maruscelli. The other Paintings of this Arcade are said to have been done by Nelli di Vanni, Pisano. The two first Pictures in the second Arcade represent the History of Esther, by Ghirlandajo; retouched, however, by Aurelio, or Baccio Lomi. *The second division* of this Arcade contains the history of Judith; which is modern, ill-done, and damaged. *The first division* of the northern Arcade contains four Pictures, representing the Creation, by Buffalmacco, who flourished in the beginning of the fourteenth century. The other paintings which adorn this Arcade (those over the Doors of the Chapels excepted) represent the principal events of the Book of Genesis; and were begun by B. Gozzoli, in 1484, and finished in the short space of two years. The first of these numerous Pictures contains the famous *Vergognosa* di Campo Santo; and over the Chapel-door is the Adoration of the Magi, by which work Gozzoli established his reputation among the Pisans, and prevailed with them to employ him in painting their Campo Santo; not merely on account of the general merit of the picture, but because it exhibited an excellent likeness of his mistress, a Pisan girl, whom he drew, to display his imitative powers. Over the same Door is the Annunciation, attributed to Stefano Fiorentino; and the fifth lower Picture from this is particularly interesting, as it contains several Portraits of illustrious Persons, and among them that of Lorenzo de' Medici. Over the Door of the second Chapel is the Coronation of the Madonna, by Taddeo Bartoli; and in the fifth lower Picture, beyond this Chapel, are portraits of other illustrious Persons, among whom the Painter has placed himself, though his figure is almost totally obliterated. These works, by Gozzoli, are, generally speaking, the best preserved of any in the Campo Santo. The paintings of the eastern Arcade, as far as the Chapel-door, are by Zaccaria Rondinosi, Pisano, and were executed in 1666: they represent the history of King Osia, and Balteshazzar's Feast. Beyond the Chapel are three paintings, said to be by Buffalmacco, and representing the Crucifixion, Resurrection, and Ascension of the Saviour. The next picture, in that part of the southern Arcade not already described, represents the Triumphs of Death, and was done by Andrea Orcagna, who flourished in the middle of the fourteenth century; it contains several portraits. The second large picture, by the same master, is the Universal Judgment, in which Solomon is represented as dubious whether he may go to Heaven or Hell. The next picture, or rather a compartment of the last, represents Dante's *Inferno;* and was painted by Bernardo Orcagna, brother to Andrea, and restored by Sollazino, who flourished about the year 1530. The fourth picture represents the history of the Anchorites, by Laurati, the pupil of Giotto: and over the Great Door is an Assumption, by Simone Memmi, one of the best preserved pictures of the fourteenth century.

It is remarkable that, among the immense number of countenances contained in these paintings, we scarce find two alike. The faces, generally speaking, are well done; the figures and drapery stiff; the perspective is bad; but the borders, which form the several compartments, are particularly elegant.

Among the Monuments is that of Count Algarotti, erected by Frederic the Great, of Prussia; but remarkable only for the beauty of the marble: near this is the Sarcophagus of G. F. Vegio, by Taddo; and, in the eastern Arcade is the Monument of Filippo Decio; who had it erected in his lifetime, giving, as a reason, "That he feared posterity would not have done it for him." This monument is by Stagio Stagi. Under Orcagna's Picture of the Triumphs of Death stands an ancient Roman Milestone, which was discovered on the *Via Æmilia*, near Rimazzano, and thence transported to Pisa; and on each side of this Column is an Inscription, the one to the memory of Lucius, and the other to that of Caius Cæsar, the adopted sons of Augustus.—Six hundred ancient families of Pisa, besides many illustrious characters of different nations, are said to be interred in the Campo Santo.

The solemn grandeur of this burial ground, prompted the Author of these Pages to compose the following Sonnet to Grief; which is inserted here because descriptive of the Campo Santo:—

STRUCTURE unmatch'd! which braves the lapse of Time!
Fit cradle of the reviving Arts to rear!
Light, as the paper Nautilus, appear
Thy arches, of Pisano's works the prime.
Famed Campo Santo! where the mighty Dead,
Of elder days, in Parian marble sleep,
Say, who is she, that ever seems to keep
Watch o'er thy precincts, save when mortal tread
Invades the awful stillness of the scene?
Then, struggling to suppress the heavy sigh,
And brushing the big tear-drop from her eye,
She veils her face, and glides yon tombs between.
Tis GRIEF! by that thick veil the Maid I know,
Moisten'd with tears which never cease to flow.

The Chiesa de' Cavalieri, or Church of S. Stefano, from whom the square in which it stands is named, was built by Vasari: the High Altar, by Foggini, is of porphyry; so likewise is the Sarcophagus above it, reputed to contain the Relics of St. Stephen; and the Bronze Chair, suspended over the Sarcophagus, was presented by Innocent XII. to Cosimo III. On the ceiling are six Paintings relative to the Knights of S. Stefano; the first two by Ligozzi, the next two by Empoli, the fifth by Cigoli, and the last, which represents Cosimo I., receiving the Habit of the Order, is by Cristofano Allori. On the Walls and Ceiling are Trophies taken from the Saracens by the Knights of S. Stefano. This church contains a very curious Organ, reputed to be the finest in Europe; a Nativity, by Bronzino; and a silver Crucifix, by Algardi.

The Palazzo de' Cavalieri, situated in the same square, was built by Vasari; and over the principal Entrance are Busts of six Grand Masters of the Order, beginning with Cosimo I., who instituted these Knights to defend the Mediterranean against Turks and Corsairs, by means of galleys, on board of which every Knight was compelled to serve three years, ere he could be finally received into the Order: but, when peace was established between Barbary and the Tuscans, the Knights and their galleys became useless; insomuch that the latter were, in 1755, all broken up and destroyed.

Near the Palazzo de' Cavalieri, there formerly stood a building, now totally demolished, which was called the Tower of Famine, from having been the prison of Ugolino. (1)

The Chiesa di S. Frediano, which is supported by Columns of oriental granite with ancient Capitals, contains a Painting of our Saviour on the Cross, done in the thirteenth century, by Giunta, Pisano.

The Chiesa di S. Anna contains a curious representation of our Saviour on the Cross, wrought in wood, on the Tabernacle of the high altar: and this wooden sculpture, of which there are several specimens in Pisa, is attributed to G. Giaccobi, Pisano.

The Chiesa di Santa Caterina con-

(1) Count Ugolino, a Pisan nobleman, entered into a conspiracy with Archbishop Ruggieri, to depose the governor of Pisa: in which enterprise having succeeded, Ugolino assumed the government of the city; but the Archbishop, jealous of his power, incited the people against him, attacked his palace, seized his person, and cast him and his family into prison; till at length, refusing them food, and throwing the key of their dungeon into the Arno, he left them, in this dreadful situation, to be starved to death!

See DANTE'S *Inferno*, Canto XXXIII.

Count Ugolino, however, seems to have deserved punishment; as his dastardly and treacherous flight lost the battle of Meloria, and thereby destroyed the naval power of Pisa.

tains a curious Picture, by F. Traini, one of the most skilful disciples of Andrea Orcagna: this Picture represents St. Thomas Aquinas surrounded by the Fathers of the Church, among whom is a Portrait of Urban VI.; at the feet of these are several Philosophers and Heretics, with their works torn in pieces; but what seems very incongruous, St. Thomas himself is placed between Plato and Aristotle, who are presenting him with their literary productions.

The Chiesa di S. Paolo all' Orto contains a Head of our Saviour, which appears to have been done in the twelfth century.

The Chiesa di S. Francesco, supposed to have been built after the designs of Nicolo, Pisano, contains a Chapel dedicated to S. Antonio da Padova, and painted by Salembini and Maruscelli—a Chapel painted by Passignano; together with a Madonna and Child, said to have been done in the fourteenth century—another Chapel (near the Sacristy), the Paintings in which are attributed to Spinello, Aretino, who likewise did the large Picture over the Sacristy-door—a Picture, in the Sacristy, by Giotto, of S. Francesco receiving the Elect; and, in the Sacristy-chapel, the Madonna and Saints, painted in 1395, by T. Bartoli. In the Cloister to the right of the little steps which lead into the Church, the bones of Ugolino, his sons, and grandchildren, are, according to Buti's Comments on Dante, deposited.

The Church belonging to the Conservatorio di S. Silvestro contains two antique Paintings, by Guidotti, and a small Basso-rilievo, in *terracotta,* attributed to Luca della Robbia.

The Chiesa di S. Matteo, built by the brothers Melani, is remarkable for the Frescos of those artists, which are so skilfully managed as to make the roof appear wonderfully higher than it really is.

The Chiesa di S. Pierino, supposed to have been an ancient heathen temple, contains a Madonna, painted on the wall, and a Crucifix, by Giunta Pisano. The Ornaments on the outside of the Great Door are ancient and beautiful; the Pavement is of *pietra dura;* and the Edifice stands on an ancient Bone-house, which contains two Sarcophagi of Parian marble, together with Paintings, in the style of those which adorn the Campo Santo.

The Chiesa di S. Michele in Borgo, said to have been built before the eleventh century, by Guglielmo, Pisano, is incrusted with cerulean marble, supported by ancient Columns of Granitello, and adorned with a marble Crucifix, wrought by Nicolo, Pisano, and originally placed in the Campo Santo. The Madonna, under this Crucifix, is supposed to be one of the most ancient paintings in Pisa. The Cupola, the Upper Nave, the Vision of S. Romualdo, the Expedition to Majorca and Minorca, and the Institution of the Foundling Hospital, are all painted by Guidotti.

The Chiesa di S. Vito, or more properly speaking, the Cappella di S. Ranieri, contains a Fresco representing the Death of the Saint, and executed, not many years since, by Tempesti, in his best manner. The surrounding Architectural ornaments are by Cioffo.

The Chiesa della Spina exhibits Monuments of the ancient Pisan School of Sculpture; namely, the Madonna, our Saviour, St. John and St. Peter, by Nino, Pisano, one of the Revivers of the Art; two figures attributed to Moschino; and a half-length Madonna, by Nino.

The Chiesa di S. Andrea in Chinseca contains a valuable Monument of the Greco-Pisano School, namely, our Saviour on the Cross; which appears to have been done in the thirteenth century.

The Chiesa di S. Martino contains a Crucifix, by Giunta, Pisano.(1)

The Palazzo Lanfranchi, on that side of the Arno called *Parte di mezzogiorno,* was built after the design of Michael Angelo.

The Palazzo Tonini contains two Paintings, in fresco, from Tasso's *Gerusalemme,* begun by Melani, and finished by Tommasi, his scholar.

The Palazzo Lanfreducci, which is incrusted with statuary marble, has a Chain, and these Words over the door:

(1) The Churches at Pisa contain several Paintings by old Tuscan masters, not mentioned in this Work; and a minute description of them may be found in MORRONA'S *Illustration of Pisa.*

"*Alla giornata*"—many tales are told in consequence; but none of them seem sufficiently authenticated to be worth relating. This Palace contains a celebrated Picture, by Guido, the subject of which is, Sacred and Profane Love, represented by two boys: perhaps the subject of this Picture may have been taken from Plato, who says, there are two Cupids, as different as day and night; the one possessing every virtue, the other every vice.

Casa Mecherini, on the opposite side of the Arno, and called *Parte di Tramontana*, contains a celebrated Sibyl by Guercino, with Frescos by Tempesti and Cioffo.

The Palazzo Seta, in Via S. Cecilia, contains Frescos by the brothers Melani; as do the *Palazzo del Publico*, and the *Palazzo de' Priori*.

In *the Royal Palace* the ceilings are painted with elegance; and the furniture, though plain, is handsome.

The Hospitals are spacious; and the *Loggia de' Banchi* and *Casino Nobili* are fine buildings.

The University of Pisa was founded in the year 1339, by the emperor Henry VII., though, in consequence of civil wars, it became almost annihilated, till the reign of Cosimo I., by whom it was re-established on the present plan, in 1543. It has produced as many, if not more, learned men than any public seminary in Italy; and when the Pisans, during the twelfth century, on capturing Amalfi, discovered there a copy of the Pandects of Justinian, they carried it home in triumph; and thus procured their University the honour of reviving the study of the Roman Civil Law.

The Torre della Specula, or *Observatory*, was erected about the year 1735; and is furnished with good instruments.

The Botanic Garden was founded by Ferdinando, second son of Cosimo I.

There seems little doubt that Pisa was often visited by the Cæsars; and Nero, about the year 57, is said to have made an excursion to this city, with which he was so much pleased, that he embellished it with a magnificent palace and a temple dedicated to Diana, which stood at the entrance of the Lucca Gate. This temple was built in the form of a rotondo; all of marble without: the ceiling was an imitation of the starry firmament: the internal decorations consisted of oriental marble columns, with various pieces of sculpture and painting; the pavement was Egyptian marble, and the statue of the goddess stood in its centre. Whether the palace did, or did not, enclose this temple, is unknown; but the former is described as being highly ornamented, and of a vast extent, containing baths, gardens, and fish-ponds; and it is added that Nero, in order to have it amply supplied with water, built the aqueduct of Monti Pisani, which extended from Caldacolli to the Lucca Gate. Such is the account given of Nero's temple and palace; and it is certain that the buildings of the *Hypocaustum* extended from the Duomo to the vicinity of the Monastery of S. Zenone. It is equally certain that foundations of immense buildings have been discovered in the gardens which now occupy the space between the Church of S. Zenone and the Duomo, that numberless pieces of marble are seen in the walls and buildings which at present stand upon the above-named space, and two ruins near the Lucca Gate, one of which has been recently demolished, were evidently parts of the Hypocaustum: these circumstances concur with several others to establish the truth of what has been advanced. The most interesting remains of these antiquities is the *Vapour Bath*, situated in a Garden close to the Lucca Gate. This Bath is an octagon, with four semicircular niches, in the upper part of which are *terra cotta* tubes of a triangular shape. Opposite to the entrance there appears to have been a place reserved for some marble ornament. The roof forms a semicircle, and contains eight places to admit light, besides an octagon aperture in the centre. The pavement, leading to the great furnace, was made of *calcistruzzo*, with a surface of marble one finger thick, to walk or lie down upon. It is probable that, under this marble pavement, there were vaulted rooms, where the attendants kept up perpetual fires; and some persons imagine that under every niche were vases filled with water, which, on being heated by the fires, impregnated the apartments with vapour. Ancient baths usually consisted of four apartments, distinguished by the appellations

of cold, tepid, hot, and sudatory; and the apartment called tepid, in the men's bath, usually communicated with the same apartment in the women's bath; and there is no doubt that the Bath above described consisted of four apartments, as traces of them may still be discovered. From the appearance of the Bath now remaining, it seems to have been lined throughout with marble; and the six Grecian columns on the sides of the Bronze doors of the Duomo, together with the other two, which ornament the principal door of the Baptistery, are supposed to have been taken from this building. In the Garden adjoining to the Bath, stood the Monastery of S. Zenone, commonly called S. Zeno, of which, however, the Church only remains; and in it are Sarcophagi, which, though mutilated and almost defaced, still possess sufficient beauty to make us execrate the hand of avarice, or barbarism, which has thus destroyed these valuable remains of Grecian sculpture.

A house, belonging to the noble family Da Paulle, seems to have been formed out of the ruins of an ancient theatre, judging from the granite columns of different orders discoverable in the walls.

In the suppressed Church of S. Felice are two Columns of oriental granite, with Capitals, ornamented by mythological figures, supposed to represent Jupiter, Harpocrates, Diana, Minerva, Isis, Ceres, and Genii. They probably belonged to a Roman temple, on the site of which the church of S. Felice is said to have been erected. The sculpture seems to be of Septimius Severus's time.

The Subterranean Part of S. Michele in Borgo deserves notice; the Pillars and Walls are of *pietra verrucana*, the Roof is tufo, and curiously ornamented with Arabesques, resembling those which adorn Livia's Baths at Rome, and not unlike, in style, to many of the paintings found in Herculaneum. This building could not have been a Christian church, because the primitive Christians adorned their churches with nothing but quotations from Holy Writ; therefore it must, in all probability, have been erected previous to the time of Constantine.

The Aqueduct of Caldacolli, so called from the hot springs which supply it, is supposed to be that erected by Nero: eight Arches may still be seen at the distance of about two hundred yards from the Modern Baths of Pisa, and ruins of the whole are discoverable between this spot and the Lucca Gate.

No vestiges remain of the ancient *Portus Pisanus*, mentioned by Strabo; but it is supposed to have been at the mouth of the Arno, and not far from Leghorn. We are told that this port was protected neither by mole nor pier; and though open to every wind, yet vessels rode securely on its bosom, owing to the size and tenacity of the weeds, which were so closely interwoven as to exclude the agitation of the sea.

The Modern Baths, situated about three miles and a half to the north of Pisa, are elègant, commodious, and surrounded by several good lodging-houses. These Baths, the most celebrated in Italy, have the reputation of being particularly beneficial in gouty cases, and diseases of the liver.

The discovery of two large fragments of Columns, with two Capitals, which bear marks of remote antiquity, together with several other concurring circumstances, seem to indicate that these modern Baths occupy the same ground with those mentioned by Strabo and Pliny.

The Mountain of S. Giuliano, which rises immediately above the Baths, contains some curious Caverns.

The Modern Aqueduct, begun by Ferdinando I., and finished by his son Cosimo II., is a magnificent work, worthy the Princes of the House of Medicis: it commences at a village called Asciano, and extends to Pisa, a distance of four miles, conveying to that City some of the most pure and delicious water in Europe.

The Canal, which extends from Pisa to Leghorn, was made by Ferdinando I.

The Royal Farm, or *Cascina*, near Pisa, situated in an extensive and beautiful forest of cork-trees, ever-green oaks, etc., and washed by the sea, is worthy notice, as it contains Camels, who, though foreigners, breed here, and are employed as beasts of burden: they are, however, much less numerous at present than they were twenty years ago. The Grand-Duke, Leopoldo, was

Persons who travel *en voiturin*, after crossing the Serchio on a handsome bridge, often stop to sleep at the Post-house just beyond Pietra Santa: but, as there is a pestiferous Marsh in that neighbourhood, Travellers should sleep at the next Post, Massa, on account of the salubrity of its air, and the beauty of its situation. Pietra Santa is supposed to occupy the site of *Lucus Feroniæ*, a town which seems to have grown round one of the temples of the goddess Feronia, till it acquired the size and obtained the rank of a Roman Colony. The Post-house of Pietra Santa was a comfortable Hotel in 1835, and at the same period the Silver-Mine of Val di Castello, only two miles distant from Pietra Santa (on the Genoa side) was at full work. The road leading to this Mine is good. Massa is situated in a pleasant valley near the sea; and, though small, contains a handsome Royal Residence, and a comfortable Hotel. (1) Four miles distant from this Town (and in the high road through Lavenza to Genoa) is Carrara; whose quarries produce Marble, for the purposes of Sculpture, nearly equal in excellence with that of Mount Pentelicus; though, from want of proper care in transporting the blocks, they are frequently split and broken. Carrara is built of marble taken from the adjacent Quarries; which are worth seeing; and where fine Crystals are often found. It owes much to its late Sovereign, the Princess Élise, who converted her Palace, here, into an Academy of Sculpture, richly stored with models, both ancient and modern. The road between Massa and Carrara, though hilly, is good; and from Carrara to Lavenza very good. It follows the course of the ancient *Via Clodia;* and has lately become a Post-road, made to avoid the narrow, rough, swampy, and, during winter, dangerous route, formerly pursued by Travellers between Massa and Lavenza. (2) From the Port of Lavenza, anciently *Aventia*, the Carrara marble is now conveyed to every part of Europe: but, in remote ages, it was embarked at the *Portus Lunæ* (now Golfo di Spezzia), (3) and thence called Luna marble.

Sarzana, the next Post to Lavenza, is a handsome Town, seated near the bed of a torrent, occasionally dangerous, when swoln by the melting of winter snow: generally speaking, however, this torrent does not impede Travellers. About three quarters of a mile distant from Sarzana is a hill crowned by an old Fortress, which has the appearance of a Roman work added to in the middle ages: its walls are in good condition, and display Bassi-rilievi of St. George slaying the Dragon. The Gothic Church in the Town is handsome, and contains two pieces of Fretwork over the side altars, which merit notice: they are reported to have been brought from ancient *Luna*, (4) which lies on the sea-coast at the distance of about four miles from Sarzana; and as its coins bear the name of the town in Etruscan characters, it probably once belonged to the Etrusci, though afterwards it became a Roman Municipium, to which the *Via Clodia* extended. Its ruins, consisting of an Amphitheatre, and remains of a Harbour, merit examination. The district adjacent to *Luna*, including Sarzana, is still called *Lunigiana;* and the principal Hotel in the latter Town was recently denominated *Albergo della Lunigiana*, though now changed to the *Hôtel de Londres.*

Beyond Sarzana the road crosses the Magra, anciently Macra, where a bridge, if it could be erected, would prove a great convenience; for even during summer this rapid torrent is not always fordable, and at other seasons it can only be passed with safety in a *pont-volant.* (5) Hence the Road ascends, through a luxuriant country, to an eminence which

(1) *The Quattro Nazioni.*

(2) Persons travelling post may make a short stop at Carrara, if so disposed, by paying a few centimes, per quarter of an hour, for each post-horse. The hotel at Carrara was tolerably good in 1833.

(3) Strabo says, this immense Gulf contained several ports.

(4) Perhaps they belonged to a church there, constructed in the middle ages.

(5) At Lerici (formerly *Ericis Portus*, and contiguous to the site of *Luni*), persons who do not like to proceed by land may embark in a Felucca for Genoa. The distance, by sea, from Lerici to Genoa, is about twenty leagues; the price commonly given for a Felucca from five to six sequins; and the time usually employed in going, from twelve to fifteen hours: though, if there be no wind, or if the wind be contrary, Travellers

exhibits the grand and beautiful Gulf of Spezzia, presenting itself between hills clothed to their summits with the richest verdure. From this eminence the descent to the sea is gradual; and the approach, through an avenue of acacias, to the little Town of La Spezia,(1) is enchanting. From La Spezia, the road ascends a mountain, which commands a fine view of the Gulf, and then descends to Borghetto, where begins the Passage of the Bracco (one of the loftiest summits of the Apennine), over which carriages are conveyed by means of Galleries, hewn out of the sides of slate and marble rocks. These Galleries are narrower than those of the Simplon, which is much to be lamented, because they lie at the brink of fearful precipices, and are not sufficiently protected by parapet walls; therefore, if a horse were to start, or be unruly, serious mischief might ensue. Moreover, this Passage is exposed to sudden blasts of wind, and would, therefore, be dangerous in stormy weather. From Borghetto to Matarana (a distance of seven miles) the ascent is continual, but not very rapid; and Matarana contains a small Inn, where travellers might stop, if needful. Beyond this Hamlet the Road ascends gradually, for about three miles and a half, at the brink of a tremendous precipice, and is hewn through rocks of various-coloured marbles and superb grey granite. It then descends for about eight miles, and, on advancing towards Sestri(2) (the ancient *Segeste*), presents the Traveller with a lovely view of that Town, backed by the sea, and displaying hedges of aloes in every direction. Hence the Road passes through a rich but narrow valley, watered by the Fumera, to Chiavari, a handsome Town, where commences the ascent to another branch of the Apennine. This passage, which, like that of the Bracco, requires parapet walls, is hewn in the sides of marble rocks at the brink of a precipice overhanging the sea, and crowned by mountains covered to their summits with olive-gardens, vineyards, cypresses, maritime stone-pines, etc., intersected by villages and villas. The Galleries of this Road contain three Grottos; the first two of which are near together, and cut through a solid rock of splendid marble, but lined with masonry, which spoils their effect; the third, about fifteen Roman miles from Genoa, is likewise cut through solid rocks of marble, and exhibits, at its termination (as it were through a show-glass), the whole line of Coast to Genoa, with that magnificent City itself, forming, altogether, the most singular and lovely view imaginable. This grotto serves as an entrance to the village of Routa, whence the road descends gradually to Genoa, being, at the latter part, bordered on each side with olive plantations, vineyards, gardens, and villas.

Genoa, in Italian, Genova, called *La Superba*, appears to most advantage when viewed from the sea, about one mile distant from the shore; for then its numerous and stately edifices resemble the seats of a vast amphitheatre, placed on the declivity of the Apennine. It is reported to be the first city of Liguria which submitted to the arms of Rome. Livy mentions that it was destroyed by Mago, the Carthaginian, and subsequently rebuilt by the Romans, who made it a Municipium. Strabo speaks of it as a place of considerable trade, especially in timber, which was brought from the neighbouring mountains, where it grew to a great size; and some of this wood was so richly veined as to be thought, for household furniture, almost as beautiful as cedar.

The outward harbour of the modern Town is capacious, though not safe, being exposed to the Libecio, or south-west wind; but within this Harbour is another, much more sheltered, and used as a dock-yard. The *Fanale*, or Light-house, is a lofty Tower placed on

are compelled to land, for the night, at Portofino; a pretty, but comfortless, little fishing-town.

(1) This Town contains good Inns; *The Hôtel de l'Europe*, which was always clean and comfortable; and *The Hôtel de l'Univers*, which now (1836), is equally so. The present master of the last-named Hotel keeps, at Borghetto, a small but neat house, for the reception of Travellers; it is called *The Hôtel de l'Europe*.

(2) A good Inn here, *L'Hôtel de la belle Europe*.

an insulated rock at the west side of the Harbour. The Fortifications toward the sea appear strong, being cut out of rocks; but the naval power of this country, once so formidable, seems now reduced to a few galleys, and two or three frigates belonging to its present sovereign. Genoa is defended by two walls, one of which immediately encompasses the Town, whilst the other takes in the rising grounds commanding it. The streets, a very few excepted, were not formerly wide enough to admit the use of carriages; but owing to old buildings having been taken away, and piazzas made, where such improvements were possible, carriages may now pass without difficulty through most parts of the town. The bridges, churches, palaces, and all the public buildings, are constructed with marble; the Strada Balbi, the Strada Nuova, and the Strado Nuovissima, are strikingly magnificent; the Palaces, though not remarkably spacious, are splendidly adorned with noble entrances, handsome staircases, floors of marble, or that beautiful composition used for flooring rooms at Venice, fine pictures, and magnificent terraces, which commonly communicate with the second story of every palace. The western side of Genoa is watered by the Polcevera, anciently called Porcifera; and the eastern side by the Bisagno, anciently the Feritor. Handsome bridges are thrown over both rivers.

The Cathedral, dedicated to S. Lorenzo, is an ancient Gothic structure, incrusted and paved with marble, and adorned with a picture of the Crucifixion, by Baroccio, and Statues of S. Stefano, S. Ambrogio, and the four Evangelists, by Francavilla. The Sacristy contains an Emerald Vase, found at Cæsarea, when that town was captured by Guglielmo Embriaco, in 1101; and chosen by the Genovesi, in preference to other spoils. This Vase is supposed to have been presented by the Queen of Sheba to Solomon, and deposited by him in the Temple at Jerusalem. The mortal remains of St. John Baptist were, according to tradition, brought from Lycia, and placed by the Genovesi in their Cathedral: and the Chapel containing an iron Urn, reputed to enclose the relics of the Saint, is, in form, a rotondo, incrusted with Bassi-rilievi, and adorned with a statue of the blessed Virgin, and another of St. John, both by Contucci. Four Columns of porphyry, with Pedestals exhibiting Bassi-rilievi of Prophets, by Giacomo della Porta, support the Canopy of the Altar.

The Church of S. Ciro, peculiarly enriched with marbles, is a spacious Edifice, which existed in the year 250; and was, from that period till the year 985, the Cathedral of Genoa. The High Altar is adorned with sculpture, by Puget: one of the Chapels contains a good Picture of the Assumption, by Sarzana; and in another Chapel, under the organ, is a good picture, by Pomarancio, of the Adoration of the Shepherds.

The Annunziata, though built at the sole expense of the Lomellini family, is one of the most costly Churches in Genoa. It contains two celebrated Pictures, the Last Supper, by Procaccino, and the Crucifixion by Scotto.

S. Ambrogio, which owes much of its splendour to the Pallavicini family, is enriched with three celebrated pictures; the Circumcision, by Rubens—St. Ignatius exorcising a Demoniac and raising the Dead, by the same Master—and the Assumption, by Guido!

Santa Maria in Carignano, built in obedience to the will of Bendinelli Sauli, a noble Genoese, is an elegant piece of architecture; and the Bridge, leading to it, was erected by his son. The Church contains a Statue of S. Sebastiano, by Puget!—another of the beatified Alessandro Sauli, likewise by Puget—an interesting Picture of St. Peter and St. John curing the Paralytic, by Domenico Piola! —the Martyrdom of a Saint, by Carlo Maratta—the blessed Virgin, the Saviour, and Saints, by Girolamo Piola—and S. Francesco, by Guercino. The Organ is a very fine one; and the view from the Cupola well worth seeing.

S. Stefano alle Porte contains a celebrated picture, which was taken to Paris during the time of Napoleon; but is now brought back, and replaced in its original situation over the high altar of this Church. The Picture represents the Martyrdom of St. Stephen: the upper part was painted by Raphael, the lower part by Giulio Romano; and when at Paris, the whole was retouched by David!!

S. Matteo, built by the Doria family, contains Statues of the Evangelists, etc. by Montorsoli; and here, in a Subterranean Chapel, rest the remains of Andrea d'Oria.

Santa Maria del Castello contains two old pictures, painted on wood gilt, by Luigi Brea—the Madonna, St. Catherine, and the Magdalene, by Castiglione—Frescos, by Carlone—and, in the Sacristy, a picture of S. Sebastiano, by Titian.

S. Filippo Neri is a handsome Church, the Ceiling of which was painted by Legnani and Franceschini; and in the adjoining Oratory is a Statue of the Madonna, by Puget.

S. Francesco di Paolo contains two celebrated pictures, both of which adorned the Paris Gallery during the time of Napoleon. One of these pictures, by Cambiaso, represents the Adoration of the Shepherds; and the other, by Paggi, represents the Ascension! This Church likewise contains a picture of the Annunciation, by Cambiaso—Christ washing the feet of his Disciples, by Paggi—Christ sinking under the weight of his Cross, by Paggi—and the Madonna and Saints, by Castello.

The Madonnetta is a small Church, embellished with several pictures; among which are Christ with St. James and St. Philip, by Paggi—the Annunciation, by Galeotti—the Salutation, by Tintoretto—the Madonna, by Carlo Dolci—the Nativity, by Ratti—and the Assumption of the Virgin, attributed to Raphael. The last two are in the Sacristy.

The Palazzo Ducale, where the Doges once resided, is a large modern Building, erected in consequence of a fire, which consumed the ancient edifice. *The Great Council Chamber*, magnificent in point of Size, and ornamented by Columns and Pilasters of Brocatello (which support a Gallery, occupied on public occasions by Spectators and Bands of Music), once contained statues, in marble, of persons eminent for their public services: but revolutionary frenzy destroyed these statues; and they are now replaced by others, the heads of which are plaster, and the drapery linen stuffed with straw. Here, likewise, are two paintings, copied from two celebrated works by Solimene, which were consumed with the ancient edifice: one represents the Consecration of the Remains of St. John; the other, the Landing of Colombus in America: and above the door of *the Senatorial Chamber* is the prow of an ancient Carthaginian Galley; its length being about three spans, and its greatest thickness about two thirds of a foot: it was discovered near the beach in 1597, in consequence of the Harbour being cleaned; and is supposed to have remained there, from the time of a naval battle between the Genoese and the Carthaginian commander, Mago.

The Palazzo dei Padri delle Commune contains a Brazen Tablet, which was discovered in the vicinity of Genoa during the year 1506; and records, in very old Latin, a dispute which arose between the Genuatæ and the Veiturii (supposed to be the people of Voltaggio), on the subject of their respective boundaries: in consequence of which dispute commissioners were appointed by the Roman Senate, A. U. C. 636, to settle the affair. The Tablet gives the result of their labours; and specifies the names of towns, mountains, and rivers, which occur nowhere else.

The Regal Palace, which formerly belonged to Signor Marcello Durazzo, (1) cannot be called splendid, as the furniture is old. It contains, however, one of the finest pictures extant, the Magdalene at our Saviour's feet in the house of the Pharisee, by Paolo Veronese!!! and in the large Chapel is a beautiful half-length figure of the Saviour bearing his Cross, by Titian! These pictures belonged to the Durazzo collection, some, if not all the remaining part, of which may still be found in the Palace; and consist of Phineus, turned into stone by Perseus!—and Olindo and Sophronia saved from death by Clorinda! both painted by Giordano—Mary washing the Saviour's feet, by Paris Bordone—the Madonna and Infant Jesus, by Cappuccino—the portrait of a Nobleman in a Spanish dress, by Vandyck—Adam and Eve quitting Paradise, by Procaccino—

(1) The King of Sardinia, on becoming Duke of Genoa, purchased this palace, and its furniture.

the Madonna and Infant Jesus, by Vandyck—a half-length figure of a Prelate, by Cappuccino—a half-length figure of St. Catherine of Sweden, by Carlo Dolci—the ceremony of Confirmation, by Albert Durer—the portrait of Anna Bullen, by John Holbein, jun.—Artemisia, by Tintoretto—a Head by Titian!—two paintings, by Borgognone—the Deluge, by Jacopo Bassano—Jacob's Journey, by the same master—a Boy lighting a Firebrand, by Leandro Bassano—a Head, by Tintoretto—Hagar, with her Child and the Angel, by Domenico Parodi—St. Catherine of Genoa, by the same master—a Satyr and a Bacchante, by Castiglione, and two Children in the same picture, by Domenico Piola—Peter denying Christ—and another picture of a dead Christ, both by Caravaggio—a half-length female Figure in a Spanish dress, by Vandyck—a Head of the Madonna, and another of the Saviour, by Carlo Dolci—a portrait of Donna Caterina Durazzo, by Vandyck—the Crucifixion, by Tintoretto (half burnt)—Dicers, by Caravaggio—Juno fastening the eyes of Argus to the tails of her peacocks, by Rubens!—the Holy Family, by Vandyck—the Nativity, by Titian—the Madonna and Infant Saviour, by Pontormo—the Madonna, St. John Baptist, and the Magdalene, by Palma Vecchio—a Figure wearing a Turban, by Rembrandt—St. John Baptist, by Calabrese—S. Antonio, by Spagnoletto—and S. Bernardo, by the same master. In the Gallery of the Palace is a celebrated Bust of Vitellius. (1)

The Palace of the Dowager Queen of Sardinia, though not large, is furnished with taste and splendour.

Palazzo del Sig. Giacomo-Filippo Durazzo. The Staircase, leading to a terrace of this edifice, adorned with twenty-four Doric Columns of white marble, is much admired. *The first Room* shown to strangers contains the following Pictures:—The Oath taken by Gertrude, the mother of Hamlet, by Pellegrini—the Flight into Egypt, by Simone da Pesaro!—Abraham seated at table with the Angels, by Castello!—the Magdalene, by Titian—the Tribute Money, by Guercino!!—David, by the same great artist—and the Woman detected in Adultery, by Procaccino!—*Room on the left.* Jacob giving his blessing, by Langetti—Jacob contemplating the bloody garments of his Son, by the Cav. Carlo Lotti.—*Second Room toward the east.* The Flagellation, by Lodovico Caracci!—St. Peter, by Annibale Caracci—The Madonna and Infant Jesus, by Andrea del Sarto—Grecian Charity, by Guido—Hagar, Ishmael, and the Angel, by Castiglione—the Marriage of St. Catherine, by Paolo Veronese!—S. Eustachio, by Guido!—S. Girolamo (half-length), by the same artist—a Portrait by Vandyck, supposed to be his own likeness—a Vestal, or perhaps a Sibyl, by Guido—St. James, by Spagnoletto—a Portrait by Rubens, supposed to be his own likeness—Cleopatra, by Guido—Porcia (half-length), by the same artist!—an oval Picture of an Infant sleeping, likewise by Guido!—three other oval Pictures of Children, by Domenico Piola.—On the Ceiling of this room is a fine Fresco, representing Apollo and the Muses, by Piola!—*Drawing-Room.* The Fresco on the Ceiling was painted by Boni, and represents Vulcan supplying Thetis with armour for Achilles. The Pictures in oil represent:—Achilles confided by his Mother to the care of Chiron, by Boni—Hector dead, and tied to the car of Achilles, by Francesco Monti—Achilles plunged by his Mother into the Styx, by Franceschini—the death of Achilles, by Merighi—the discovery of Achilles at Scyros, by Cogorani—and Achilles receiving from his Mother a shield to enable him to avenge the death of Patroclus, by Zanotti. *The first Room* shown to strangers *on the western side of the Palace* contains the following Pictures:—Our Saviour appearing after his resurrection to the blessed Virgin, by Domenichino!—Portrait of a Boy in the character of Tobias, by Vandyck!—Portrait of a Boy in white, by Vandyck!—Portraits of three Children of the Durazzo family with a Dog, by Vandyck—the Death of Adonis, by Domenichino!—Portrait of Philip IV., of Spain, by Rubens!!—a Philosopher weeping, by Spagnoletto—S. Sebastiano, by Domenichino!—Heraclitus and Democritus, in separate pictures,

(1) The Royal Residence cannot be seen by foreigners when the King is at Genoa, except it be while he drives out.

by Spagnoletto—Portrait of a Lady of the Durazzo family with two Children, by Vandyck!—Children, by Domenico Piola—S. Girolamo, by Spagnoletto—Children, by Domenico Piola!—and the Flagellation, Caracci School.—The Ceiling, painted by P. G. Piola, represents Janus giving the Keys of his Temple to Jupiter, after having imprisoned Mars! This Palace likewise contains a fine picture of Nymphs, etc., by Titian.

Palazzo Brignole. (1) The *Entrance Hall* contains a picture, by Castello, representing the Rape of the Sabines; and another picture, by Domenico Piola, representing the Car of the Sun, the four Seasons, Nymphs, and Zephyrs. *The Spring Saloon* contains the following pictures:—A half-length Figure with a white Beard, by Titian—ditto, with a Black Beard, by Bordone—portrait of a Prince of Orange, by Vandyck—two half-length figures of a Father and Son, by the same Artist—the Madonna, by Guido—the Saviour, by ditto—a Shepherd, by Cappuccino—the Saviour bearing his Cross, painted on wood, by Vandyck!—the Marchese A. G. Brignole on horseback, by Vandyck!!—the Marchesa Paulina Adorna Brignole, by Vandyck—a Head, by Bordone!—a Head, with an inscription above it, by Albert Durer—and a Head in Armour, by Tintoretto. *The Summer Saloon* contains—the Saviour banishing the Buyers and Sellers from the Temple, by Guercino!—the Resurrection of Lazarus, by Caravaggio—Clorinda delivering Olindo and Sophronia from death, by Luca Giordano—half-length figure of S. Sebastiano, by Guido—Cato falling on his sword, by Guercino!—the Incredulity of St. Thomas, by Cappuccino—the Holy Family, by Procaccino—the Annunciation, painted on copper, by Lodovico Caracci!—a half-length Figure with a Beard, painted on wood, by Lucas de Leyden!—St. Paul, by Cappuccino—the Nativity, by Paolo Veronese—the Saviour bearing his Cross, by Lanfranco—and Circe and Ulysses, by Scorza. *The Autumn Saloon* contains—the Madonna enthroned, with the Infant Jesus, St. John Baptist, and other Saints, by Guercino!—the Adoration of the Magi, by *Palma Vecchio*—Abrahamjourneying with his Family and Animals, by Castiglione—Dædalus and Icarus, by Andrea Sacchi—S. Francesco, by Cappuccino—the Holy Family, painted on wood, in the style of Andrea del Sarto—Portrait of a young Man, by Titian—Portrait of a Cardinal, by Scipio Gaetano—St. Mark, half-length, by Guido!—St. Peter weeping, by Lanfranco—and Vulcan's Forge, by Jacopo Bassano. *The Winter Saloon* contains a large picture representing the Madonna, the Infant Jesus, Saints, and Angels, by Bordone!—another large picture representing the Holy Family and Angels, by Procaccino!—Judith giving the Head of Holofernes to a Slave, by Paolo Veronese—a Philosopher, by Spagnoletto—a Woman with a Flower in her hand, painted on wood, by John Holbein—St. John Baptist, by Leonardo da Vinci—the Holy Family, by Pellegro Piola!—ditto, by Cappuccino—portrait of a Genoese Senator, by Rubens!—the Tribute Money, by Vandyck!—the Flight into Egypt by Carlo Maratta—S. Rocco extended on the earth with persons dying of the Plague, and Angels hovering near, by Domenichino—the Annunciation, by Paolo Veronese—S. Caterina, by Baroccio—and a half-length Figure with a Beard, by Bordone. *The fifth Saloon, called Human Life,* contains—four half-length Figures, each representing an Apostle, by Procaccino—St. John Baptist, by Cappuccino—Portrait, supposed to represent Vandyck's Nurse, by Paolo Veronese—the Assumption of the Madonna, painted on copper, by Correggio!!!—Portrait of a Lady of the Brignole family and her Daughter, by Vandyck—Christ in the Garden of Olives, painted on copper, by Carlo Dolci!!—the Car of Love, by Albano!—Christ appearing to the Magdalene after his Resurrection, by Albano!—the Deity and the Infant Jesus, by Guercino—and Jesus and S. Veronica, by Antonio Caracci! *The Chamber of the Virtues of the Country* contains the following pictures by Deferrari:—Numa ordaining Sacrifices—Mutius Scævola in the presence of Porsena—the Continence of Scipio—and Titus Manlius Torquatus condemning his Sons. *The Chapel-Chamber* contains—Tarquin and Lu-

(1) Strada Nuova.

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cretia, by Sarzana—David and Saul, by Passignano—Jesus and his Disciples in the Garden of Olives, by Bassano!—and the Wise and Foolish Virgins, by Tintoretto. The Frescos in *the Chapel* are by Domenico Parodi; as likewise is, Hermione at her Toilette, *in the Antechamber. The Saloon, called the Trials of Youth,* contains a picture, painted on wood, by Rubens; and representing himself and his wife!—Cleopatra with the Asp, by Guercino!—the Martyrdom of a Saint, by Paolo Veronese—Charity, by Cappuccino—the blessed Virgin, the Infant Jesus, and a Figure worshipping him, by Giacomo Bassano!—Soldiers skirmishing, by Vandyck—and Noah sacrificing after the Deluge, by Scorza. *The Summer Saloon,* called *Patriotism,* contains a picture of the entrance of the Animals into the Ark, by Castiglione!—a Woman plucking a Goose, by Cappuccino—and Shepherds with Animals, by Giovani Rosa. Several of the apartments in this palace derive their names from the Frescos by Deferrari, Affner, Piola, Parodi, etc., which ornament the Ceilings.

Palazzo del Sig. Gaetano Cambiaso. Among the best pictures here are the following:—Santa Maria Maddalena, by Guercino, much admired—the Adoration of the Sheperds, by Domenico Piola—and the adoration of the Magi, by Castello—David with the Head of Goliath, by Guercino—Christ appearing to the Magdalene, by Carlo Maratta—a portrait of Calvin, by Holbein—a Philosopher, painted on wood, by Lucas de Leyden—the Flight into Egypt, by the same master—the Decapitation of St. John Baptist, by Guercino—the Marriage of St. Catherine, by Carlo Maratta—a half-length Female Figure, Caracci School—two half-length Figures, by Palma Giovane—the Marriage of St. Catherine, by Albano—St. Luke, by Guido—the Holy Family and St. John, by Raphael—and the Holy Family, by Andrea del Sarto—the Holy Family, by Palma Giovane—the Deposition from the Cross, by Lodovico Caracci—three Portraits, by Vandyck—and one by the Caracci School. St. John Baptist, by Sirani—the Magdalene, by Guido—the Deposition from the Cross, by Lucas de Leyden—and the Madonna and Infant Jesus, by Carlo Maratta.

The Palazzo Pallavicini(1) contains several good Pictures, among which are the following:—A Man on Horseback, by Parodi, and a Lady with a little Boy, by Vandyck—Abraham's Sacrifice, by Franceschini—Hagar with Ishmael, by the same master—the Magdalene, painted on copper by Annibale Caracci—Joseph's Dream, with the Madonna, etc., painted on copper, but not finished, by Lodovico Caracci—a Landscape with Animals, by Castiglione—Silenus intoxicated, by Rubens!—the Woman detected in Adultery, by Spagnoletto—Bethsheba bathing, by Franceschini—the Deposition from the Cross, by Lucas de Leyden!—Mutius Scævola holding his right hand over the fire in presence of Porsena, painted on wood, by Guercino!—Rebecca giving water to Abraham's Stag, by Assereto—the Birth of the Madonna, by Luca Giordano—the Presentation of the Madonna, by the same artist—and two Landscapes, by Bassano—Cleopatra with the Asp, by Semmino!—a Sacrifice to Pan, by Castiglione!—Romulus discovered by Faustulus, likewise the production of Castiglione!—Venus and Cupid, by Cambiaso—Veturia entreating Coriolanus to save Rome, by Vandyck!—and a picture representing Music, by Guercino—San Francesco, by Strozzi—the Magdalene, by Romanelli—St. Peter, by Rubens—the Madonna and Infant Jesus, by Schidone—the Madonna praying, by Strozzi! Jacob's Journey, by Giacomo Bassano—St. John Baptist, by Antonio Caracci—the Magdalene borne by Angels to Heaven, by Franceschini—the *Madonna della Colonna,* by Raphael!!—and Saints Girolamo and Francesco, by Guercino—Diana bathing with her Nymphs, and Actæon transformed into a stag, by Albano!—A small Landscape on Wood by Brughet—the Birth of Adonis, by Franceschini—the Madonna, the Infant Jesus, etc., by Lucas de Leyden—S. Francesco praying, by Guido—the Deposition from the Cross, by Albert Durer—the Madonna, with the Infant Jesus sleeping, by Franceschini—the Holy Family in repose, by Lucas de Leyden—and an Assumption, small, but very beautiful.

(1) Piazza Garibaldi.

Palazzo Spinola, near the Piazza Fontana Amorosa. Among the Pictures here, are the following:—Troy in flames, by Luca Giordano—and the Cumæan Sibyl conducting Æneas to the Lake Avernus, by Carlone—the Madonna and our Saviour, by Vandyck, a large and very beautiful picture—the Holy Family, painted on copper, by Albano—Sketches, by Giordano, of Pictures, now in the Paris Gallery—a large Landscape, by Brughet—a Saint, by Carlo Maratta—the Archangel Gabriel, by ditto—Joseph before Pharoah, by Le Sueur—S. Sebastiano, by Guido—the Madonna with the Infant Jesus sleeping, by Guercino—the Family of Tobias, by Domenichino—the Magdalene, by Guido—S. Carlo Borromeo, Caracci School—St. Catherine, by Zuccari—three large Pictures representing Scripture Histories, by Franceschini!—Calvary, by Carlone—a small Copy of the Transfiguration, attributed to one of the Caracci family—a *Pietà*, by Carlo Maratta—and the Birth of the Saviour, attributed to Schidone, and likewise to Correggio!—the Holy Family, by Borgognone—Abraham's Sacrifice, by ditto—Fishes, by Camogli—the Holy Family, by Castello—Fruits, by Camogli—the Madonna and Infant Jesus, Caracci School—a Landscape, by Tempesta—a Landscape, attributed to Poussin—a Battle, by the Cav. d'Arpino—Landscapes, by Waël—Faith, with an Infant, by Domenico Piola—Charity, by ditto—the Marriage of Canna, by Bassano—the Adoration of the Magi, painted on wood, by Parmigianino—the Flight into Egypt, by Guido—a Wet-nurse with her Child, and other Figures, by Annibale Caracci!—the Woman of Samaria, by Luca Giordano—and Assassins, by Waël.

The Palazzo of Sig. Giacomo Spinola is embellished with a few good pictures; and the choicest paintings of the Palazzo Carega, in the Strada Nuova, are now removed to *the Palazzo Carega della Posta Vecchia.*

The Palazzo Pasqua contains the following pictures: the Holy Family, by Leonardo da Vinci—the Portrait of a Lady, by Bassano—the Portrait of a Gentleman, by the same artist—the Madonna and Infant Saviour with St. John, by Fra Bartolommeo—a Portrait, by Titian—Bacchus and Ariadne, by Sebastiano del Piombo!—the Portrait of a Lady, by Vandyck—Jugglers, by Caravaggio—the Hours, by Raphael!—Loves dancing, by Raphael!—a dead Christ, the Madonna, and other Figures, by Rubens—and the same subject, by Sebastiano del Piombo.

The Palazza D'Oria Panfilli, beyond the Porta San Tommaso, is the largest of all the Genoese Palaces; but, being neglected, it hastens fast to decay. The fine Fresco of Jupiter annihilating the Giants, with which this edifice was enriched, by Pierino del Vaga, is, however, preserved; and the Garden contains a statue of Andrea d'Oria, in the character of Neptune.

The University, a splendid edifice, has, in its Vestibule, two Lions of marble, which are much admired. The Hall of the Faculty of Justice is embellished with a Picture of the Assumption! and another of the Holy Family, both by Galeotti; with several good Paintings by Ferrari. The Hall of Theology contains a Picture of the Salutation, by Sarzana—the Assumption, by Galeotti—and other Paintings, by Ferrari. The Hall of Philosophy contains a Picture of the Salutation, by Domenico Parodi—three small Paintings, representing Apollo and the Muses, Plato dictating to his Disciples, and Aristotle with his Scholars—a Female weeping at the menaces of a Warrior—other Pictures, by Ferrari, and a fine figure of St. Ignatius, by Pedemonte. The Hall of Medicine is adorned with Paintings by Ferrari, and the Great Hall of the University contains fine Frescos, by Andrea Carlone—a Picture of the Circumcision, by Sarzana—and six Statues of Bronze, by Giovanni di Bologna; those which represent Faith and Hope being the best.

The Theatre Royal, recently built, is a handsome and spacious edifice, elegantly ornamented, both on the outside and within; and the stage decorations are superb.(1)

The Post Office, likewise recently built, is a handsome edifice.

(1) The price of boxes at this Theatre is not exorbitant; but over and above the price of a box, every individual who enters it pays thirty sous; and the same sum is paid by every person who enters the parterre, besides something for a seat, if required.

The Great Hospital, founded by Bartolommeo Bosco, is a noble establishment for the Sick of all nations, and likewise for Foundlings; the Boys remaining till they are able to work, the Girls still longer. The number of Sick Persons contained in this Hospital has, during times past, frequently exceeded one thousand; and the number of Foundlings three thousand.

The Hospital of Incurables is a noble establishment.

The School for the Deaf and Dumb, founded by the Abbate Octavio Assarotti in 1801, receives twenty-two Boys and eleven Girls, who are either instructed in the art of engraving upon wood or copper, or taught some useful trade.

The Albergo dei Poveri, perhaps the most magnificent Hospital in Europe, stands upon a lofty eminence, and was founded by a Nobleman of the Brignoli family, to serve as an asylum for upward of a thousand persons, from old age, and other causes, reduced to want. It is, at the present moment, sufficiently capacious to lodge above two thousand persons, and serves as a refuge for the Destitute, a House of Correction, and a School, where every individual able to work is taught some useful trade. The Church belonging to this Edifice contains a Basso-rilievo, by Michael Angelo, of the Madonna embracing the dead body of Christ! and an Assumption, in marble, by Puget! (1)

The Conservatorio delle Fieschine, at Zerbino, is capable of receiving three hundred persons; and artificial flowers, famous throughout Europe, are made here.

The aqueducts which supply Genoa with water are six leagues in extent, and so commodiously arranged, that every story of every house has its fountain: perhaps, however, the quality of the water may be injured by passing a considerable length of way through leaden pipes.

This Town contains good Hotels; (2) and its population, including San Pietro d'Arena, but not the Port, is supposed to amount to 85,000 inhabitants. It has given birth to several distinguished Characters, pre-eminent among whom were Columbus, and that great Admiral and Patriot Andrea d'Oria. The latter well deserved the following eulogy, inscribed by the Genoese Republic upon the pedestal of his statue: "Andrea d'Oria, the best of Citizens, the Restorer of Public Liberty, and its successful Champion." An Italian proverb says of Genoa, "that it has sea without fish, land without trees, and men without faith." The provisions, however, not excepting fish, are excellent; but the wine is, generally speaking, of an inferior quality; and the climate by no means a good one. The country, though thinly wooded, is, in some parts, romantic and beautiful; but its inhabitants are reputed to want faith, like their Ligurian ancestors. The Genoese School of Medicine stands high in Italy; and Doctor Scassi, who speaks English, and has also studied at Edinburgh, is an eminent Genoese Physician. The Nobles of Genoa are accused of preferring a luxurious and splendid table to the pursuits of literature: their chief gratification, however, has always consisted in amassing wealth for the laudable purpose of expending it on public works and public charities. The common people are active and industrious; and the Silks, Velvets, Damasks, and Paper of Genoa, have long been celebrated.

Provisions in this City are about the same price as at Rome; house-rent is considerably cheaper, but ready-fur-

(1) The situation of this Hospital has of late become unhealthy.

(2) *The Croce di Malta* near the Mole was, in 1835, a most excellent Hotel, where the charges were reasonable.—*The Hôtel de York* was more expensive, but less comfortable, though better situated.—*The Hôtel de Londres* was a good Inn; and *The Hôtel de la Poste* was cheap, but gloomy, and not comfortable.

Genoa has long been famous for excellent Sedan-chairs, and is now provided with job-carriages. Travellers, on arriving at an Hotel in this City, are usually assailed by a host of porters; each of whom, if he carry even the smallest of parcels from the Traveller's carriage to his apartment in the Hotel, demands half a franc; appealing to the tariff to prove that his demand is legal; and moreover, every travelling-carriage, on arriving at an Inn, is taken *per force* to its Remise by the Genoa Porters, who charge five francs for depositing it there.

nished lodgings are difficult to obtain. (1)

The new Gate, leading from Genoa to Turin, is simple and majestic; and the view of Genoa displayed to Travellers on entering this Gate from the Turin road is strikingly superb.

The road which goes out of Genoa by the Light-house divides into two branches, one leading to Savona and Nice, the other to the Val di Scrivia and Turin; and the country through which this road passes, before it divides, displays, for several miles, a delightful union of grandeur and cheerfulness, being thickly sown with villas, equal in size and splendour to the palaces within the walls of the City, and at the same time exhibiting rich and beautiful cultivation, combined with a magnificent view of the sea.

The post-road of *Val di Scrivia*, begun by the late Government and continued by the present, in order to avoid the dangerous Passage of the Bocchetta, between Genoa and Turin, is now completely finished, and extends to Novi, where it joins the old road to Alessandria.

The Post-road from Genoa to Nice, likewise begun by the late Government, and continued by the present, is now (as already mentioned in the commencement of this work) open for carriages of all descriptions, well supplied with post-horses, and furnished with tolerable Hotels. This Road, from Genoa to Noli, and again from Vintimiglia to Nice, has long been passable for carriages; and during the year 1827, the Nissards, to accommodate the King and Queen of Sardinia, finished the intermediate part, so as to make it passable for the carriages of their sovereign; but being the work of separate Communes, whose purses are of an unequal length, and some of them very shallow, it is by no means formed on the Napoleon scale; so narrow, indeed, and so slightly defended, are some of the most precipitous parts, that any casualty, even a driving wind or rain, or a restive or starting horse, might have fatal consequences; and without a crane-neck carriage, or one constructed on Elliot's excellent plan, the short turnings of this road are unsafe for persons who travel post; but those who travel *en voiturin*, with a careful driver and quiet horses, have no reason to apprehend danger. This road nearly follows the course of the *Via Clodia* to Albenga, and that of the *Via Aurelia* from Albenga to Nice, passing through a beautiful country. Persons who travel *en voiturin* usually accomplish this journey in four days. The distance from Genoa to Nice is computed to be about one hundred and twenty miles; the posts are thirty-five and three quarters in number; and the road passes through Voltri, the ancient *Hasta*, Savona, the ancient *Savo*, Finale, the ancient *Pollupice*, Albenga, formerly *Albium Ingaunum*, and the capital of a Tribe called the Ingauni, Vintimiglia, anciently *Albium Intemelium*, the capital of a Tribe called the Intemelii, and afterwards, when subjugated by Rome, a Municipium: it likewise passes near the ancient *Portus*, or *Arx*, *Herculis Monœci*, now Monaco, which seems to have been a Grecian settlement: fabulous accounts attribute its foundation to Hercules, who was certainly worshipped in this settlement. About two miles above Monaco, on a summit of the Maritime Alps, is the little village of La Turbia (a corruption of *Trophæa*), where Augustus erected a Trophy on which were inscribed the names of all the Alpine Tribes he had subdued between the Mediterranean Sea and the Adriatic; and slight remains of this trophy may still be traced. The Hotels at Albenga and Oneglia, that at S. Remo, and the Hôtel de Turin at Vintimiglia, afford the best accommodation on this Route. (2)

Nice, situated on the *Via Aurelia*, and founded by the inhabitants of *Massilia* (now Marseilles) in commemoration of a

(1) Travellers, before they quit Genoa, are obliged to have their passports examined and signed at the Police office; paying, for the signature, about four francs.

(2) Persons who go in a Felucca from Genoa to Nice, reach Oneglia the first night, and arrive at the end of their voyage on the second, provided the weather prove favourable; paying for a ten-oared Felucca, large enough to contain an English travelling-carriage, about five louis d'or. The transport of a light, open, four-wheeled empty carriage, costs about forty francs.

victory, is seated in a small plain, bounded on the west by the Var, anciently called the *Varus*, which divides it from Provence; on the south by the Mediterranean, which washes its walls; and on the north by that chain of Alps called *Maritimæ*, which seems designed by nature to protect Italy from the invasions of her Gallic neighbours. The Citadel of Mont Albano overhangs the town; and the Paglion, a torrent which descends from the adjacent mountains, separates it from what is called the English Quarter, and runs into the sea on the west.

The situation of Nice is cheerful, the walks and rides are pretty, the lodging-houses numerous, and tolerably convenient; the eatables good and plentiful, and the wine and oil excellent; but the near neighbourhood of the Alps, and the prevalence of that searching wind called *Vent de bise*, render the air frequently cold, and even frosty, during winter and spring, while in summer the heat is excessive. (1)

The road over the Maritime Alps from Nice to Turin is superb and wonderful, though not safe for carriages during the season of winter snow. It was constructed under the reign of Victor-Amadeus-Maria, King of Sardinia (who completed it in seventeen years) and has lately been improved by the French, especially between Nice and Scarena. (2) It lies, for about five miles, on the banks of the Paglion, and then ascends the mountain of Scarena to the village of that name, a drive of less than three hours. It then ascends another mountain, composed of red, grey, and white marble; and on arriving at the summit, after a drive of about two hours and a half, the Traveller is presented with a view of Sospello, situated in the opposite valley, and apparently not half a mile distant; yet so lofty is the mountain, and so numerous are the windings of the road, that Travellers have nine miles to go ere they reach Sospello. This Village, built on the banks of the Paglion, and surrounded with Alps, contains two tolerable Inns. Hence the road climbs the lofty mountain of Sospello, winding through immense rocks of marble, some of which were blown up in order to make way for carriages. Near Sospello stands an ancient Roman Castle; but, what seems extraordinary, the old Roman road over these heights, though supposed to have been a branch of the *Via Aurelia*, and the earliest passage of the Alps frequented by the Romans, is nowhere discoverable. After ascending for three hours the Traveller reaches the summit of the mountain, and then descends in less than one hour to La Chiandola, a romantic Village, seated at the brink of a brawling torrent, and adorned by Cascades gushing from jagged rocks of a stupendous height. Travellers usually sleep at La Chiandola, where the Inn is tolerably good, and next morning set out for Tenda. To describe the scenery between this town and La Chiandola, would be impossible; imagination could not picture it. The ascent is gradual, by the side of the torrent, which, from rushing impetuously over enormous masses of stone, forms itself into an endless variety of Cascades; while the stupendous rocks through which the road is pierced, from their immense height, grotesque shapes, and verdant clothing, added to the beautiful Waterfalls with which they are embellished, exhibit one of the most awfully-magnificent Grottos that the masterly hand of nature ever made. Through this Grotto the road passes for several miles, the prospect on every side being bounded by mountains whose summits the eye cannot reach, though sometimes the peak of an Alp presents itself, and resembles a brilliant obelisk of snow resting on the clouds. Suddenly, however, this scenery is varied by the appearance of a large fortified Castle suspended in the air (for so it really seems to be, owing to the dense fogs which envelope the mountain it stands upon), and soon after, a turn in the road exhibits the Town of Saorgio, built in the

(1) The principal Inns at Nice are, *L'Hôtel des Etrangers*, which is very comfortable; *L'Hôtel de York*, much less good; and *The Europa*, situated in the English Quarter, and very comfortable.

(2) This road, as constructed by Victor-Amadeus, was always passable for carriages at certain seasons of the year; and not only passable, but excellent.

shape of an amphitheatre, and apparently poised between earth and heaven, the mountain on which it is seated being veiled with clouds. Magnificent chestnut woods, convents, hermitages, remains of castles, and old Roman Causeways, present themselves on either side of the road, till it reaches Tenda, which is situated under an immense Alp of the same name, computed to be eight thousand feet in height, and over the summit of which Victor-Amadeus carried the road. Tenda is a sombre-looking Town, resembling what Poetry would picture as the world's end, for the cloud-capped mountain behind it seems to say, "Thou shalt proceed no farther." It is prudent to pass the Col di Tenda before mid-day, because, at that time, there usually rises a strong wind very inconvenient to Travellers. This passage, since it was improved by the French, has seldom occupied above five hours: persons, therefore, who leave Tenda at eight in the morning may expect to reach the summit of the ascent by eleven. The first part of this ascent presents picturesque prospects embellished with bold Cascades; the latter part is usually enveloped with clouds, and colder than any other passage of the Alps practicable for carriages. The summit of the Col di Tenda is a barren rock, whence may be descried Monte Viso, with other Alps still more lofty, and the town of Limone seated in a vale, through which rushes a torrent formed by the snow from the Col. Limone contains a tolerable Inn. Hence the road runs parallel with those streams which fertilise this wild part of Piedmont, till it enters the luxuriant plain in which stands Coni, a well-situated Town, with fortifications once deemed impregnable. Here, at the post-house, Travellers usually sleep, proceeding next day to Savigliano, through a flat, plentiful, and highly-cultivated country, which forms a striking contrast to the sublime wildness of the Alps. Savigliano is a large town, containing a tolerable Hotel; and thence the road passes through Carignano to Turin.

This City, seated in a spacious plain loaded with mulberries, vines, and corn, and watered by the rivers Po and Doria Riparia (anciently the *Duria Riparia*), is approached by four fine roads shaded with forest-trees, while the surrounding hills are covered with handsome edifices, pre-eminent among which towers the magnificent Church of La Superga.

The entrance to the City by the Genoa road is very splendid. On the right stands an elegant new church in the form of an ancient temple: on the left, opposite to it, is a magnificent bridge leading to a spacious piazza, beyond which lies the Strado del Po, one of the finest streets in Europe.

Turin, originally called *Taurasia*, and the capital of the Taurini, a Ligurian Tribe, resisted the arms of Hannibal soon after his descent from the Alps, but was taken and plundered by that general. As a Roman Colony, established by Augustus, it subsequently received the name of *Augusta Taurinorum*, which is easily recognised in that of Torino. The modern walls or ramparts of this city, now the capital of Piedmont, are about four miles round, and contain near eighty-eight thousand persons: the Citadel, a particularly fine fortress, which the French almost destroyed, is now rebuilt. The streets, all of which are wide, straight, and clean, intersect each other at right angles, so that on one particular spot, in the middle of the Town, they may, according to report, be all seen at once, issuing, like rays, from a common centre. The Strada del Po, the Strada Nuova, and the Strada del Dora Grande, are very handsome; so are the Piazza del Castello and the Piazzo di S. Carlo, each being embellished with Porticos; and the Bridge thrown by the French over the Po is one of the most beautiful pieces of architecture of its kind in Europe.

The Royal Palace contains an Equestrian Statue of Amadeus I., magnificent suites of apartments, and a valuable collection of pictures, among which is a portrait of Charles I. of England, the Children of Charles I. with a Dog, and a Prince of the House of Carignano on Horseback, all by Vandyck—Homer represented as a blind *Improvvisatore*, by Murillo—the Prodigal Son, by Guercino—and Cattle, by Paul Potter. (*)

The Cathedral merits notice on ac-

(*) Travellers are not allowed to see the pictures in the Royal Palace, when the King is at Turin.

count of one of its Chapels, called La Cappella del S. Suadario, built after the designs of Guarini.

The Chiesa di S. Filippo Neri is a fine Edifice in point of architecture, built after the designs of Giuvara, Torinese, and contains a superb High Altar and Baldacchino.

The Chiesa di S. Christina contains a Statue of St. Teresa, deemed the *chef-d'œuvre* of Le Gros.

The Teatro di Carignano is handsome; and the *Gran Teatro* is one of the largest and most beautiful Buildings of its kind existing.

The University contains a fine Statue of Cupid, supposed to be Grecian sculpture—a very valuable ancient Mosaic Pavement—the celebrated Isiac Table, found at Mantua, and one of the most precious monuments extant of Egyptian antiquity!—Drovetti's Collection from Egypt; together with Sacrificial Vases, Lamps, Medals, etc.

The Public Garden, and the Ramparts, are delightful Promenades; and were it not for a want of correctness and simplicity in the structure and decorations of the principal edifices, Turin would be one of the most beautiful Towns in Europe.

Here are several Hotels,(1) good shops (where the manufactures of the country, namely, velvets, silks, silk stockings, tapestry, porcelain, chamois-leather gloves, etc., are sold), a good market for eatables, and good wine; but the fogs which invariably prevail during autumn and winter make the climate, at those seasons, unwholesome; and the foul and noxious water too frequently found in the wells and reservoirs of this city often proves even a greater evil than the fogs. There is, however, before the Po Gate, near the Capuchin Convent, a Well of excellent water.(2)

The objects best worth notice in the Environs of Turin are, *Valentino*, where there is a Public Garden—*La Villa della Regina*, which commands a fine view—*Camaldoli*, the road to which is very romantic—*La Superga* (five miles distant from the City), a magnificent Church, where rest the relics of the Sardinian Kings; and *La Veneria*, a Royal Villa, containing good Paintings, and a fine Orangerie.

The ruins of the ancient Town of *Industria* are not far distant from Turin: they may be found at Monteu di Po, near the Fortress of Verrua, and not very far remote from Vercelli. Pliny tells us that *Industria* was called by the Ligurians *Bodincomagus;* Bodencus being, in their language, the appellation of the Po, and signifying "something which is unfathomable."

In order to return to Genoa by the Route through Val di Scrivia, Travellers, on leaving Turin, pass over the magnificent new Bridge already mentioned, and proceed on a good and pleasant road, embellished with fine views of the Po and the Alps, to Asti, a large Town, seated amidst vineyards which produce the best wine in Piedmont. (3)

Asti, anciently *Asta*, was a Roman Colony: it now contains above ten thousand inhabitants, is encircled with extensive walls in a ruinous condition; and of the hundred Towers, for which it once was famous, scarcely thirty remain; and even these seem nodding to their fall. The people here are poor, because inclined to idleness; and the Town, generally speaking, has a sombre aspect, that quarter excepted where the nobility reside, and where the buildings are handsome. Asti boasts the honour of containing the Paternal Mansion of

(1) *L'Albergo dell' Universo—L'Europa—L'Angelo;* and *La Pension Suisse*, a comfortable Inn.

(2) Travellers, not coming from Genoa, are obliged, before they quit Turin, to have their passports examined and signed at the Police-office; and likewise by the Austrian ambassador, if they design going beyond the Sardinian territories. For the latter signature, four francs and a half, per passport, are demanded, and for the former four francs. It is also requisite for Travellers going through France from Turin to have their passports signed by the French Consul there. The Passport-office at Turin is shut at five o'clock in the afternoon, and not re-opened till nine the next morning.

(3) *Pollentia*, a municipal city, of which several vestiges remain near a village now called Polenza, is not far remote from Asti. These ruins must be sought for between the Po and the Tanaro, but nearest to the latter. *Alba Pompeia*, a few miles lower down on the Tanaro, and still denominated Alba, was a Municipium, probably colonised by Pompeius Strabo. It gave birth to Pertinax.

the Conte Vittorio Alfieri, the greatest, and almost the only distinguished tragic Poet modern Italy ever produced. *The Duomo*, here, has been lately erected, and merits notice; as do *the Churches of S. Secondo*, and *the Madonna della Consolata*, and likewise that of *S. Bartolommeo dei Benedettini*, on the outside of the walls.(1)

Beyond Asti the road crosses the Stironne, traverses a beautiful Vale richly clothed with grain; and, after having passed the Village of Annone, displays a particularly fine view of the Tanarus, now called Tanaro; proceeding, by Felizzano and Solera, to Alessandria; a handsome Fortress, seated in the midst of an extensive plain, and watered by the Tanaro. Alessandria is celebrated for the sieges it has sustained, for the strength of its Citadel, perhaps the finest in Europe, and for a magnificent Bridge covered from end to end, and equally remarkable for its length, height, and solidity. The Sluices of the Tanaro merit notice; the Piazza d'Armi is spacious; and the Royal Palace, the Governor's House, the Churches of S. Alessandro, and S. Lorenzo, the new Theatre, and the Ramparts, are usually visited by Travellers. This Town (which contains about eighteen thousand inhabitants, and two Hotels)(2) was anciently called *Alexandria Statiellorum;* but has, in modern days, acquired the ludicrous appellation of *Alessandria della Paglia;* partly owing to a fable, importing that the Emperors of Germany were in former times crowned here, with a straw diadem; and partly because the inhabitants, being destitute of wood, are supposed to bake their white bread with straw.

On quitting Alessandria, the road crosses the Tanaro, and immediately re-enters the above-named plain, called, on this side, that of Marengo; and famous for the decisive victory gained here, by Napoleon, over the Austrians. No ground can be better calculated for the strife of armies than this plain, which is not only extensive, but flat; and equally devoid of trees and fences. A quarter of a league distant from Alessandria flows the Bormida, a large and rapid torrent; and half a league farther is the hamlet of Marengo. One public-house on this plain bears the name of "*Torre di Marengo*," and another that of "*Albergo di lunga fama;*" but the column, surmounted by an eagle, and placed on the spot where Desaix fell, is now to be seen no more.

Beyond Marengo the road is divided in two branches: one, leading through Tortona to Parma; and, the other, through Novi to Genoa.

Novi, placed among vineyards at the base of the Apennine, contains six thousand inhabitants, several magnificent houses, which belong to opulent Genovesi, who spend the autumn here; and two Inns:(3) it is, therefore, the best sleeping place between Turin and Genoa, both on account of the last-named circumstance, and likewise from being situated about midway. One Tower of the old Castle of Novi alone remains, standing on an eminence, and remarkable for its height.

After passing through the vineyards, orchards, and chestnut-groves near Novi, the new Road, instead of penetrating into the heart of the Apennine, and crossing the summit of the Bocchetta, is carried through Arquata, Ronca, and Pontedecimo, to Genoa.(4)

Persons desirous of returning hence to Tuscany by water, in order to visit the Port of Leghorn, must furnish themselves, at Genoa, with a bill of health. A Felucca to make this voyage is usually hired for about twelve sequins, and, provided the wind be tolerably fair, reaches Leghorn in two days. A still better conveyance is the Steam-boat, which makes the voyage in about twelve hours. The Island of Gorgona, and the Rock called Meloria, are both situated on the right of the entrance into this fine Harbour; one part of which, that farthest from the shore, is defended against the

(1) Asti contains two Inns, *Il Leone d'Oro*, and *L'Albergo Reale;* the latter of which, in 1835, was disgustingly dirty.

(2) *L'Albergo dell' Universo*, and *L'Albergo Grande d'Italia*, both good; the former, in point of situation, is the better of the two.

(3) *La Posta* is very comfortable.

(4) Between Turin and Genoa a carriage, with two inside places, and four wheels, goes with two horses only, according to the Tariff.

violence of the sea by a Pier; though large vessels anchor in the Roads, about two miles from the Pierhead. The Lighthouse is built upon an insulated Rock, in the open sea.

The town of Leghorn (in Italian, Livorno), the nurse-child of the House of Medicis, called by the ancients *Portus Herculis Liburni*, and formerly subject to Genoa, was the first free port established in the Mediterranean: and this political establishment, the work of Cosimo I., who exchanged the episcopal city of Sarzana for the then unimportant village of Leghorn, soon rendered the latter a place of great consequence; and by cutting several canals, and encouraging cultivation, he, in some measure, destroyed the noxious vapours which naturally proceeded from a loose and marshy soil. Leghorn, to persons unskilled in the art of war, seems strongly fortified; though various circumstances would prevent it from being tenable long, whether attacked by land or sea. This City is two miles in circumference, and contains sixty thousand inhabitants, twenty thousand of whom are said to be Jews. Its Ramparts are handsome; and the High-street, from its straightness and breadth, from the richness of its shops, and, still more, from the motley crowd of all nations with which it is constantly filled, presents a picture equally singular and pleasing. The great square is spacious; and *the Duomo* is a noble edifice designed by Vasari: *this Church—the Jews' Synagogue* (one of the finest in Europe)—*the Church of the United Greeks—the Monte, or Bank—Micali's Shop—the Coral Manufacture—the Great Printing-House—the Opera-house—the four Slaves in bronze*, by Pietro Tacca, chained to the pedestal of the Statue of Ferdinando I., which stands in the Dock-yard, and was done by Giovanni del Opera—*the Lazzaretti—the Campo Santo—the English Burial-Ground—the new Aqueduct*, erected to convey wholesome water to the City from the mountains of Colognole (twelve miles distant)—and *the Church of the Madonna di Montenero*, are the objects best worth notice in Leghorn and its Environs. Here are several Inns:(1) and the English Factory have a Protestant Chapel.

An excellent carriage-road has been recently made from Leghorn and Pisa to Volterra; another carriage-road almost equally good has been made thence to Siena: and the distance from Pisa to Siena, by way of Volterra, scarcely exceeds that by way of Poggibonsi. Travellers, therefore, who pass the summer at Leghorn, or the Baths of Lucca, and the winter at Rome or Naples, might indulge themselves by a visit to Volterra, one of the most interesting cities of ancient Italy, without adding more than two or three miles, at the utmost, to the length of their journey.

The road from Pisa to Volterra, thirty-eight Tuscan miles in distance, ascends very gradually to the latter city: the road thence to Siena is, for at least half-way, a continual, and, in some parts, a steep though not dangerous descent; Travellers, therefore, would find it more advisable to go from Pisa, than from Siena, to Volterra.

On a lofty insulated mountain, near the right bank of the river Cæcina (which still preserves its original name), stands this venerable City, universally acknowledged to have been one of the twelve strong Fortresses of Etruria. Its Etruscan appellation, according to numerous coins, was *Velathri*, a name subsequently changed to *Volaterræ*: and the extent of its remains, the solidity of its walls and gates, the large number of its sepulchral chambers, and the many objects of Etruscan art continually found within its precincts, prove its former strength, size, and importance; and are, at the same time, an evidence of the high state of civilisation to which ancient Etruria attained. Its original Walls, six miles in circumference, were constructed with gigantic masses of stone, usually of an oblong form, placed horizontally upon each other, and closely joined by their immense weight, without being otherwise cemented. Its original Gates, two of which remain, are in construction equally gigantic: that once called the Gate of Hercules, is quite perfect, and consists of two arches with a considerable space, originally cover-

(1) The *Locanda di S. Marco* kept by Thomson; the *Quercia Reale*; the *Europa*, etc.

ed, between them. These arches resemble those of the Gate of the Sirena Pestana, at Pæstum: on the outer arch are three heads; but time has obliterated the features, and this arch, heads inclusive, perfectly resembles an arch still seen on a sarcophagus in the Museum at Volterra. The other Gate leads to the ancient Etruscan Burial-ground, and is tolerably perfect. Vestiges of the lower part of the Walls may be discovered throughout the whole circuit of the Etruscan City; but the best specimens are about half a mile distant from the modern Town, in a direction nearly opposite to the Etruscan Burial-ground, which is about a mile from the modern Town. One of the Sepulchral Chambers, in this Necropolis, may be visited without difficulty by the aid of lamps. It appears to be about seven feet in height, and twelve in length, has a sand-stone pillar in its centre, and its walls are provided with earthen niches for cinerary vessels, one row of which stands in the niches, and the other on the ground. Each family seems to have had its sepulchral chamber closed by a narrow door; on the outside of which was an Etruscan inscription, mentioning the name of the family deposited within. Some of these sepulchres were provided with two chambers: the inner one being smaller than the other, and entered by three doors. The receptacles for the ashes of the dead are of a quadrilateral shape, about one foot and a half long by one foot high, and made of white alabaster, with lids, each of which usually bears a disproportioned recumbent figure, supposed to be either indicative of the vocation, or intended as a portrait, of the person whose ashes rest in the receptacle. On the front of each vessel is a Basso-rilievo.

The Walls of the modern town of Volterra were erected by the Emperor Otho: they are two miles in circuit, and perfectly well preserved. The modern Town contains four thousand inhabitants, and some Roman antiquities; among which, is an edifice, called *the Piscina*, and consisting of a square vaulted apartment, with three arches, supported by three pillars; and contiguous to one of the Gates of the Town is another ancient Roman edifice, called *the Baths of Otho*. The present Citadel is said to have been built by the Medici Family (perhaps on the foundations of that erected by Otho); and contains in its centre the famous *Mastio di Volterra*, a state-prison, consisting of a lofty circular Tower, the lower walls of which are about fourteen feet thick, and pierced with small round holes to admit light. Volterra likewise contains a public Museum, furnished with Amphoræ; Fragments of Statues; a fine Cornice, found on the site of the Amphitheatre: a few Vases of Etruscan Pottery; a few Vessels of Glass brilliantly coloured; Lamps; and a considerable number of Sarcophagi and Etruscan Receptacles for the ashes of the dead. The major part of these cinerary vessels, like those already mentioned, are ornamented in front with Bassi-rilievi, rudely sculptured, and commonly representing the soul of the deceased, described by a figure on horseback, entering into Elysium, with a corpse following for interment, and placed in a bier drawn either by mules or horses. Some of the Bassi-rilievi represent other subjects; among which are gladiatorial combats, instituted by the Etruscans, and adopted by the Romans. Gladiators fought both at funerals and festivals; such combats being considered as agreeable to the dead, and amusing to the living; for the Etruscans, however civilised and enlightened, were likewise fierce and warlike; and, in them,

> . . . "the pursuit of arms
> Had check'd each softer impulse, and forbade
> To call compassion virtue."

Other cinerary vessels in this Museum appear to represent in shape the huts of the ancients; and are similar to those seen in the Museum of Sig. Giuseppe Carniali, at Albano. Several pieces of alabaster, sculptured into the form of the pine-fruit (the Etruscan emblem of mourning), are found in the Volterra Museum; and must have been used as decorations of the sepulchres; for whenever the plough turns up pines of alabaster, it is a sure proof of a burial-ground existing lower in the earth. The Doors of the Etruscan tombs preserved in this Museum particularly merit notice; as they are inscribed with legible Etruscan characters. The form and size of every Door appears to have

been the same: they were narrow, and circular at the top.

Volterra contains a Manufacture of alabaster vases, etc., copied from Etruscan models; and the surrounding country is rich in quarries of beautiful white and veined alabaster. Volterra likewise contains a tolerable Inn, *the Croce di Malta;* and Travellers who visit this City should also visit the Salt-Works, four miles distant; and the Works of the Sal Borax, twelve miles farther: and by setting out early in the morning from Volterra Travellers may see these Works, and return the same day; the road being excellent, though hilly.

It has been conjectured that Volterra was founded by the Tyrrhenni-Pelasgi, and afterwards occupied by the Etruscans: but as the most ancient remains of its walls are apparently Etruscan, and evidently less old than those of the Pelasgic Fortresses in Latium and other parts of Italy, this conjecture does not seem to be well founded. The first mention of *Volaterræ* in the Roman history is made by Livy, who states that a skirmish took place near the town, between the Etruscans and the Romans, A. U. C. 454. During the second Punic war, *Volaterræ* offered naval stores to the Romans. Subsequently it sustained, for two years, a siege against Sylla; and finally we hear of it as a Colony, somewhat prior to the reign of Augustus.

About fifteen miles from Volterra, and at the mouth of the river Cæcina, is a Port, now called Vada; but originally denominated *Vada Volaterrana;* and according to supposition, this was the Port of *Volaterræ*. Remains of an ancient town may be seen here.

Persons travelling from Volterra to Siena find the road, so far as higher and lower Colle, almost a continual descent; which, between those towns, is rapid. At lower Colle extra horses may be procured by persons ascending to Volterra: the country between that City and Siena is well wooded and beautiful, and the distance about thirty Roman miles.

From Leghorn there is an excellent road, through part of the Forest of Arno, to Pisa, a distance of fourteen Tuscan miles; though persons who prefer water-carriage may go, by the Canal, from the one City to the other. From Pisa to Florence the most interesting road is that which lies through Lucca and Pistoja.

Lucca, called *L'Industriosa,* and beautifully situated, about twelve Tuscan miles from Pisa, in a luxuriant valley, encircled by the Appenine, and watered by the Serchio, is defended by eleven bastions of brick, and ramparts, which, from being planted with forest trees, give this little City the appearance of a fortified wood with a watch-tower in its centre; the edifice which resembles the latter being the cathedral. The Ramparts are three miles in circumference; and form a delightful promenade, either on foot or in a carriage. Previous to the French Revolution the word "*Libertas*" was inscribed on the Pisa Gate: this inscription, however, no longer exists: but, nevertheless, it is impossible to enter Lucca without feeling high respect for a Town which, even during the plenitude of Roman despotism, maintained its own laws, and some degree of liberty; and which, since that period till very lately, always continued free. The territory contains about four hundred square miles, and about one hundred and forty-six thousand persons. Cæsar wintered at Lucca after his third campaign in Gaul: and, according to Appian of Alexandria, all the magistrates of Rome came to visit him; insomuch that two hundred Roman Senators were seen before his door at the same moment; which circumstance proves Lucca to have been, at that period, a large City. The Pisa-Gate, on which the word "Libertas" was inscribed, is now replaced by a simple and elegant Doric Archway; the Streets are well paved, and clean, but irregular; the Piazza Reale, in which the Royal Palace stands, is spacious, and adorned with a modern Statue of Carrara marble; *the Palace* is large and handsome; and its Furniture, which even in Paris would be called superb, was all made at Lucca. The Ceilings, and several of the Walls of the Apartments, are painted in fresco by Lucchese artists: and among the easel pictures which embellish this Royal Mansion are Christ before Pilate, by Gerardo delle Notti—Christ giving sight to a blind Boy, by Ludovico Caracci!—the Crucifixion, attributed to Buonaroti—a Head, attributed to Correggio—the blessed Virgin, the Saviour Saint Anne, and

two other Saints, by Francesco Francia —a small Madonna and Child, attributed to Leonardo da Vinci—Saint Cecilia, attributed to Guido—The Murder of the Innocents, attributed to Nicolo Poussin —Christ raising the Widow's Son—Christ exhorting—and the Woman of Cana. The three last-named pictures were purchased from the Giustiniani Gallery at Rome: the first is supposed to have been painted by Agostino Caracci; the Authors of the others are not well ascertained.—A *Noli me tangere*, by Baroccio!—This picture was engraved by Morghen—a Painting attributed to Domenichino—and four Views of Venice, by Canaletti!—Cornelia, mother of the Gracchi, by Camuccini—and Coriolanus, Veturia, and Volumnia, by Landi. The Palace likewise contains a splendid Vase of Sèvres Porcelain, which was presented by Napoleon to his Sister, when she filled the throne of Lucca.

The Cathedral, erected in 1070, though unpromising without, is a fine Tuscan Gothic building within; and contains, on the right of the great door the Tomb of Adalbert, surnamed "The Rich," who lived in the tenth century, and was, according to Muratori, the Progenitor of the Princes of Este, and the House of Brunswick Hanover, now Sovereigns of Great Britain. The celebrated Countess Matilda was the Descendant of Adalbert; and this Princess, the daughter of a Duke of Lucca, who died in 1052, reigned over Tuscany, Lombardy, and Liguria, maintaining desperate wars, for thirty successive years, against the Schismatics and Anti-Popes; till at length she drove the Emperor, Henry IV., out of Italy, and restored to the Church its ancient possessions. But to return to the Cathedral. This Edifice is embellished with a beautiful inlaid marble Pavement, fine Stained Glass windows, Frescos by Colli and Sancasciani, Lucchesi, and a superb picture, by Fra Bartolommeo, representing the blessed Virgin enthroned, with Saints and an Angel on the steps below. The Angel holds a lute. This picture bears the date of 1509, and has been engraved by Morghen and Jesi. An adjacent Altar is adorned with a fine Statue of Christ at the moment of his resurrection, by Giovanni di Bologna; and this Cathedral likewise boass a famous Crucifix, called the *Volto Santo*, and supposed to have been sculptured by Nicodemus immediately after the Crucifixion. The legend respecting the *Volto Santo* runs thus. "Nicodemus, immediately after the Crucifixion, retired into a wood; and, when there, determined to carve the figure of our Saviour on the Cross; and having formed this figure, head excepted, out of a piece of cedar, he lay down to sleep; and, on awaking, found that an Angel had sculptured and put on a head, being the precise likeness of our Saviour, and therefore called The *Volto Santo*, or Holy Countenance." The same legend gives an account of the arrival of this precious Crucifix at the port of Luna, and of its removal thence to Lucca. The *Volto Santo* can only be seen on certain days of the year: it is placed in one of the Side-Aisles of the Cathedral, and enclosed in a beautiful octagon case, the work of Matteo Civitali, in 1484. The back part is ornamented with Statues representing the Evangelists, and also a Statue of S. Sebastiano, reputed to be one of the best works of Civitali.

The Church of S. Romano, attached to the Domenican Convent, contains the most celebrated Picture at Lucca, the "Madonna della Misericordia," by Fra Bartolommeo. It represents the blessed Virgin interceding with our Saviour for the Lucchesi; and contains forty-four portraits, chiefly of the Montecanini Family. Fra Bartolommeo resided several years in the Convent attached to this Church; and during his residence among the Domenicans painted the picture in question. It bears his name, and is dated 1515. Report announced that it was sent to Paris, in consequence of Napoleon's Italian campaign: but according to present belief this *Capo d'opera* was concealed under the stage of the little Theatre in the Royal Palace at Lucca, while liable to be transported to France, whither it was actually ordered; but when all danger of its transportation had ceased, it was taken from its hiding place, and conveyed back, with great parade, to the Church of S. Romano. This Edifice likewise contains a Picture of Christ on the Cross, by the Cav. Vanni; and a beautiful Painting by Fra Bartolommeo, which repre-

sents the Deity accompanied by Angels, with Saint Mary Magdalene, and Saint Catherine beneath them. The painting is dated 1509, and noticed by Vasari.

The Church of S. Maria Nera contains two Pictures attributed to Guido, one representing a Crucifixion, and the other the Madonna delle Neve. Here likewise is the Birth of the blessed Virgin, by the Cav. Vanni—the Birth of Saint John, by Paolini—and a Painting over the principal Altar, by Luca Giordano, representing the Assumption.

The Church of S. Frediano, said to be the only perfect specimen of Longobardian architecture in Italy (as its inside has never been altered), contains a good Painting, by Francesco Francia.

The Church of S. Maria Bianca contains two Paintings by Guercino; one of which bears his name, and is admirably executed; it represents the Madonna, Saint Francis, and Saint Alexander.

Several Private Houses contain good Pictures: and the Palazzo Buonvisi, now denominated *Andriosi*, is enriched with Frescos of the School of Raphael: it is even supposed that he worked in this Palazzo himself.

The Public Library contains a good collection of Books, and a Painting by Paolini, which is said to have been well executed; but it has suffered lamentably by fire.

A Seminary was founded at Lucca by the Princess Elise for the Education of a hundred Daughters of Noblemen, besides Children of humble birth; and this excellent Sovereign had likewise taken measures to establish an Institute for the encouragement of Arts and Sciences, when she was called upon to relinquish her throne.

The Public Theatre, though small, is pretty; and remains of the ancient Amphitheatre are discoverable on the spot called *Prigioni Vecchie*.

On the thirteenth and fourteenth of September an annual Festival is celebrated at Lucca, on which occasion a temporary Amphitheatre, composed of wood, and capable of accommodating three thousand five hundred spectators seated, is formed in the Prato; and to this Amphitheatre the Sovereign goes in state to preside over the exhibitions, which consist of Horse-races.

This City stands low, and, during winter, in a very damp situation. It had likewise the disadvantage of being unwholesomely watered, till the Empress Maria Louisa, in 1823, commenced an Aqueduct, now finished, which supplies the Town with salubrious spring water. The Aqueduct, a work worthy of the ancient Romans, extends two miles in a direct course: its number of arches are four hundred and fifty-nine, every arch being eight braccie and three quarters in diameter; its height is twenty-five braccie. A handsome Temple terminates the work, which consists of brick and stone, and extends to within about a quarter of a mile of Lucca, whither the water is conducted by subterranean pipes into the Piazza del Duomo. From that part of an adjacent mountain where the arches commence to the spring which supplies the Aqueduct is about two miles; and this water-course is covered over.

The Hôtel Royal de la Grande Bretagne, the Hôtel Royal de l'Europe, and *the Hôtel Royal de la Croix de Malthe*, were, in 1835, the best Inns at Lucca.

Travellers who enter this City *en poste* are compelled to quit it in the same manner, or delay their departure for twenty-four hours, in case they should resolve to change their plan, and travel *en voiturin*.

The police of Lucca has long been famed for its excellence. The upper ranks of people are, in general, opulent, well-informed, and worthy; the mechanics, who were instructed by the Princess Elise, display correct taste and great expertness in making household furniture; the lower ranks of people possess more integrity of character, with a stronger sense of religion, than is common either in Roman Catholic or Protestant countries; and the Peasants are the most industrious and skilful husbandmen of Southern Italy.

The surrounding country is rich in Villas; and that called *Marlia*, on the way to the Baths of Lucca, particularly merits notice, as it belonged to the Princess Elise, is furnished with elegance, and stands in Grounds well laid out according to the taste of England. The Greek Chapel in these Grounds is

worth seeing. (1) Several of the Villas in the neighbourhood of Marlia may be hired by Travellers for any length of time agreed upon. That of the Marchese Cittadella, called San Pancrazio, is beautifully situated, and has all the necessary accommodations for a numerous family, together with plate, linen, stables, coach-houses, and pleasure-grounds. The price demanded for this Villa in 1833 was about twenty-five louis-d'ors a month during the season, which consists of June, July, August, and September. Casa Lucchesini is in the same vicinity, and has a delightful Garden, but fewer conveniences than are to be found at San Pancrazio. The price demanded during the season was, in 1833, eighteen louis-d'ors a-month. Casa Fattinelli, a comfortable house for a moderate-sized family, might, in 1833, be hired during the season for fifteen louis-d'ors a-month. Casa Gamberini, and Casa Talenti, are small, but furnish plate and linen; and the price demanded for each, during the season, was, in 1833, from ten to twelve louis-d'ors a-month. Casa Nobile, about half a mile from the Town of Lucca, is capable of containing a large family, and stands pleasantly in the centre of an extensive farm: it is comfortably furnished; and the price demanded during the season, in 1833, was about forty dollars a-month for two months certain, and less for a longer period. Gatajola, on the Pisa side of Lucca, is a magnificent Villa, beautifully situated: it belonged to the Marchesa Montecatini in 1833; and the price demanded, during the season, was from twenty-five to thirty louis-d'ors a-month, according to the number of accommodations required.(2) The road from Lucca to its Baths is excellent, and passes through a lovely district to Marlia, thence proceeding to the Bagni Caldi di Lucca (about nine miles farther). It winds almost constantly by the side of the Serchio, and is cut through rocks clothed with olive and chestnut trees, and adorned with picturesque buildings. This romantic drive was once embellished by three extraordinary Bridges. The first consisted of two immense arches, not in a straight line with each other, but forming, in the centre, a considerable angle; neither did these arches support a level road: on the contrary you ascended one arch, and descended it again, then coming to an angle of flat ground; after which, you ascended the other arch, and descended that, till you reached a smaller arch, which led to the opposite bank of the Serchio. The height of this Bridge, judging from the eye, seemed nearly equal to that of Augustus at Narni. During the year 1819, however, its arches gave way, and were replaced by a new and elegant Bridge, called the Ponte a Moriano. The second ancient Bridge (now destroyed) was similar to the first. The third still remains, and consists of one large and three small arches, narrow but very lofty: it is called Ponte della Maddelena, or Ponte del Diavolo, and, according to oral tradition, was the work of the Devil, who seems to have been, in the opinion of the Italians, a great architect, for every extraordinary building is attributed to him. Other accounts, however, say, that the three ancient Bridges in question were erected by the Countess Matilda soon after the year 1000.

The Bagni Caldi di Lucca are situated on the side of a romantic and picturesque mountain, thickly clothed with chestnut woods, where, during summer, the walks are delightful.

The Bagni della Villa are in the Plain, near the banks of the Lima; and the Princess Elise, by making a fine road to these Baths, and inducing her own family to frequent them, changed a secluded village into a gay public place. At the Bagni Caldi there is a Coffee-house, and a Casino, where, during the season, balls are given once a-

(1) The Empress, Maria-Louisa, visited this Villa not a great many years since, slept here, and ordered every thing to be in readiness for her departure at four o'clock the next morning: she, however, lingered in the Marlia Gallery (apparently lost in thought,) till ten o'clock; and then, with evident reluctance, went away. Her Son's Bust is, or was, at Marlia; and, if like him, he must have had a countenance replete with sense and animation, and bearing a strong resemblance to his Father.

(2) The Villas in the neighbourhood of Lucca are frequently embellished with Gardens possessing shady walks, a comfort seldom found in Southern Italy.

week by the *Commune*. These Baths, therefore, to persons very fond of society, must be an eligible summer situation.

At the Bagni della Villa are several good lodging-houses; and here the Mother of the Princess Elise used to reside.

At the Ponte a Seraglio, near the Bagni Caldi, are several Lodging-houses. (1)

In 1833 the best Inns at the Baths of Lucca were *The Europa*, kept by Taffetani, and *The Minerva*.

The usual Promenade here for carriages is from the Bagni della Villa to the Ponte Maddalena; and during the months of July and August this Promenade is watered as far as the Ponte d'Oro.

The height of the season at the Baths of Lucca commences with July and ends with August, though June and September are months better calculated for the examination of this beautiful spot, which is one of the coolest summer abodes of Southern Italy.

Provisions here are not exorbitant in price, even during the season; but good table-wine, and good butcher's-meat, veal and mutton excepted, are difficult to procure; and fruit, unless it be Alpine strawberries, cherries, and wild raspberries, comes from a distance, and is, generally speaking, neither very fine nor very plentiful.

Guidotti, at the Ponte a Seraglio, kept, in 1833, a comfortable Boarding-House, where Visiters might dine either in a public or private room, according

(1) At the Ponte a Seraglio, in 1833, the price demanded per month, during the season, for the Casa Cherubini, which contains twelve beds and is well furnished, was sixty Francesconi. For the Casa Bertagni, which contains eleven beds and is well furnished, the price was a hundred and sixty Francesconi per season (four months). For the Casa di Andrea Pellegrini, which contains twelve beds and is well furnished, the price per season was two hundred and fifty Francesconi. For the Casa della Lena (two stories) containing six beds, the price per season was a hundred and sixty Francesconi. For the Casa di Silvestro Lena, containing seven beds, the price per season was one hundred and fifty Francesconi. For the Casa di Giovanni Lena, containing five beds, the price per season was a hundred Francesconi. These prices include plate and linen.

At the Bagni della Villa, for the Casa di Anselma Lena, containing ten beds, the price per season was two hundred Francesconi. For the Casa di Oduardo Tolomei, containing seven beds and well furnished, the price per season was a hundred and seventy Francesconi. For the Casa di Costantino Lena, containing ten beds and well furnished, the price per season was three hundred Francesconi. For Casa Pieri, containing seven beds and well furnished, the price per season was a hundred and sixty Francesconi. For the Casina Pieri, containing five beds, the price per season was eighty Francesconi. For Casa Martini, containing ten beds and well furnished, the price per season was two hundred Francesconi. For the first piano of the Casa Pettini (in which house there is, as already mentioned, a *Trattoria*) the price per season was two hundred Francesconi; and for the second piano, likewise containing ten beds, the price was a hundred and twenty Francesconi. The Case Gregorio contain well furnished apartments; for one of which, with beds, the price per season was a hundred Francesconi; and for the other, with seven beds, two hundred Francesconi. The Proprietor, as already mentioned, has a *Trattoria*. For Casa Barsantini, close to the Hot Baths, and containing three beds, the price per season was sixty Francesconi.

These prices include plate and linen.

At the Bagni Caldi the price asked per season for Casa Valeri, was a hundred and eighty Francesconi, first piano; and a hundred and thirty, second piano. For Casa Lena the price asked was a hundred and eighty Francesconi, first piano; and for its second piano the same price. For Casa Nobile, second piano, the price asked was a hundred and twenty Francesconi; and for the third piano a hundred and thirty. For Casa Pierini the price asked was eighty Francesconi, first piano; second piano, a hundred and twenty; third piano, a hundred and thirty. For Casa del Sigr. Lorenzo Pierini the price asked was a hundred and twenty-eight Francesconi for the first piano; for the second piano a hundred and seventy; and for the third, a hundred. For Casa Parenzi the price asked was a hundred and ninety Francesconi, first piano; and for the second piano a hundred and twenty.

These prices include plate and linen; and less is taken than the sums demanded.

The proprietors of the Hôtel de l'Europe, at Lucca, took, during the present year, 1836, the Hôtel de l'Europe at the Baths of Lucca.

to their inclination. Pettini, at the Bagni della Villa, kept a good Eating-House, and likewise sent out dinners, charging from four to eight pauls a-head: Gregorio did the same; and, at the Bagni Caldi, Pettini kept, in 1833, another comfortable Boarding-House, and sent out dinners at the aforesaid prices.

Cordon, dealer in wines, spirits, beer, grocery, English patent-medicines, etc., has a Shop at the Ponte a Seraglio, during summer: and Doctor Mc. Manus, already mentioned as residing at Pisa in winter, usually passes the summer months at the Baths of Lucca.

The Post, here, comes in daily, about ten o'clock, A. M. and, goes out at two o'clock, P. M. Letters from Great Britain, or France, arrive on Tuesdays, Thursdays, and Saturdays; and letters destined for France, or Great Britain, depart on Mondays, Wednesdays, and Fridays.

Lovers of Botany should visit, during the month of June, the *Prato Fiorito*, near these Baths; which is, at the above-named time, enamelled with a larger quantity and a greater variety of flowers than fall to the share perhaps, of almost any other spot of its size in Europe; and tradition accounts for the circumstance by reporting that, on this eminence, there once stood a Temple, dedicated to Esculapius, whose priests are supposed to have cultivated round the edifice a large number of flowers, which chance has perpetuated till the present day. The best manner of seeing this garden of Flora is to set out at an early hour; going by Coltrone, and returning by Monte Villa; near which, several of the chestnut-trees are of so extraordinary a size, that they would be fit subjects for landscape-painters to study. The modes of conveyance to the Prato Fiorito are various: ponies and donkies may be easily procured; but Ladies sometimes prefer being carried by *Portantini*, of whom there is a considerable number at the Baths. Three men are required for each chair; and their usual pay is five pauls a man, with bread, common wine, and cheese of the country, wherever the party may like to stop, which generally is at the foot of the Prado Fiorito; there being, in this place, a spring of good water.

Another pleasant excursion may be made, in the same manner, from the Bagni della Villa to Ponte Nero: the best way of going is to cross the Lima on the Ponte Nuovo, keeping on the far side of the river the whole way; and then returning to Palleggio; as that village, together with the hamlets of Cocciglia and Cosoli di Val di Lima, form a beautiful and most romantic prospect. The party should dine near this spot; and then go back to the Baths by the Palleggio side of the river, as far as the wooden bridge of La Fabbrica, where they should cross to the other side. A Guide well acquainted with the country is requisite for this excursion, and may be procured at the Baths.

Loiano, likewise, from its singular situation, is worth visiting.

The peasantry of these mountains are an honest and industrious people: the little land they possess is cultivated with the utmost care, and in the neatest manner; but does not yield sufficient food for the numerous inhabitants of this part of the Duchy of Lucca; who are, therefore, compelled, like many other natives of the Apennine, to live chiefly on bread made of chestnuts; and when these fail, the consequence is dreadful, as was exemplified not very long ago, when hundreds perished from want; while those who survived had no sustenance but beans boiled with grass, and herbs collected on the mountains: yet there was no rioting, no murmuring, no complaint—the famishing peasants prayed to Heaven for relief, and awaited with resignation the approach of better days. The vices and crimes which disgrace more opulent countries are little known amongst these peasants, whose probity and piety are equally exemplary.(1)

The mode of cultivating this part of the Apennine is beautiful: at the commencement of each ascent vines are

(1) The Rector of the parish in which the Bagni di Lucca are situated, told some English Travellers, that, after a residence of twenty years among his parishioners, who amounted to above eight hundred persons, he had never heard of the commission of one theft.

dressed on terraces cut in the side of the hill; wheat being sown between every two rows of vines: above these there frequently is an olive-garden; and on the more elevated parts of the hill are chestnuts.

Mountains are sold here, not by measurement, but from a calculation respecting the number of sacks of chestnuts they usually produce. The landlord receives two thirds of the chestnuts which are collected, and half of the other crops. The richer grounds in the plain produce hemp, from which much coarse cloth, and some of a finer sort, is manufactured; and every peasant has a stock of silk-worms. (1) Wheat is usually cut about Midsummer, and immediately carried off the fields; which are, on the same day, sown with Indian corn; and this comes up in a week, and is fit to be cut in October. In many places rows of Indian corn, and French beans, called scarlet runners, are planted alternately: the former serving as a support to the latter.

Having traversed the beautiful and highly-cultivated plain of Lucca, adorned with forest trees, from which hang festoons of vines in every direction, the road passes through Pescia, a small episcopal City at the base of the Apennine, and peculiarly situated amidst mountains cultivated to their summits, and covered with villages, churches, and castles: the Episcopal Palace here looks handsome; and near this Town are the Baths of Monte Catini.

The road, to the end of the Lucchese territories, is excellent; and thence to Pistoja good. The country between Pescia and Pistoja is bold and romantic; and the latter City finely placed on the side of the Apennine, near the river Ombrone, contains particularly wide, straight, and well-paved streets; palaces, which announce magnificence; and a venerable Tuscan-Gothic Cathedral; but the City looks too large for its inhabitants (said to be only ten thousand), and therefore has a gloomy appearance. It was famous among the Ancients for the defeat of Catiline; and, in modern times, the factions of the Guelphs and Ghibbellines have rendered it not less remarkable. The situation of Pistoja is cool; the air healthy; the country fruitful; and the provisions are cheap and excellent. Good organs, cannon, and muskets, are made at Pistoja. The best inn is *The Locanda di Londra* outside of the Prato-Gate.

From Pistoja the road proceeds to Prato and Florence; leaving, on the right, the Royal Villa of Poggio a Cajano, whose foundations were laid by Leo X.: and this Villa merits notice, from its fine situation, and because it is embellished with the works of Andrea del Sarto.

The country between Pistoja and Florence may, with truth, be called the richest and best-cultivated garden in Tuscany; and the lofty hedges of vines climbing up forest trees, and forming themselves into magnificent festoons on each side of the road, present the appearance of an immensely extensive gallery, decorated for a ball. The road from Pistoja to Florence is good.

The Author of this Work is indebted to a Gentleman, well acquainted with the Continent, for several interesting particulars relative to Lucca, its Baths, and various parts of Tuscany.

(1) The female peasants often manufacture a silk, for their own wear, from the bags of those silk-worms which are allowed to work their way out, in order to produce eggs for the ensuing year. The costume of the inferior peasants is neat; and the wives and daughters of the farmers are, on festival days, handsomely dressed when they go to church, or elsewhere; but this finery is laid by, the moment they return home.

CHAPTER VI.

SIENA AND ROME.

Journey from Florence to Rome, through Siena.—Description of the last-named City, and its Environs.—Radicofani.—Viterbo.—Tomb of C. V. Marianus. Ponte Molle.—Muro Torto.—Sepulchre of the Domitii.—Porta del Popolo.—Rome.—Mal' aria.—Climate.—Water conveyed daily to the ancient city.—Size and Population of ditto.—Size of the modern city.—Society.—Excavations.—Foro Romano.—Colosseo.—Arco di Costantino.—Chiesa di San Teodoro.—Arco di Settimio Severo in Velabro.—Chiesa di S. Georgio in Velabro.—Arco di Giano Quadrifronte.—Lake of Juturna.—Cloaca Maxima.—Chiesa di S. Maria in Cosmedin.—Tempio di Vesta.—Tempio di Fortuna Virilis.—Palazzo de' Cesari.—Circus Maximus.—Chiesa di S. Gregorio sul Monte Celio.—Terme di Tito.—Sette Sale.—Chiese, di S. Martino in Monte—S. Pietro in Vincoli—S. Maria della Navicella—S. Stefano Rotondo.—Obelisk of the Piazza del Popolo.—Statues and Obelisk of Monte Cavello.—Chiese, di S. Bernardo—S. Maria degli Angeli.—The Pope's Oil-Cellar.—Giardino di Sallustio.—Obelisk of S. Maria Maggiore.—Column.—Basilica.—Obelisk of S. Giovanni in Laterano.—Battisterio di Costantino.—Basilica di S. Giovanni in Laterano.—Scala Santa.—Triclinium.—Amphitheatre Castrense.—Basilica di S. Croce in Gerusalemme.—Temple called that of Venus and Cupid.—Claudian Aqueduct.—Chiesa di S. Bibiana.—Tempio di Minerva Medica.—Arco di Gallieno.—Remains of Aqueducts.—Chiesa di S. Prassede.—Campidoglio.—Tarpeian Rock.—Faviss.—Chiese, di S. Maria d'Araceli—S. Pietro in Carcere.—Palazzo del Senatore.—Palazzo de' Conservatori.—Museo Capitolino.—Tempio di Pallade.—Tempio e Foro di Nerva.—Foro e Colonna Trajana.—Mausoleo di C. Poblicius Bibulus.—Dogana Pontifica.—Obelisk of Monte Citorio.—Colonna Antonina.—Mausoleo d'Augusto.—Mausoleo Adriano.—Tempio del Sole.—Baths of Constantine.—Obelisk of S. Maria sopra Minerva.—Chiesa di S. Maria sopra Minerva.—Casanatense Library.—Pantheon.—Bagni d'Agrippa.—Teatro di Pompeo.—Piazza Navona.—Chiesa di S. Agnese.—Teatro di Marcello.—Prison of the Decemviri.—Portico d'Octavia.—Tempio d'Esculapio.—Chiesa di S. Cecilia in Trastevere.—Basilica di S. Maria in Trastevere.—Fountain.—Chiese, di S. Prisca—S. Sabina—S. Allessio.—Monte Testaccio.—Sepolcro di Cajo Cestio.—Terme di Caracalla.—Sepolcro de' Scipioni.—Porta S. Sebastiano.—Basilica di S. Sebastiano alle Catacombe.—Cerchio di Romolo.—Sepolcro di Cecilia Metella.—Public Ustrina.—Scene of Combat between the Horatii and Curiatii.—Basilica di S. Paolo.—Chiesa di S. Paolo alle tre Fontane.—Excavations.—Chiesa di S. Urbano alla Caffarella.—Fontana della Dea Egeria.—Tempio di Redicolo.—Porta Pia: Chiesa di S. Agnese.—Chiesa di S. Costanza.—Hypodrome.—Villa Faonte.—Ponte Lamentano.—Tomb of Menenius Agrippa.—Mons Sacer.—Porta di S. Lorenzo: Basilica di S. Lorenzo.—Porta Maggiore: ancient Temples at the Tor de' Schiavi.—Porta S. Giovanni.—Aqueducts.—Temple of Fortunæ Muliebris.—Farm called Roma Vecchia.—Gates, not already mentioned.—Walls of Rome.—Bridges, not already mentioned.

THE road from Florence through Poggibonsi (1) to Siena and Radicofani, was always tolerably good, though mountainous; and has recently been so much improved, that some of the steepest hills are now avoided.

Siena, formerly called *Sena Julia*, is by some authors supposed to have been an ancient town of Etruria; others attribute its foundation to the Gauls, who marched to Rome under the command of Brennus: but Cramer thinks it was a Colony founded either by Julius Cæsar or Augustus, and called *Sena Julia*, to distinguish it from *Sena Gallica* in Umbria. It stands on the acclivity of a tufo mountain, or, perhaps, more properly speaking, the crater of an extinct volcano, and once contained a hundred thousand inhabitants; though its present population does not amount to a fifth part of that number. The buildings are handsome, and the streets airy; but many of them so much up and down hill, as to be scarcely practicable for carriages. The wine, water, bread, meat, and fruits, are excellent; the upper classes of persons well educated, pleasing, and remarkably kind to Foreigners; and the Tuscan language is said to be spoken here in its utmost perfection.

Some remains of the Old Walls of Siena are discoverable near the Church

(1) Poggibonsi contains tolerably good Inns: *Il Leone Rosso*, and the *Albergo della Corona*; the latter is the better of the two.

of S. Antonio; and several ancient grottos, cellars, subterranean aqueducts, etc., excavated under the mountain, merit notice.

The Roman Gate is much admired.

The Cathedral, which occupies the site of a temple dedicated to Minerva, is a masterpiece of Tuscan-Gothic architecture, incrusted without and within with black and white marble: it was erected about the year 1250; but, in 1284, the original front was taken down, and that which now stands commenced by Giovanni, Pisano, and finished by Agostino and Agnolo, celebrated sculptors of Siena. Near the great door are two Vases for holy water; the one executed by Giacomo della Quercia, the other an Antique, found at the same time with the Graces; and both these vessels contain Marble Fishes, so well done that they appear to be swimming. The Pavement is reckoned one of the most curious works of art in Italy; and consists of Scriptural Histories, wrought in Mosaic. The story of Moses was designed by Beccafumi, surnamed Meccarino, and executed by various artists, about the middle of the sixteenth century. The story of Joshua is by Duccio di Buoninsegna, Sanese. In this Pavement are likewise represented the emblems of Cities once in alliance with Siena; namely, the Elephant of Rome with a castle on its back—the Lions of Florence and Massa—the Dragon of Pistoja—the Hare of Pisa—the Unicorn of Viterbo—the Goose of Orvieto—the Vulture of Volterra—the Stork of Perugia—the Lynx of Lucca—the Horse of Arezzo—and the Kid of Grosseto. Here also is the She-wolf of Siena, borne in memory of Romulus and Remus. This work appears to have been executed about the year 1400. The Pavement of the Area under the Cupola, and that before the high altar, representing Abraham's intended Sacrifice of his Son, are particularly celebrated; and the latter is attributed to Meccarino. The art of paving in this beautiful way, or, more properly speaking, of representing figures in black and white marble thus exquisitely, is now lost. Near the entrance of the Choir are four large Frescos by Salimbeni. The Chigi Chapel contains a Copy, in Roman Mosaic, of a painting by Carlo Maratta; a Statue of the Magdalene, by Bernini; and three other Statues, by his scholars. The Chapel of S. Giovanni contains a Statue of that Saint by Donatello! This Cathedral is adorned with Painted Glass Windows, executed in 1549; and Busts of all the Popes down to Alexander III.: among these formerly was the Bust of Pope Joan, with the following inscription under it: "*Johannes VIII., Fœmina de Anglia.*"

The Library, or Sacristy, is now stripped of all its books, except some volumes of Church Music, well worth notice, on account of the Illuminations with which they are decorated: here likewise is a celebrated antique Group, in marble, of the three Graces, which was found under the Church; and on the Walls are Frescos representing the principal transactions of the Life of Pius II., by Pinturicchio, after the designs of Raphael, who is said to have painted the first Fresco on the right. Two very elegant modern monuments, one of which was executed, some years since, by Ricci, ornament this apartment.

The Tower of the Palazzo della Signoria, commonly called *del Mangia,* and built by Agnolo and Agostino, in 1325, is a fine piece of architecture.

The Churches of the Spedale di S. Maria della Scala—the Agostiniani—S. Martino di Provenzano—S. Quirino, and *del Carmine,* and *the Church of the Camaldolensi,* on the outside of the Town, contain good Pictures.

The Church of *S. Lorenzo* is famous for an ancient Roman Inscription, and a well, at the bottom of which is a sort of Fountain, supported by Columns apparently of high antiquity: and the *Domenican Church* contains a Painting of the Madonna with our Saviour in her arms, executed by Guido di Siena in 1221, nineteen years before the birth of Cimabue.

The Palazzo degli Eccelsi contains the Sala della Pace, ornamented with Paintings which represent, on one side, the Recreations of Peace; and, on the other, Tyranny, Cruelty, Deceit, and war; all done by Ambrogio, Sanese, in 1338—the Sala di Consiglio, where are Paintings relative to the history of Siena, by the same master, and other subjects, by Bartoli—the Sala di Balia, orna-

mented with Paintings which represent the Life of Alexander III.; and are highly valuable because they exhibit the costume of the age in which they were done (they are of Giotto's School)—the Sala del Consistorio, embellished with some of Beccafumi's finest Frescos, and the Judgment of Solomon, by Luca Giordano; with several other apartments, in which are works of Salimbeni, Casolani, etc. The Theatre makes a part of this Palazzo, and is large and commodious.

The Fountain, constructed in 1193, is so famous for the quantity and quality of its water, as to be mentioned in the *Inferno* of Dante: indeed, there are few cities placed in so elevated a situation as Siena, which can boast such abundance of excellent water: and moreover, the climate, for persons not afflicted with weak lungs, is wholesome at all seasons of the year—a recommendation which does not belong to many cities of Italy. (1)

This Town possesses a celebrated University, several Academies, valuable Libraries, Museums, etc.; and gave birth to Gregory VII. and Alexander III. two of the greatest sovereigns who ever filled the Papal throne. (2)

The Environs of Siena appear to contain several Villas delightfully calculated for summer habitations; but Travellers should be especially careful not to fix themselves near the Maremma: a considerable tract of country, near the sea, and extremely unwholesome now; though heretofore remarkably populous.

Beyond Siena, some leagues to the left of the high road, lies Chiusi, the ancient *Clusium*, near the Lake of Chiana, formerly *Clanius*. This City, once Porsena's Capital, but at present thinly peopled, on account of its noxious air, contained the mausoleum of Porsena, described by Pliny in his Natural History. This Monument resembled that at Albano, which consists of a high square base, with five round pyramids placed upon it; one being in the centre, and one on each of the square corners.

Chiusi contains a Museum of Etruscan Antiquities, excavated in that city.

Buonconvento, pleasantly situated on the Ombrone, about fifteen miles from Siena, is likewise infected with *Mal'aria*—and here the Emperor, Henry VII. was poisoned by receiving the sacrament from a Domenican monk. (3)

San Quirico, placed in a healthy air, amidst olive-trees and vineyards, contains a small Tuscan-Gothic Church, the Nave and Choir of which merit notice; a Palace belonging to the Chigi family; a curious Well, opposite to the palace, and an ancient Square Tower, supposed to be of Roman origin. (4)

Near the Mountain of Radicofani the soil is volcanic, and the country wild and desolate: the road, however, is excellent; the ascent five miles in length, and the descent the same. Radicofani, which rises two thousand four hundred and seventy feet above the level of the Mediterranean Sea, exhibits, on its summit, large heaps of stones, supposed to be the mouth of an extinct volcano. The posthouse, not far distant from this spot, is a very good Inn, and the little Fortress near it was once called impregnable, though now falling to decay. This is the frontier of Tuscany; and at the foot of the mountain, on the way to Torrecelli, the road traverses a torrent, sometimes dangerous after rain. A safe and handsome Bridge has, however, been thrown over the first branch of this torrent; but the second branch is destitute of so necessary an accommodation: the road through the water is full of large stones and excessively rough. Beyond Torrecelli stands Ponte Centino, the first Village of the Ecclesiastical State. This country is embellished with woods, and a fine Bridge, thrown across the Paglia.

(1) Siena boasts another recommendation; it is exempt from gnats, as, generally speaking, are all the elevated parts of this country.

(2) The best Inns at Siena are, the *Hôtel des Armes d'Angleterre*, and the *Aquila Nera*; the latter is very comfortable.

(3) Here are two tolerable Inns, the *Albergo della Grand' Europa*, and *Cavallo Inglese*; latter best.

(4) The best Inn here, *Il Sole*, contains tolerable accommodations.

Three miles distant from San Quirico, on the road to La Scala, are the Baths of Avignone, celebrated for their efficacy in Rheumatic Complaints: but Avignone has nothing except its Baths to recommend it.

To the next Town, Acquapendente, the approach is particularly beautiful: this was the *Aquula* of the ancients; and derives its appellation from the waterfalls in its vicinity. (1)

Hence, the road traverses a volcanic plain to San Lorenzo Nuovo; a remarkably well-constructed, clean, and pretty Village; which possesses the advantages of wholesome air and good water; and was built by Pius VI, that the inhabitants of what is now called San Lorenzo Rovinato might remove hither, to avoid the pestilential atmosphere of the latter place. (2)

Not far distant from S. Lorenzo Nuovo is Bolsena, supposed to cover part of the side of the ancient *Volsinium*, one of the principal Cities of Etruria; and whence the Romans, 265 years before Christ, are said to have removed two thousand statues to Rome. (3) About the period when Pyrrhus waged war against that City, *Volsinium* became so much enervated by wealth and luxury, as to allow its slaves to overthrow its government: in short, its citizens were under the necessity of seeking protection from the Romans, who quickly subdued and punished the rebels. The Etruscan goddess, Nortia, was worshipped at *Volsinium;* and, according to Livy, the people of this town marked the years by fixing nails in her temple. Remains of a building denominated the Temple of Nortia may still be seen at Bolsena, as may Etruscan Ornaments, which adorn the Front of the parochial Church; and, opposite to this Edifice, is a Sarcophagus of Roman workmanship. In the environs are remains of an Amphitheatre; together with an immense quantity of broken cornices, capitals of pillars, ancient mosaics, etc. It seems probable, however, that all these ruins belonged to the Roman town; and that the ancient Etruscan city was placed on the hill above Bolsena. This now unimportant Village is seated on a magnificent Lake of the same name, anciently called *Lacus Volsiniensis*, and thirty-five Roman miles in circumference: this Lake contains two small Islands; both of them inhabited; and said, by Pliny, to have floated in his time; though now, they are fixed: it is supposed to be the crater of a volcano. Nothing can exceed the beauty of the views in this neighbourhood; but the air is unwholesome.

North-east of Bolsena, where the Clanis receives the little river Paglia (the *Vallia* of the Itineraries), stands Orvieto (anciently *Herbanum*), celebrated for the excellence of its wines, and containing a handsome Tuscan-Gothic Cathedral.

Between Bolsena and Montefiascone, the road passes close to a remarkable Hill, covered with regular prismatic basaltine Columns, most of them standing obliquely, and a considerable length out of the ground: indeed, the whole country, so far as Montefiascone, exhibits rocks of basalt, interspersed with forest scenery: and, near the above-named Hill, is an ancient Tomb, erected, according to the inscription it bears, by L. Canuleius, for himself and his family.

Montefiascone, a very finely situated though not a handsome town, produces such excellent wine, that a German Traveller, a prelate, died from drinking it to excess.

Between Montefiascone and Viterbo the country is dreary; and about a mile and a half from the latter Town (on the right) is a Lake of Hot Water, easy of access, and worth notice. Its diameter is a hundred and thirty-six palmi; its depth about forty three palmi; and although it seems to boil, it does not raise Reaumur's thermometer higher than fifty-four. The exhalations from this Lake are suphureous, and the water leaves on the ground over which it runs a white tartaric deposit.

Viterbo, supposed to occupy the place of the *Fanum Voltumnæ*, celebrated as the spot where the general assembly of the Etruscans was held on solemn occasions, is situated at the base of Monte Cimino, anciently *Mons Ciminus;* and encompassed by walls flanked with towers, which give it, at a distance, a splendid appearance: it contains about thirteen thousand inhabitants, is well

(1) At Acquapendente every Passport must be examined and sealed by the Police-officers, who demand, in consequence, one paul per seal.

(2) Inn, not good.

(3) *L'aigle d'Or* is the best Inn at Bolsena, and tolerably good.

built, well paved, and embellished with handsome Fountains and a fine Gate, erected by Clement XIII. (1)

The road from Viterbo to Ronciglione traverses part of the Monte Cimino, amidst flowers, odoriferous herbs, oaks, chestnuts, and other forest-trees; and at the base of this mountain, near Ronciglione, is the Lake of Vico, anciently *Lacus Ciminus*, encircled with richly-wooded hills, and forming a beautiful basin of near three miles in circumference, said to have been the funnel of a Volcano; and where, as tradition reports, a City called *Succinium* once stood, but was suddenly swallowed up in the depths of the Lake. The Ciminian Forest, described by ancient writers as being almost impenetrable, is said to have covered the country round this Lake to an immense extent.

Nine leagues from Viterbo, but not on the high road, is Corneto; remarkable for the number of Etruscan antiquities which have been, and still are to be found in its vicinity: and one league north of Corneto is a Hill, called Civita Turchina, upon which the ancient *Tarquinii* (one of the twelve great Cities of Etruria) is supposed to have stood. Several little eminences called Monti Rozzi, and supposed to have been the Necropolis of *Tarquinii*, lie between this hill and the town of Corneto: and those which have been opened exhibit subterraneous chambers cut in the tufo, lined with stucco, and filled with Etruscan Vases and Sarcophagi.

Ronciglione is situated near a picturesque valley, in a barren soil, where agriculture seems almost wholly neglected, and where the Campagna di Roma begins to feel the influence, during hot weather, of that wide-spreading and incomprehensible pest, *Mal' aria*.(2)

Near Monterosi (*Mons Erosus*), on the right, and not far distant from the high road, stands Sutri, formerly the Etruscan town of *Sutrium*, where remains may be traced of an Amphitheatre cut out of a hill of tufo. The Loretto and Siena roads form a junction on approaching Monterosi, contiguous to which is a Lake occasionally offensive to the smell.(3)

Baccano, the Station on the *Via Cassia*, called in the ancient Itineraries *Baccanas*, and *placed in a peculiarly noxious air*, is only two posts from Rome. The hill above Baccano commands a view of the Cupola of St. Peter's; and on the left, about one mile and a half north-east of Storta, may be seen a Village called Isola Farnesina; and supposed to stand on the site of the Castellum, erected by the Fabii to defend the Roman territories against the incursions of the Veientes.

No country can be more dreary, nor more neglected, than that which lies between Baccano and the Ponte Molle: but, from the heights near this Bridge, Rome presents herself to view; gradually expanding as the road descends to the banks of the Tiber; a river which rises in the Apennine, above Arretium, traverses Rome, and discharges itself into the sea at Ostia, after having been joined, during a course of nearly one hundred and fifty miles, by above forty tributary streams. The original name of this river is reported to have been Albula, afterwards changed to Tiberis, in memory of an Etruscan or Latin Prince, called Tiberis, or Thybris, who was drowned in its waters.(4)

Between Storta and the Ponte Molle is *the Tomb of P. Vibius Marianus*; near which, on the left, was the old road from Rome to Veii.

The Ponte Molle, anciently denominated *Pons Milvius*, is supposed to have been thrown over the Tiber by M. Æmilius Scaurus, who was Censor A. U. C.

(1) At Viterbo, the *Aquila Nera* is a good Inn.

(2) Ronciglione contains two Inns, the *Leone d' Oro*, and the *Aquila Nera*; the former has been long kept by a respectable Widow, who does her best to make Travellers comfortable; but her house is small: the latter has been recently fitted up by a new Master, and is a tolerably good Inn; both of them, being wholesomely situated, are therefore preferable as sleeping-places to the inns nearer Rome, all of which are infected by *mal' aria*.

(3) The Inn near the Lake, at Monterosi, was, in 1833, become nothing more than a baiting-place for horses. *The Fontana*, at the foot of the hill leading to the Town, was, though bad, better than the other.

(4) Lumisden suggests, that the name of this river may probably be derived from the Celtic; as *Ti* in that language signifies *great*, and *Ber*, or *Beir*, signifies *water*.

644. This Bridge is celebrated for the vision seen here by Constantine; and the victory gained by that Prince over the Tyrant Maxentius, who was drowned in the river, near this spot: there are, however, scarce any remains of the ancient Bridge, except its foundation.

The approach to Rome(1) is by the *Via Cassia;* but, after passing the Ponte Molle, the modern road nearly follows the direction of the ancient *Via Flaminia,* between the Pincian and the Marian Hills. Near the Porta del Popolo, toward the Porta Pinciana, is the *Muro torto,* a part of the City-wall which declines from its perpendicular; and adjoining to this, is another part of the Wall, supposed to have been the Sepulchre of the Domitii, and the Depository of the ashes of Nero.(2)

It seems to be the opinion of historians in general, that doubt and uncertainty pervade the records of the foundation of Rome. Early Greek writers assert that the Fortress, subsequently denominated its Citadel, originally belonged to the Aborigines of Latium; that this Fortress once bore the name of Saturnia, likewise seems to be admitted; and the settlement of Evander and his followers on the Palatine Hill is established by the concurrent testimony of ancient antiquaries. Dionysius of Halicarnassus mentions that this chieftain arrived on the Banks of the Tiber about sixty years previous to the Trojan war; and probably he was one of the many Pelasgic adventurers, who, after the migration of the Tyrrheni-Pelasgi from the shores of Greece to Hadria, Spina, and Ravenna, on the Adriatic (an event computed to have occurred about one hundred years before the siege of Troy), followed the example of his compatriots, by migrating into Italy; and great were the benefits he bestowed upon that country, by introducing a knowledge of letters, and other arts, previously unknown to the Latins. From the days of Evander to those of Romulus, a term of four hundred and fifty years, Saturnia was in all probability occupied under that, or some other denomination, by the Pelasgi, and their descendants, the Etrusci: this, however, is merely a conjecture.

With respect to Romulus, some of the earliest Greek historians represent him as the son of Æneas, and the founder of a city in Latium, soon after the Trojan war: another tradition states that Romulus, the founder of Rome, was a Latin chief, who expelled the Tyrrheni: and there seems, indeed, reason to believe that Rome once was subject either to the Pelasgi or the Etruscans; because Livy reports the Town to have been founded according to the ceremonies peculiar to those nations; because the names of the tribes into which it was originally divided by Romulus were Etruscan; and likewise because the doctrine of augural and sacrificial rites, used by the Romans, was derived from the same source, as were the insignia of magistracy and office, and (according to Athenæus) the military tactics. It was, however, natural for so proud a people as the Romans to endeavour to conceal their having once been subject to a foreign yoke: and probably the mysterious name by which Rome was designated, and to reveal which was punishable with death, might have been that which it received from its more ancient possessors.(3) But as the Roman records were, in great measure, destroyed by the Gauls, an hundred and twenty years after the expulsion of the Tarquins, uncertainty must necessarily attend the early parts of the Roman history. If, however, we may credit Varro, Romulus, a Latin prince, founded a Colony on the Palatine Hill during the third year of the sixth Olympiad; that is, 431 years after the destruction of

(1) Three roads led from Rome to Lombardy: the *Flaminian*, along the Adriatic; the *Aurelian*, along the Mediterranean; and the *Cassian*, between these two, through the interior of the country.

(2) The Gardens of the Domitian Family, on the Pincian Hill, extended to the site of this Sepulchre.

(3) This concealed name, which superstitious and political reasons made unlawful to be pronounced, is supposed, by Lumisden, to have been *Angerona*; an appellation given to a secret divinity, who, according to popular belief, presided over the fate of Rome. She was represented with her finger on her lips, the emblem of secrecy.

Perhaps the avowed name of the city may be derived from the hebrew word *Rama*, (רמה) which signifies *a fortified place*.

Troy, and 753 years before the Christian era. The Town which he erected seems to have been small, and of a square shape. According to Tacitus, the Capitol did not belong to the *Roma Quadrata* of Romulus; but was taken in by Tatius; and Dionysius reports, that the Cœlian and Quirinal Hills were added to the Colony at the same period. We are told that Rome at this time had only three, or at most four, gates; which were, the *Porta Romanula*, the *Porta Mugonia*,(1) and the *Porta Trigonia*. The first of these faced the Capitol and Forum; the second led to the Esquiline Hill; the third looked toward the Aventine; and of the fourth (if then existing), we know not the name. The Capitol had also two Gates, the *Porta Carmentalis*, near the foot of the Tarpeian Rock toward the Tiber, and the *Porta Janualis*, which was afterwards converted into a Temple of Janus. The Walls of Rome, under Servius Tullius (at which period the seven Hills, and likewise the Janiculum on the right bank of the Tiber, made part of the City), are supposed to have been somewhat less than eight miles in circuit: neither does it appear that they were much extended till the reign of Aurelian, who enclosed the Campus Martius within the City, and likewise added a considerable portion of the suburbs between the Porta Salara and the Porta San Lorenzo, and also between the Porta Maggiore and the Church of Santa Croce in Gerusalemme. He probably enclosed at the same time somewhat more of the Janiculum, from the Porta Portuensis to the Porta Septimiana, and took into his line of wall the *Amphitheatrum Castrense* and the *Castra Prætoria*. This extension of the ancient Walls (according to many opinions, the last) does not appear to have rendered them more than fifteen miles and a half in circuit. But although the walled limits of Rome, from the reign of Servius Tullius to that of Aurelian, were but little extended, we are not (as Cramer most justly observes) to infer that the city received no increase. The walls were held sacred from the foundation of the Colony; and it was only lawful for those citizens to extend them who had added to the extent of the empire. But, to provide against any inconvenience which might result from this ordinance, a consecrated space was allotted to religious purposes, both within and without the walls: this space was denominated the *Pomœrium*, and the College of Augurs had power to increase its dimensions, and to allow it to become the site of new habitations: every time, therefore, that the *Pomœrium* was increased on the outside of the walls, the City received a corresponding augmentation of its suburbs, which became, in the course of ages, by much the larger part of Rome. It is said that, during the reign of Valerian, Rome was surrounded with a wall near fifty miles in circuit: but if such a wall ever existed, it must have enclosed the suburbs as well as the city; and when we consider that the upper classes of ancient Romans usually resided in the suburbs, that is, in Villas not far remote from Rome, these suburbs must have been immense. Dionysius said it was difficult to find out where Rome ended, as all the great roads branching off from the City were lined with buildings. Cities are often supposed to have more inhabitants than they really possess; and this was certainly the case with respect to ancient Rome. But the mistake seems to have originated from an erroneous supposition, that every Roman who had a voice in electing magistrates, or in enacting laws, resided at Rome. This City, though enlarged under the dominion of its first Princes, and embellished with massive and grand public works, was irregularly built; and consisted, even so late as the reign of Nero, of narrow crooked streets, and enormously high houses: perhaps, therefore, Nero, seduced by his passion for architecture, burnt Rome merely for the purpose of rebuilding it on a more regular plan. He directed the streets to be made straight and broad; and the houses to be raised to a proper height, and ornamented with areas and porticos. He likewise prohibited the use of beams in the lower parts of buildings, and ordered them to be constructed to a certain height with stones from Gabii or Albano; which materials were supposed to resist fire. In the early days

(1) So called from the lowing of cattle.

of Rome, as the houses were chiefly built with wood, the laws of the Twelve Tables ordained that newly-erected edifices should not touch each other; but that there should be an interval of two feet and a half between house and house which prevented, in some measure, the progress of fire: thus, as the houses were not joined together by common walls, the name of *Insulæ* was given to large detached buildings, in which there often were small apartments for the use of the lower classes of citizens. Toward the close of the Republic, as the population of Rome increased, the houses were made to join each other; but, according to Tacitus, Nero restored the original method of building. The architectural grandeur of Rome increased rapidly under her Emperors, till the time of Dioclesian; and seems to have risen highest under Trajan and Adrian.

The modern entrance to Rome, through the *Porta del Popolo*, is strikingly magnificent. Here originally stood a Gate, erected by Aurelian when he enclosed the Campus Martius. This Gate, or one contiguous to it, was called Porta Flaminia: the present Gate, built by Vignola and ornamented by Bernini, probably derives its appellation from an ancient grove of poplars, which were called by the Romans *Populi*. Indeed, Pliny tells us that different quarters of Rome took their names from trees or groves.

Rome has suffered so materially from volcanic eruptions, earthquakes, and the frequent ravages of invading armies, that even the surface of the ground on which it originally stood is completely altered; insomuch that on digging deep, it is common to discover columns, statues, fragments of edifices, and sometimes even the pavement of the ancient City, from twenty to thirty feet under ground. The stupendous common sewers, through which the offal of Rome was conveyed into the *Cloaca Maxima*, are many of them choked up; and the *Cloaca Maxima* itself is not in very good order: (1) this causes pestilential air; and the workmen who, by digging deep, open apertures to the ancient common sewers, frequently suffer from the putrid effluvia. In the neighbourhood of Rome all the land is ill cultivated and worse drained; so that fogs and noxious vapours prevail there during night: it likewise abounds with sulphur, arsenic, and vitriol: hence, therefore, in some measure, perhaps, may arise that fatal *Mal' aria* which never affected ancient Rome; because these minerals were either unknown to its inhabitants, or suffered to remain buried in the bowels of the earth. The temperature of the seasons also seems changed; for Horace gives us to understand that, in his time, the streets of Rome, during winter, were filled with ice and snow: and it appears, from Juvenal, that to see the Tiber frozen over was not uncommon: (2) whereas, at present, it is extraordinary for snow to lie three days in any part of the City; and respecting the Tiber, no person recollects to have seen it frozen. These circumstances, added to the want of trees to agitate and improve the air, concur to account for the present unhealthiness of some parts of Rome, and nearly all its Campagna, during summer: besides which, the mouths of the Tiber are choked with mud and sand; while its bed has been considerably narrowed by filth and rubbish, thrown from the houses situated on its banks; so that a strong south wind often makes it overflow, and inundate the City and its environs. Could this river be turned into another channel, and the present bed cleansed and deepened, what an advantage might Rome derive in point of healthfulness; and what a harvest to Antiquaries might

(1) Several of the common sewers were, not long since, repaired, by order of Leo XII; a circumstance likely to decrease *Mal' aria*.

(2) Livy says, the severity of the weather in the year of Rome 406, was such, that the Gauls, then encamped upon the Alban Mount, were compelled to descend into the plain, and establish themselves near the sea, in order to procure a milder atmosphere. He likewise speaks of a winter at Rome, during the siege of Veii, when snow and ice impeded the navigation of the Tiber, and made some of the roads impassable. Extreme heat, suddenly following this intense cold, produced a pestilence; in consequence of which, the Sibylline Oracles were consulted; and a ceremony, called the *Lectisternium*, instituted, by the Duumviri, to propitiate the gods.

the river's bed afford!(1) So unwholesome now is the Campagna di Roma in July and August, that, during these months, it is dangerous to sleep within twenty miles of the City; Rome itself, however, even at this season, is not usually visited by *Mal' aria*, either on the Corso, the Quirinal Hill, or the streets comprised within the Rioni, Monti, Trevi, Colonna, Campo Marzo, Ponte, Parione, Regola, S. Eustachio, Pigna, and S. Angelo; but at this season the climate is oppressively hot; though, during winter and spring, temperate and delightful.

The ancient Romans had Aqueducts sufficient to convey daily to the City eight hundred thousand tons of water; the three principal Aqueducts now remaining are, that of the *Acqua Vergine*, that of the *Acqua Felice*, and that of the *Acqua Paulina*: the first was repaired by Pául IV., and discharges itself into the Fontana di Trevi; the second comes from the neighbourhood of Palestrina, twenty-two miles distant from Rome, and is one of the many works which do honour to the reign of Sextus V., who expended a million of scudi in repairing it: this Acqueduct discharges itself into the Fontana di Termine. The third, which derives its name from its restorer, Paul V., is separated into two channels, one of which supplies Monte Gianicolo, and the other the Vatican: it comes thirty miles; and principally discharges itself into the Fountain near the Church of S. Pietro Montorio.

Modern Rome is not seventeen Roman miles in circumference; and contains, Suburbs inclusive, scarce one hundred and fifty thousand inhabitants: (2) but reduced as this ancient Mistress of the world now is, in size and population, reduced too as her Papal throne has been in wealth and power, still the matchless Frescos of Raphael, Michael Angelo, Daniello da Volterra, Giulio Romano, Annibale Caracci, Guido, Domenichino, Guercino, etc., are unalienably hers; still the Masterpieces of Grecian Sculpture adorn her museums; still her stately palaces, noble churches, beautiful fountains, gigantic columns, stupendous obelisks, and peerless amphitheatre, entitle her to be called the most magnificent City of Europe, and the unrivalled Mistress of the Arts!—Some of her streets, however, are ill paved and dirty; while ruins of immenses edifices, which continually present themselves to view, give an impression of melancholy to every thinking spectator.

The society of Rome is excellent; and the circumstance of every man, whether foreigner or native, being permitted to live as he pleases, without exciting wonder, contributes essentially to general comfort. At Rome, too, every person may find amusement; for whether it be our wish to dive deep into classical knowledge, whether arts and sciences be our pursuit, or whether we merely seek for new ideas and new objects, the end cannot fail to be obtained in this most interesting of Cities, where every stone is an historian: and though Rome has, in some respects, suffered from her late Rulers, the French, she is, generally speaking, obliged to them; as they removed the earth with which time had buried part of the Colosseum; disencumbered the Temple of Vesta from the plaster-walls which destroyed its beauty; excavated the Forum of Trajan, the Baths of Titus, and the lower parts of the Temples of Fortune, and Jupiter Tonans; removed from the foundations of the Arches of Septimius Severus and Constantine the rubbish by which they were in some measure concealed; and cleared away from the Temple of Peace an immense collection of earth, which entombed nearly one third of its remains.

The following will be found the most convenient way to visit the Antiquities, (3) Churches, Palaces, etc., best worth notice at Rome, and likewise to prevent Travellers from wasting their

(1) Besides sixty colossal statues which adorned ancient Rome, her streets and forums were lined with porticos, supported by columns of marble, and embellished with busts and statues innumerable; and a large portion of these precious remains of antiquity is supposed to have been thrown into the Tiber. So numerous were the marble columns in Rome, that a tax was put upon them.

(2) The population of Rome, in 1828, amounted to only 144,673 persons - Itinerants excepted.

(3) The ensuing description of the Antiquities of Rome is chiefly taken from Dionysius of

time, and burdening their memory, by a minute survey of objects not particularly interesting; thereby, perhaps, depriving themselves of leisure to examine those which merit sedulous attention. But with respect to the Antiquities, it should be remembered, that whoever wishes to see these wrecks of ancient splendour advantageously, ought to visit them, for the first time, by the mild and solemn light of the moon; which not only assimilates with fallen greatness, but throws every defect into shadow; leaving imagination to supply every beauty, and array every object in its pristine garb of magnificence.

Foro Romano. (1) There were two kinds of Forums in Rome,—*Fora Civilia,* and *Fora Venalia;* the former serving as ornaments to the City, and likewise as Courts of Justice; the latter as Market-places. The Forum Romanum was of the first kind; and here stood the Comitium and the Rostra. The Comitium was a large apartment, for a considerable period, open at the top; it contained the Tribunal, and Ivory Chair, whence the Chief Magistrate administered justice. The Rostra wa so called because this building contain ed an Orator's Pulpit, garnished wit Beaks of Vessels, taken by the Roman from the people of Antium. (2) The Fo rum Romanum was oblong, and is sup posed to have extended, in length, fro the Chiesa della Consolazione to th of S. Adriano; and, in breadth, from t three Columns, called the temple of J piter Stator, to the Triumphal Arch Septimius Severus. (3) It was made Romulus and his Colleague Tatius; and surrounded with porticos a shops by Tarquinius Priscus: lit however, now remains to be seen exc heaps of ruins, and piles of vegeta earth, the immense accumulation which cannot be accounted for. *Via Sacra,* so called because, on t spot, peace was made between Ro lus and Tatius, and sacrifices offere the gods in consequence, traversed Forum Romanum, from the side the Colosseum to the Arch of Septim Severus; and in the middle of this rum was the *Lacus Curtius,* whe the fine Alto-rilievo in the Borghese is said to have been taken

Halicarnassus; because he seems to have been the most celebrated ancient Antiquary, as his opinions are adopted by Livy, and other Roman Historians.

(1) EXPLICATON OF THE NUMERICAL FIGURES IN THE PLAN OF THE FORUM ROMANUM.

(1) Tempio della Concordia. (2) Tempio di Giove Tonante. (3) Tempio della Fortuna. (4) Arco di Settimio Severo. (5) Via Sacra. (6) Colonna di Foca. (7) Original Site of the Rostra. (8) Comizio. (9) Curia. (10) Arco Fabiano. (11) Branch of the Via Sacra leading to the Circus Maximus. (12) Tempio di Antonino e Faustina. (13) Tempio di Remo. (14) Continuation of the Via Sacra toward the Arco Fabiano, from the angle of the Basilica, near the Tempio di Remo. (15) Alterations made in the Via Sacra, when the Basilica was erected. (16) Continuation of the Via Sacra extending toward the Capitol, and crossing the spot where the Basilica was erected. (17) Arco di Tito. (18) Cella del Tempio di Venere. (19) Cella del Tempio di Roma. (20) Extent of the Tempio di Venere e Roma. (21) Atrio di Nerone. (22) Summa Sacra Via. (23) Quarter anciently called Carinæ. (24) Caput Viæ Sacræ. (25) Piazza dell' Anfiteatro Flavio. (26) Meta Sudans. (27) Arco di Costantino.

For the annexed Plan of the Forum Roma-

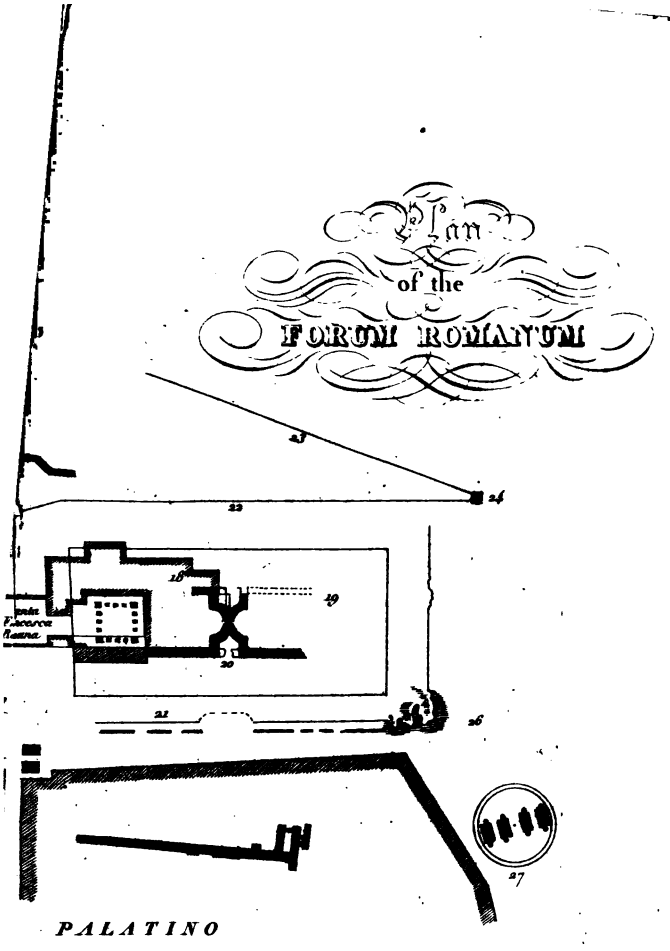
num the Author of these pages is indebt Mr. Ingram; a Gentleman from whose kn ledge of Italy and the Arts she has, in se instances, profited.

(2) During the early days of Rome, an tor's pulpit was erected in the centre of Forum, near the Senate-house; and, the Romans had conquered the maritime of Antium, and taken from the vessels found in that port, bronze Ship-beaks, ca in Latin, *Rostra,* the aforesaid Orator's pit was decorated with these spoils, called in consequence the *Rostra.* C erected a second Pulpit, denominated *the Rostra,* in that part of the Forum near the Velabrum.

(3) A distance of about 750 feet one way 500 the other.

(4) "In consequence of the peace concl between Romulus and Tatius, they raised jointly, about the middle of the *Via Sac* an Altar, on which they pledged themse to observe their treaty. Tatius afterw filled up great part of the marsh under Capitoline Hill, cut down the wood, made the Forum where the Romans have a Market."—See DIONYSIUS OF HA CARNASSUS.

(5) Rome is supposed to have been buil the mouth of an extinct volcano: and


Plan
of the
FORUM ROMANUM
23
24
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26
27
PALATINO

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Tempio della Concordia. Adjoining to the remains of the Portico of the *Tabularium*, modern excavations have disentombed the base of an Edifice, supposed, from inscriptions found among its ruins (and likewise from ancient accounts of Rome), to have been the Temple of Concord, mentioned by Plutarch, Dion, etc., as situated between the Forum and the Capitol, near the Prisons, with its front opposite to the *Comitium*. Such precisely is the Site of the Ruin in question; and, therefore, antiquaries of the present day call it the remains of the Temple of Concord, raised by Furius Camillus, in consequence of the reconciliation he effected between the Senate and People of Rome. It was consumed by fire, but rebuilt; and vestiges of the Cella may still be traced. In this Temple, or the adjoining Senaculum, Cicero convoked the Senate which condemned Lentulus and Cethegus, the accomplices of Catiline.

Tempio di Giove Tonante. This beautiful Edifice was erected by Augustus, in gratitude for his escape from lightning. Only three Columns of the Portico, with part of the Entablature and Frieze, now remain; (1) and on the last are sacrificial instruments in Bassorilievo; namely, the *Præficulum*, the *Patera*, the *Aspergillum*, the *Securis* and *Culter*, together with the *Albogalerus*, or white mitre, worn by the priests of Jupiter. The Columns, which are made of Luna marble, fluted and adorned with Corinthian Capitals, seem to have been originally tinged with the Tyrian purple colour prevalent in every part of Pompeii. (2)

Tempio della Fortuna. Of this Edifice, long mistaken for the Temple of Concord, the Portico alone remains; and this Portico neither faces the *Comitium*, nor is it very near the Prisons. It consists, in front, of six Ionic Columns of granite (whose bases and capitals are of white marble), with one Column on each side: they support an Entablature and a Pediment, and all vary in diameter; which circumstance induces a belief that this Edifice must have been restored with materials borrowed from other buildings. Moreover, the interior Frieze now remaining exhibits some ornaments of excellent workmanship, and others so inelegant as to savour strongly of the dark ages: and as it appears evident that the Temple of Fortune, situated on the ascent to the Capitol, was burnt during the reign of the Emperor Maxentius, and rebuilt about the age of Constantine, and likewise equally evident that the Temple of Fortune stood very near that of Jupiter Tonans, which the Portico in question does, antiquaries seem satisfied that this Portico was the entrance to the Temple of Fortune.

Arco di Settimio Severo, erected about the year 205 of the Christian era, by the Senate and People of Rome, in honour of the Emperor Septimius Severus, and his sons, Caracalla and Geta. This Arch (of the Composite order) was originally adorned with a Triumphal car, to which were attached Six Horses: in the Car were two Figures, supposed to have represented Caracalla and Geta; (3) and at the extremities of the Edifice were four Statues of Soldiers, two on foot, and two on horseback. The Bassi-rilievi on this Arch record the Victories of Severus over the Parthians, and other uncivilised Nations: and toward the end of the third line of an Inscription still visible, and throughout the whole of the fourth line, the marble has evidently been pared away; because Caracalla, after having murdered Geta, effaced his name, wherever it appeared,

opinion seems justified by the story of M. Curtius, and the account of the manner in which the Temple of Peace was destroyed. The *Lacus Curtius* did not, however, according to Dionysius of Halicarnassus, derive its name from the Roman Knight who, about 360 years B. C., precipitated himself and his horse into the yawning gulf which had suddenly opened in the centre of the Forum; but was so called because the Sabine general, Curtius, nearly lost his life in this Lake, when the great battle occurred between Romulus and Tatius.

(1) Vitruvius says, the Temple of Jupiter Tonans was adorned with a Portico supported by thirty Columns.

(2) In the Fluting, near the Capitals, this colour may be plainly distinguished.

(3) Probably the sons of the Emperor, because he was prevented by the gout, from assisting in the triumphal procession.

and substituted other words instead.

Chiesa di S. Adriano. This Church, the Façade of which is ancient, though apparently built after the Arts began to decline, was long supposed to stand on the site of the Temple of Saturn (the Treasury of the Roman Republic), mentioned by Dionysius of Halicarnassus as having been erected in the Street leading to the Capitol, about the time of the Consulate of Titus Lartius : (1) and as the Church in question stands in the Street leading to the Capitol, there seems reason to suppose it occupies the Site of the ancient Treasury, before which Augustus, according to Tacitus, placed the *Milliarium aureum,* whence the distance to every gate of the City was measured; and which is said to have stood in the centre of Rome. (2) Modern antiquaries, however, suppose the Temple of Saturn to have been erected close to the Tarpeian Rock, near the Temple of Fortune, and the Arch of Tiberius; and they likewise suppose the Church of S. Adriano to stand on the foundations of the Basilica of Paulus Æmilius, which Edifice, according to some opinions, was adorned with the Brazen Gate, now removed to the Basilica of S. Giovanni in Laterano, and long thought to have originally belonged to the Temple of Saturn.

Colonna di Foca. This Column, which probably made part of an ancient building, was erected, in the seventh century, on its present site, by the Exarch Smaragdus, in honour of the Emperor Phocas, whose statue of bronze gilt is said to have stood on the top of the Column. (3)

Comizio. On the north side of the *Via Sacra,* near the Palatine Hill, stand three beautiful fluted Corinthian Columns of Pentelic marble, supporting fragments of a finely-worked Entablature, and long supposed to have been part of the Portico of a Temple erected to Jupiter Stator, (4) by Romulus, on the spot where he rallied his soldiers who fled from the Sabines. But the now remaining part of this Edifice appears to have been built when architecture had risen to a much higher degree of perfection than during the days of Romulus : which circumstance, added to a considerable portion of the *Fasti Consulares* having been found here, has induced antiquaries to think these beautiful ruins *part of the Comitium*—especially as the Temple of Jupiter Stator, may be supposed (according to the report of Dionysius of Halicarnassus) to have stood on another spot, between the *Via Sacra* and the Palatine Hill. (5) In opposition, however, to the conjecture that these Columns, long denominated the Temple of Jupiter Stator, were part of the *Comitium,* it may be urged, that the remains of an Edifice, called the Curia Hostilia, or Hall dedicated to the use of the Senate, are so placed, and likewise so far distant from these Columns, as to make it doubtful whether they constituted part of the *Curia,* which, it is to be presumed, the *Comitium* certainly did. Some persons suppose they adorned a building called the *Græcostasis,* which was added to the *Comitium,* in the time of Pyrrhus, for the reception of Ambassadors; and which, having been destroyed, was rebuilt by Antoninus Pius; but as the Flutings of the Columns in question have the same Tyrian purple tinge which is seen in the Flutings of the Columns belonging to the Temple of Jupiter Tonans, perhaps they were all erected about the same period.

In the early days of Rome the Comitium was an open space of ground, appropriated to the meetings of the Curiæ, and subsequently to the trials of civil causes. This area, in which grew the famous fig-tree, called *Ruminalis,* under which Romulus and Remus were said to have been suckled by the she-wolf, was at first uncovered; but,

(1) Livy says, the Temple of Saturn was consecrated in the year Rome 494, previous to the Christian era, by the Consuls Aulus Sempronius and Marcus Minucius.

(2) From this column, which was discovered in the excavations made in the Forum during the year 1823, the great roads branched off in straight lines to all parts of Italy.

(3) It was a very ancient Roman custom, to erect in the Forum columns commemorative of great men.

(4) Stator (στατωρ), he who makes to *stop* or *stand.*

(5) Dionysius of Halicarnassus describes the site of the Temple as being nearer to the Palatine Hill than are the remains of the *Comitium.*

about nine years after the entrance of Hannibal into Italy, a roof was added to the edifice; and, according to Nardini, it was afterwards embellished by Augustus with architectural decorations.

We might be in some measure enabled to ascertain the site of the Temple of Jupiter Stator, if we knew the spot where the old Gate of the Palatium stood: for Livy speaks thus, when describing the battle between Hostus Hostilius and Mettius Curtius (the former commanding the Romans, the latter the Sabines); which battle was the cause of the erection of the Temple of Jupiter Stator: "No sooner had Hostilius fallen, than the Romans fled: they were repulsed to *the old Gate of the Palatium.* Romulus, who had been borne away by the tide of discomfited soldiers, now stopped, raising his arms toward Heaven, and exclaiming; 'Oh Jupiter, by thy direction, under thy auspices, I placed here the first stones of the foundations of Rome! The Capitol is already in the power of the Sabines: they won it by a crime: they have now gained the Valley, and even menace this Palatium. Oh, preserve from our enemies the spot consecrated to thee! Dispel the fears of the Romans! arrest their disgraceful flight! and *here, in this very place,* I pledge myself to erect a Temple to thee, under the name of Jupiter Stator, a Temple which shall serve as an eternal memorial of thy protection granted to Rome!' — The Romans stopped, as if they had heard the voice of a god, Curtius, pursuing them from one extremity of the Forum to the other, was already near the Gate of the Palatium, when Romulus, at the head of a band of intrepid warriors, attacked him. He fled; and his horse, alarmed by being followed, threw himself into a Bog, which had nearly proved fatal to his rider." (1) It appears, from this account, that the flight of the Romans must have been stopped some way beyond the Bog called, since, the Lake of Curtius; therefore, the old Gate of the Palatium was, in all probability, farther from the Capitol than are the Columns long called the Temple of Jupiter Stator.

Curia. Between the back part of the Church of Santa Maria Liberatrice and the Temple of Romulus, now the Church of S. Teodoro, are ruins of a brick Edifice, erected by Tullus Hostilius, and hence called *Curia Hostilia;* where, as already mentioned, the Senate usually assembled. This Edifice was repaired and probably embellished by Sylla: but when the corpse of P. Clodius was burnt in it by the populace, the whole building was set on fire and totally destroyed. Faustus, the son of Sylla, was directed to rebuild it; but Lepidus pulled it down, to make room for a Temple of Felicity, erected when he was Master of the Horse. Julius Cæsar subsequently undertook to restore it; but, his death intervening the work was accomplished by Augustus, who gave to the new edifice the name of *Curia Julia,* in honour of his adoptive father. The centre of this building contained a statue of Victory, brought by Augustus from Tarentum; a town to which the Romans were indebted for the first specimens of Grecian taste in the fine arts which adorned their capital. These specimens were taken to Rome by Curtius Dentatus, in the year 481, U. C. Three of the Walls of the *Curia Julia* are in tolerable preservation; and several Arches, belonging to this Edifice, may still be traced in a House adjoining to the Church of Santa Maria Liberatrice. Judging by the present shape of the ground, a long flight of steps (probably terminated by a portico) occupied the lower part of the façade of the Curia, which looked toward the Capitol.

Chiesa di Santa Maria Liberatrice. Falerius supposes the Temple of Vesta, erected by Numa (and where the Vestal Virgins(2) guarded the sacred fire and the *Palladium*), to have stood on, or near, the site of this Church; and in its

(1) See Tit. Liv. lib. i.

(2) The Vestal Virgins were bound to keep the sacred fire unextinguished, to guard the Palladium (a celebrated statue of Pallas, supposed to have been brought by Æneas from Troy), and likewise to reconcile differences, and become arbiters in causes of moment. Vestals were so called from their goddess, Vesta, or Fire; the word Vesta being derived from the Hebrew root אש, *fire;* whence the Greek Εστια, fire, and the Latin Vesta.

vicinity, according to report, several sepulchral inscriptions have been found, apparently belonging to the tombs of Vestals, whose burial-place, during their high office, was in a small domain called the Sacred Grove, and appertaining to the Temple of Vesta. It seems, however, more probable that the Church of Santa Maria Liberatrice stands on the site of the Sacred Grove,[1] than on the foundations of the Temple: for Dionysius of Halicarnassus says, "Numa built the Temple of Vesta, which we now see between the Palatine Hill and the Capitol." Dion Cassius likewise places the Temple of Vesta between the Palatine Hill and the Tarpeian Rock, to the west of the Forum; and if this was its situation, it must have stood behind the Church, and rather beyond what is supposed to have been the limits of the Forum. Nevertheless it is said by Dionysius of Halicarnassus, when he mentions the young Warriors who announced the defeat and death of Sextus Tarquinius, "That they appeared *in the Forum*, where they bathed in the water of a fountain, *near the Temple of Vesta;* and, after proclaiming the victory, quitted the Forum." He also mentions that *in the Forum*, on the spot where the Warriors were seen to bathe, the Romans raised a Temple to Castor and Pollux.[2] We learn from Ovid that the Temple of Vesta erected by Numa was round; and in after ages it was covered, as Pliny reports, with bronze brought from Syracuse. During the second Punic war it narrowly escaped being burnt; and in the great conflagration, under Nero, it was destroyed, though rebuilt immediately. Under Commodus it again fell a prey to fire; but is supposed to have been restored by Elagabalus. The *Lacus Curtius* is conjectured to have been near the site of the Church of Santa Maria Liberatrice; and on this side of the Forum the *Rostra*, the Temple of Augustus, and the Basilica of Porcius, are supposed to have stood.[3]

Tempio di Antonino e Faustina, built A. D. 168, by the Roman Senate, in memory of their Emperor, Antoninus Pius, and his Consort, Faustina. The Portico of this Temple, now the Church of S. Lorenzo in Miranda, displays ten Corinthian Columns of marble, called, by the Romans, cipollino. The sides of the Portico seem originally to have been encrusted with marble, now taken away; but a Frieze of white marble, adorned with Gryphons, etc. still remains, and proves the ancient magnificence of the building.

Tempio di Remo,[4] now *Chiesa dei SS. Cosimo e Damiano*. The Bronze Door, Marble Door-case, and Porphyry Columns on the outside of this Building, appear to be antique; as does the Rotondo, which serves as a Vestibule: but the Body of the Church seems to have been erected about the time of Constantine. In this Temple was a Pavement, containing the Plan of Rome, cut on white marble, probably in the reign of Septimius Severus and Caracalla; which plan, mutilated and unmethodised, is now fixed into the Wall of the Staircase of the Museum of the Capitol. The Subterranean Part of this Temple merits notice.

Tempio della Pace. Vespasian, after terminating the War with Judea, raised this vast Edifice about the year 75. It was the most magnificent Temple of ancient Rome; being encrusted with bronze gilt, adorned with stupendous columns, and enriched with the finest statues and pictures of the Grecian Schools, among which was the celebrated portrait of Ialysus, painted by Protogenes, for the Rhodians, and the statue, mentioned by Pliny, of the Nile, with sixteen children. The citizens deposited their wealth in this Temple; and here Titus Vespasian plac-

(1) Cicero describes the Sacred Grove as being at the foot of the Palatine Hill, and stretching westward.

(2) When Caligula extended the Imperial Palace toward the Forum, he so contrived that the Temple of Castor and Pollux seemed to be the Vestibule of his mansion.

(3) Pliny informs us, that the first Sun-dial, erected for public use at Rome, was placed on this side of the Forum, about the year U. C. 491. During the first Punic war, when Catana was captured by the Romans, M. Valerius Messala brought a sun-dial from that city, and placed it in the Forum.

(4) According to some opinions, this was a double Temple, erected to the Brothers Romulus and Remus.

ed the spoils of Jerusalem. In short, it served as a public treasury till about a hundred years after its foundation; when the whole Edifice, with all the precious contents, are said to have been destroyed by fire, which issued suddenly from the bowels of the earth; and this record of the destruction of the Temple, added to an idea that the style of architecture is not good enough for the days of Vespasian, has lately led antiquaries to conjecture that these ruins, called the Temple of Peace, are in fact nothing more than the remains of a Basilica erected near the Colosseum by Maxentius; though, after his death, called the Basilica of Constantine. Perhaps, however, we might come nearer the truth by supposing that Maxentius raised his Basilica on the Site of the Temple of Peace; (1) availing himself of the remains —for remains there surely must have been—of the ancient Edifice, in order to construct his own: but he appears to have extended his Basilica beyond the site of the Temple; as, in consequence of late excavations, part of the *Via Sacra* was discovered under the Basilica: and the New Branch of the aforesaid Road, evidently made after the Basilica was built, is not constructed like the ancient part. This New Branch runs parallel with two sides of the Basilica; and then, passing in front of the Temples of Remus, and Antoninus and Faustina, joins the Old Road near the Site of the Arch of Fabian. The ancient *Via Sacra* went from the Temple of Peace, on the left of the Temple of Venus and Rome, toward the Amphitheatre. Little now can be traced of the splendid pile of ruins called Constantine's Basilica, except three immense Arches (which formed one side of the Edifice), part of the Roof, Niches for statues, and Doors of Communication: but what serves to convey some idea of the grandeur of this Building, is one of the eight Columns with which its interior was embellished, namely, a fluted Corinthian Shaft of white marble, sixteen English feet and a half in circumference, and, without base or capital, forty-eight feet high: (2) it now stands before the Church of S. Maria Maggiore. The Basilica appears to have been of a quadrangular shape, about three hundred feet in length, and about two hundred broad; and the remaining parts exhibit a style of architecture anterior to the days of Maxentius, and not dissimilar to that of the Temple of Venus and Rome. (3)

The houses of the Rex Sacrificules, and the Pontifex Maximus, were likewise situated on the Via Sacra. The former was united to that of the Vestal Virgins by Augustus, and must therefore have been originally contiguous to it.

Arco di Tito—built with Pentelic marble, by the Senate and People of Rome, and dedicated to Titus, in honour of his conquest of Jerusalem. This Edifice consists of one large Arch, over which is an Attic Story. Each front was originally embellished with four fluted Composite Columns. On the Frieze is the triumphal procession of Titus, together with the Image of a River-god, probably the Jordan. Under the Arch on one side is Titus, seated in a Car, conducted by the Genius of Rome, and attended by Victory, who is crowning him with laurel. On the other side of the Arch are the Spoils of the Temple at Jerusalem, namely, the table of the Show-bread, the tables of the Law, (4) the Seven-branched Golden Candlestick, the Jubilee Trumpets, the Incense Vessels, etc. copied, no doubt, from the originals; and therefore the most faithful representations extant of these sacred Jewish antiquities. (5) The Deification of

(1) The ruins of this Edifice, in their present state, correspond with the account given by Pliny of the Temple of Peace. *Hist. Nat.* l. 36. c. 15.

(2) According to Vasi, this Column is fifty, eight Paris feet and a half in height, base and capital inclusive; and rather more than nineteen feet in circumference

(3) Apartments of small dimensions, which probably held some of the treasures deposited in the Temple of Peace, were, in consequence of an excavation, found under the Basilica of Constantine.

(4) The Tables of the Law are no longer distinguishable.

(5) Josephus supposes the Veil, and Tables of the Law, to have been placed in the Imperial Palace at Rome; and the Candlestick, and other spoils, in the Temple of Peace. The Golden Fillet, according to report, was seen in the days of Adrian; and several of the sacred Hebrew vessels were carried by Genseric to Africa.

Titus is represented on the Roof of the inside of the Arch. This Edifice was nearly destroyed, that its ornaments might be placed elsewhere; but enough remains to prove that it was the most beautiful building of its kind ever erected at Rome.(1) On the attic story, fronting the Amphitheatre, the following inscription may still be seen:—

SENATVS
POPVLVSQVE . ROMANVS
DIVO . TITO . DIVI . VESPASIANI . F .
VESPASIANO . AVGVSTO.

It is evident, from the appellation of DIVO here given to Titus, that this Monument was erected to him after his death; for such a title was never conferred upon the living Emperors. To prevent the Arch from falling, it has been lately and judiciously repaired; for the modern work is of such a description that it cannot be confounded with the ancient.

Gradinata del Tempio di Venere e Roma. The steps not long ago excavated, between the Church of S. Francesca Romana and the Arch of Titus, appear to be part of those which led from the forum to the Temples of Venus and Rome. These Temples were encompassed by a Portico, adorned with a double row of Columns of grey granite, remains of which are still discoverable; as are the Foundations of the Portico. The Temples, though each had its separate Entrance and Cella, formed only one edifice, in length about three hundred and thirty feet, and about one hundred and sixty in width. The front toward the Forum was adorned with Corinthian fluted Columns of Parian marble, near six feet in diameter; as was that toward the Colosseum; and on either side were Columns of the same description, Fragments of which remain. Beyond the Steps leading from the Forum on one side, and the Colosseum on the other, to the Courts of this double Temple, were Steps which encompassed the Building, and led to its Vestibules. Each Cella likewise was approached by a Flight of Steps, and adorned with Columns of porphyry, found, from late excavations, to have been upwards of two feet in diameter. The Roof was stuccoed and gilt; and the interior Walls and Pavement were encrusted with giallo antico and serpentino. The Cella of each Temple, the Niches for the statues of Venus and Rome, and a considerable part of one of the Side Walls, are tolerably perfect, and indicate that the whole Edifice must have been a *chef-d'œuvre* of architecture. It was built after the designs of the Emperor Adrian; and the manner in which the Ceiling of each Cella is ornamented, resembles the style of the remaining Roofs of his Villa near Tivoli.(2)

Colosseo. This vast and magnificent Structure is supposed to have derived its name of *Colosseum* from a colossal Statue (one hundred and twenty feet high) of Nero, in the character of Apollo, which was placed in, or near it. Titus, at the consecration of the Edifice, exhibited Gladiatorial Shows(3) in its Arena(4) during a hundred days; and five thousand wild beasts, together with some thousands of Gladiators, are said to have been sacrificed on this occasion. The Colosseo was commenced by Flavius Vespasian, finished by Titus, and opened in the eightieth year of the Christian era. It is supposed to stand on the site of the Fish-ponds of Nero. Its exterior circular Wall rests on two steps, and had three Rows of Arches, eighty in each Row, placed one above the other, with half columns between them, to support their respective Entablatures; the first Row of half columns being Doric, the second Ionic, the third Corinthian; and the fourth Story, which

(1) Judea is always represented, on the Medals struck by Titus, as a Female, sitting on the ground, in a posture denoting sorrow.

(2) The name of this Double Temple seems allusive to the boasted descent of the Romans from Æneas, the Son of Venus.

(3) Gladiatorial Shows were exhibited in this Amphitheatre till the year 404; when an Eastern Monk, named Almachius, or Telemachus, rushed into the Arena, and endeavoured to separate the Combatants. The Prætor Alypius, who enjoyed these horrid sights, ordered the Gladiators to slay the Monk: they obeyed; but he was canonised, and Honorius abolished the Shows. Combats of Gladiators were instituted A. U. C. 490.

(4) So called because strewed with sand, that the blood of the wounded might not make the place slippery.

terminates the Edifice, was embellished with Corinthian Pilasters, and had Windows instead of Arches. The exterior Arches of the first Row are marked with numerical letters, indicative of the interior Staircases (of which there were twenty), whereby each class of persons ascended to the Seats provided for them. Seventy-six Entrances were appropriated to the People; two were for the Gladiators; and two for the Emperor and his Suite: and between the Arches numbered XXXVIII and XXXIX, is supposed to have been the Entrance from the Palace of Titus to the Amphitheatre. The shape of this Edifice is an oval, computed to be sixteen hundred and forty-one Paris feet in circumference, and one hundred and fifty-seven in height: its Arena, likewise an oval, is two hundred and eighty-five Paris feet in length, by one hundred and eighty-two in width; and surrounded with a Dwarf wall, sufficiently high to have protected the spectators from the wild beasts. The Arena has two Entrances; one opposite to the Temple of Venus and Rome, the other on the side of the Mons Cœlius; and near the latter Entrance is a gigantic Buttress raised by Pius VII., to prevent this part of the structure from falling. The materials of which it is chiefly composed are immense blocks of travertino,(1) originally fixed together with iron, or bronze cramps, now taken away;(2) and the time employed in building it is supposed to have been about four years.—The wall of the Arena had Doors in the form of Grates, through which the wild beasts and Gladiators entered; and immediately above this Wall was the Podium, or Balcony, for the Emperor and his Family, the Priests, Vestals, Senators, and Magistrates entitled to curule chairs; and behind these seats rose others, for the several classes of Citizens, each class having its peculiar door, leading to its Seats. These Benches for the People were divided into three parts, called *Mœniana*, or *Præcinctiones*, and subdivided by small Steps, called *Cunei*. The first part contained twenty-four Benches; the second sixteen; and the third (originally constructed with wood) ten only, besides the Gallery, appropriated to the Populace: but this third division having taken fire, was restored, in stone, by Elagabalus, and Alexander Severus. Every Storey of this Amphitheatre had a spacious circular covered Corridor;—to the first three of which light was admitted by the exterior Arches; and, to the last, by the windows. Each of these Corridors (called *Vomitorii*) led to the staircases of the different floors, and likewise to the seats. The Benches are supposed to have held eighty-seven thousand spectators; and the Gallery above them upward of twenty thousand. The Attic Corridor was ornamented with eighty columns of marble, supporting a Terrace, whereon stood the workmen who had charge of the *Velarium*, or Awning, which was stretched over the whole Structure, from the walls to the Arena, in case of rain, or extreme heat: and in the Wall of this Attic Storey are Square Holes, supposed to have contained part of the apparatus for fixing the Awning. This Amphitheatre suffered by fire under Antoninus Pius, and was repaired in consequence: it likewise suffered again, from the same cause, under Macrinus, and was repaired by Alexander Severus. In consequence of late excavations under the Arena, subterranean Walls and Passages have been discovered; the former apparently constructed during the middle ages; and among the latter is the spot where an unsuccessful attempt was made to assassinate Commodus. Fragments of Columns, Sculpture, and Inscriptions, were likewise discovered; and one of the Inscriptions signifies, that the Arena, Podium, Benches, and some of the Entrances, were repaired about the year 439 of the Christian era, by Lampadius, Prefect of Rome: and according to another Inscription, repairs were again made, about the year 480, in consequence of damage done by an earthquake. But the great mischief this stupendous Edifice sustained during the fourteenth century, from civil war, so completely ruined part of the exterior wall which fronts the Church of S. Gregorio, that the fallen and loosened stones furnished ample materials for building

(1) *Lapis Tyburtinus*, a stone much used in large buildings at Rome.

(2) The Cramps were fastened with melted lead.

several large palaces: and this purloining business went on so prosperously, that if the Arena had not, at length, been consecrated to Christian worship, the remaining Walls might probably have become the prey of stone-masons.(1)

Near the Colosseum, toward the *Via Sacra*, are ruins of a Fountain, called the *Meta Sudans*, from its resemblance to the Meta of a Circus. It was conical, and had a *jet d'eau* issuing from the vertex. It must once have been magnificent, because it is introduced on the medals of the Amphitheatre which bear the names of Vespasian, Titus, Alexander Severus, and Gordianus Pius. The same medals display arches in the form of a portico, which were probably the aqueduct that conveyed water to the *Meta Sudans*, for the use of persons who assisted at the Shows; and for filling the Arena when Naumachiæ were exhibited there.

In that part of the Via Sacra which was near the Colosseum, Nardini places the House of Ancus Martius, the Temple of the Lares, the Altar of Orbona, the Temple of Strenia (the goddess of new-year's gifts), and the Colossus, a hundred and twenty feet high, which was originally placed by Nero in the vestibule of his golden house; but removed by Vespasian, and deposited at the extremity of the Via Sacra. This Colossus appears to have been of bronze; the head originally resembled Nero, but Vespasian transformed it into an Apollo. It was removed a second time by Adrian, and by Commodus the face was changed into a likeness of himself. (2) Several statues of Elephants, in bronze, were likewise placed upon the Via Sacra; which seems to have been, in the days of Horace, a favourite lounge for idlers.

Arco di Constantino, dedicated to that Emperor, by the Senate and People of Rome, in memory of his victory over Maxentius at the Ponte Molle. This Arch stands near the Colosseum, between the Palatine and Cœlian Hills, and is the most splendid because the best-preserved edifice of its kind remaining in Rome. It consists of three Arches, that in the centre being of much larger dimensions than the others. It has, on each front, four fluted Corinthian Columns: seven being giallo antico, and one partly giallo antico and partly white marble: and on the Pilasters, above these Columns, are Statues of Dacian warriors.(3) The Bassi-rilievi which enrich the Frieze, and represent the Conquest of Verona and the Victory at the Ponte Molle, together with the four Figures of Fame, and the two Medallions on the sides of the Arch, are proofs of the decline of Sculpture under Constantine: the other Bassi-rilievi, two below the Great Arcade excepted (which were also done in the time of Constantine), are finely worked, and belonged to the triumphal Arch of Trajan, which adorned his Forum, but was taken to pieces by order of the Roman Senate, that its superb materials might be employed to ornament the triumphal Arch of a far less deserving Emperor. One of these beautiful Bassi-rilievi (fronting the Colosseum) represents the Triumphal Entry of Trajan into Rome; and another, on the opposite side, represents him in the act of offering the Sacrifice called *Suovetaurilia*. The statues of Dacian Warriors, the Columns of giallo antico, and all the Cornices, were taken from the Arch of Trajan.

Chiesa di S. Teodoro. Immediately behind the Forum Romanum, on the way to the Forum Boarium, and on the spot supposed to have been the Lupercal, stands this small Rotondo, erected, according to the opinion of several antiquaries, on the Site of the ancient Temple of Romulus; which stood in the Lupercal, where he and Remus were discovered; and, in confirmation of these

(1) Persons who wish to see the Colosseum by moonlight should provide themselves with lanterns; and likewise apply, at the neighbouring Guard-house, for a Soldier to conduct them up the Stairs, and through the Corridors, to the Attic Storey.

(2) This immense statue could not have been superexcellent with respect to workmanship; as Pliny tells us the art of casting bronze statues had considerably declined in the days of Nero.

(3) The heads of these eight statues are said to have been purloined and carried to Florence by Lorenzo de' Medici; but restored by Clement XII.

opinions, the bronze Wolf of Etruscan workmanship, now preserved in the Capitol, was found in this Temple. Moreover, it was customary for the ancient Romans to carry Sick Infants to the Temple of Romulus: and Sick Infants are now taken to the Church of S. Teodoro; a circumstance which corroborates the opinion, that this Church was erected on the ruins of the Temple of Romulus: for ancient customs are still preserved at Rome, especially those which relate to religion. Dionysius of Halicarnassus reports, that the Arcadians erected a Temple to Pan, off a part of the Palatine Hill, called the Lupercal, near a Cavern and a Wood; adding, "When Romulus and Remus were committed to the Tiber, that river being much swoln, came up to the foot of the Palatine Hill, where the cradle which contained the devoted Infants was placed. When the water receded, the cradle, being dashed against a large stone, was overturned; and a she-wolf, who lurked near, attracted by the cries of the terrified Infants, came and licked off the mud with which they were covered, and likewise suckled them; till, being disturbed by the approach of Shepherds, she took refuge in a neighbouring wood, according to tradition, consecrated to Pan. In this wood was a Grotto, which (though the wood no longer exists) may still be seen, near the edifices of the Palatine, on the road to the Circus; and in the vicinity of the Grotto stands an *Ædicula*,(1) where this adventure is recorded in bronze. The work appears very ancient, and represents two Infants suckled by a Wolf."(2) Perhaps, therefore, the Ædicula mentioned by Dionysius of Halicarnassus might have been the ancient Temple of Romulus; and if so, its situation, as described by him, accords with that of the Church of S. Teodoro.(3) On the outside of the door of entrance to this Church stands a Pagan Altar. The walls of the Church are circular, perfect, and, though ancient, not of very high antiquity. They exhibit within inside three large Niches for Statues. The Roof is modern; and the Tribuna displays a Mosaic of the eighth century; at which period, Pope Adrian I. converted this Edifice into a Christian Temple. Its interior may be seen every Sunday morning, from eight o'clock till ten; and every Thursday morning, from seven o'clock till eight.

Arco di Settimio Severo in Velabrum. This Arch, of the Composite Order, was erected by the Bankers and Tradesmen of the Forum Boarium, to Septimius Severus, his Consort, Julia, and their Sons, Caracalla and Geta. On one side of this Arch is a Basso-rilievo, which represents Septimius Severus and Julia sacrificing; and on the other side Caracalla and Geta were represented sacrificing: but the figure of the latter was torn down by his barbarous murderer, though the place it occupied may still be seen. The name of Geta, in the inscription on the Arch, was likewise effaced by Caracalla. Adjoining to this Edifice is the Church of S. Giorgio *in Velabrum,* supposed to stand on the site of the Basilica of Sempronius.

The etymology of the word *Velabrum* is uncertain; but this name was given to all that part of the plain extending from the Forum Romanum toward the Circus Maximus. This plain seems to have been originally a marsh; in order to drain which, and, at the same time, cleanse the streets of Rome, Tarquinius Priscus constructed the Cloaca Maxima. In the Velabrum was the Forum Boarium, where stood the celebrated statue of a Cow, by Myron.(4) The Forum Olitorium, the Forum Piscatorium, and the Temple of Janus, built by Numa, were likewise in this quarter; and the last stood, according to Livy, at the lower end of a street called the Argiletum, and chiefly tenanted by booksellers.

Arco di Giano Quadrifronte. This is

(1) *Ædiculæ* were small edifices, each of which contained an altar; many of them may still be seen in Magna Græcia: they resemble modern oratories.

(2) The precise words are, "a Wolf presenting her teats to the Twins."

Livy confirms the statement of Dionysius of Halicarnassus. See T. Liv. lib. i.

(3) Venuti asserts that the little Temple of Romulus was long preserved in its original state of simplicity; by way of calling to the remembrance of the Romans the simple manners of their ancestors.

(4) According to some writers, the statue which gave its name to the Forum Boarium was that of a bronze Bull, brought from Ægina.

a square Building, composed of immense blocks of white Grecian marble; and was once adorned with columns and statues, which have disappeared. It has an Arch in the centre of every front; and the brickwork above the cornice is of modern date. (1) This Edifice seems originally to have been either a Market-house, or an Exchange, of which there were several in ancient Rome; almost every Forum was provided with one of them, and they were called *Jani*.

To the left of the Arch of Janus Quadrifrons, at the end of a path with small Arches thrown over it, is a little Rill of peculiarly limpid and excellent Water, which discharges itself into the *Cloaca Maxima*, and which tradition reports to be the Source of the Juturna; whence sprang a Lake of the same name; in which Lake Castor and Pollux are said to have watered their horses after the battle at the *Lacus Regillus*.

Cloaca Maxima. Just beyond the above-named little Rill of Water is the great Arch of the *Cloaca Maxima*, constructed by Tarquinius Priscus, with rude and immense stones, hewn from the Tarpeian Rock, and placed on each other, so as to form, without any cement, this stupendous Subterranean Corridor, one of the most surprising and useful public works of ancient Rome.(2) Its breadth and height were the same,—about eighteen Roman architectural *palmi*. It entered the Tiber between the *Pons Senatorius* and the still existing Temple of Vesta; and its Mouth may be seen when the river is low.(3)—The *Cloaca Maxima* communicated with several, comparatively speaking, small Common Sewers; all of which were united in the Forum Romanum, and discharged their contents into the *Cloaca Maxima*. These *Cloacæ* were extended, and completed, by Tarquinius Superbus.

Chiesa di Santa Maria in Cosmedin. This Edifice, which stands in the Forum Boarium, is supposed, by some authors, to have been the Temple of *Pudicitia Patricia*, or Chastity; from which Plebeians were excluded:(4) but Dionysius of Halicarnassus says, "that Servius Tullius erected a temple to Fortune in the Forum Boarium, and another to Fortuna Virilis, on the banks of the Tiber:" and as the last-named building is similar in form to that called the Temple of *Pudicitia Patricia*, perhaps they might both have been erected about the same time, and both consecrated to Fortune by Tullius. But, be this as it may, the Edifice in question was originally an ancient Temple; because part of the Cella, built with large blocks of travertino, and eight Columns of the exterior Peristyle, still remain. Seven of these Columns may be discovered in the Walls of the Church, and one in the Sacristy; they are of Grecian marble fluted, and of the Composite Order, with Capitals so finely worked, that probably they were executed long after the construction of the Temple. Pope Adrian I. rebuilt this Edifice, in the year 728; and, from being overcharged with ornaments, it received the name of *Santa Maria in Cosmedin*.(5) Its Portico contains an ugly ancient Mask, probably the Mouth of a Fountain; but (in consequence of an idea, once prevalent among the populace, that oracles issued from it) called *Bocca della verità*.(6) The Church

(1) It was added by the Frangipani family, when they converted this Building into a small Fortress.

(2) Dionysius of Halicarnassus, when speaking of the Cloacæ made by Tarquinius Priscus, says: "The work is admirable; and, in my opinion, Rome has nothing more magnificent, nothing which better proves her grandeur, than the Aqueducts, Paved Roads, and Common Sewers." And Pliny says, that the Cloacæ, or Common Sewers, were the most wonderful of the public works at Rome; being cut through hills, and under the very foundations of the City; and moreover so spacious, that a car loaded with hay might pass through them. Common Sewers were invented by the Romans. The smaller Cloacæ, which all communicated with the Cloaca Maxima, were continually cleansed by streams of water resembling rivers.

(3) It is sometimes practicable to enter the Cloaca Maxima in a small boat.

(4) Virginia, though of noble birth, was excluded from this temple, because she had married the Consul Volumnius, a Plebeian; and in consequence of that circumstance she erected, at her own home, *in Vico Longo*, the Temple of *Pudicitia Plebeia*.

(5) An expression which signifies in Greek, Covered with ornaments.

(6) Some antiquaries suppose this Mask to represent Jupiter, into whose mouth persons,

is paved with Porphyry and other precious marbles: the High Altar is made of red Egyptian granite, and appears to have been anciently a Sarcophagus. The Tribuna contains an Ancient Pontifical Chair; and the Columns which support the Nave are antique. Giovanni-Mario Crescimbeni, the first Custode of Arcadia, was buried in this Church; his Monument is near the great door.

Tempio di Vesta, now *Chiesa di Santa Maria del Sole*. When this Temple was erected is uncertain; but its elegant Greek architecture proves it of much later date than any other relics of antiquity in the Forum Boarium. Domitian is said to have repaired this Edifice; which is ornamented with nineteen beautiful Corinthian Columns, fluted, and of Parian marble: they rest on a Circular Flight of Steps, and form a Circular Portico round a Cella likewise Circular; (1) the Wall of which is composed of blocks of Parian marble: and so exquisitely are these materials joined that they appear to be only one piece. The ancient Roof was Bronze; but that, together with the cornice and frieze, and one of the columns (for originally there were twenty), can no longer be found. (2)

Tempio della Fortuna Virile, now *Chiesa di Santa Maria Egiziaca*. Servius Tullius, in gratitude for his extraordinary elevation from a slave to a monarch, erected this Edifice; and Dionysius of Halicarnassus relates, that the Temple of Fortuna Virilis was burnt, not long after the death of Tullius, and rebuilt in its original form; and that the Statue of the King, placed during his reign in this Temple, though made of wood gilt, remained uninjured amidst the flames. Dionysius also says, it was seen in the Temple, and highly venerated by the Romans, in his time. The body of the Temple is built with peperino (3) (the stone of which nearly all the most ancient edifices of Rome were composed); the Portico is built with travertino; and in order, perhaps, to conceal the injuries produced by the aforesaid conflagration, a coat of fine stucco embellishes the Exterior Walls and elegant fluted Ionic Columns; which last appear, from their beautiful proportions, to have been added to the Building at a period when architecture had attained a high degree of perfection at Rome. The ornaments of the Entablature, though injured by time, are still visible.

The *Ara Maxima*, erected, according to tradition, by Hercules after the death of Cacus, was in this vicinity; and near the Palatine, or Senatorian Bridge, now called *Ponte Rotto*, are remains of an Edifice denominated The House of Pilate, but really that of Nicholas Crescens, supposed to have been the Son of Pope John X. (4)

Palazzo de Cesari. On the *Mons Palatinus*, where Romulus founded Rome, Augustus began, Tiberius and Caligula continued, and Domitian finished, the splendid Palace of her Emperors; which, like a small city, covered the Hill. The shape of this Palace (nearly a parallelogram) may still be traced; and ruins of one half, called *Domus Augustana*, are discoverable in the Vigna Palatina, (5) and the Gardens belonging to the Convent of S. Bonaventura, and the English College; and ruins of the other half, called *Domus Tiberiana*, are equally discoverable in the Orti Farnesiani. The Front of the Palace and Principal Entrance seem to have been toward the *Via Sacra*: and to render the ascent to this Entrance easy, there were Steps, probably extending in a semicircular form, before the Portico, and so made, that quadrupeds and carriages might mount them. (6) Between these two buildings

who were to make oath before a judge, put their hand.

(1) The Temples of Vesta were always orbicular; perhaps in allusion to the sun.

(2) This, and another Temple of Vesta, are mentioned by Horace, as existing at Rome in his days.

(3) *Lapis Albanus*, a volcanic production, found near the Lake of Albano.

(4) This house became afterwards the property of the celebrated Nicolo di Rienzo, Tribune of Rome in 1347, and was rebuilt by him.

(5) This Domain, formerly called the Villa Spada, now belongs to an English Gentleman, who has converted it into a delightful residence.

(6) These steps were such as the modern Romans call *Scala a cordonata*.

were the Gardens of Adonis, terminated at the end, near the Circus Maximus, by a Theatre. On each side of the Gardens was a Hyppodrome; and the Claudian Aqueduct (some Arches of which may still be seen in the Gardens of S. Bonaventura) was brought over the Cœlian Hill, to supply the Palace with water. The Temple of Apollo, erected by Augustus after the Victory of Actium, stood on the Palatine Hill near the *Domus Augustana*, and is supposed to have been a Rotondo, (1) with an open circular Portico, placed in a Court, adorned with a Peristyle. Statues of the fifty Daughters of Danaus surrounded the Portico; and, opposite to them, were Equestrian Statues of their Husbands. Connected with this Temple was a Library, filled with the works of the best Greek and Latin authors, and ornamented, according to Pliny, with a bronze colossal Statue of Apollo, of excellent Etruscan workmanship: and on the side of the Hill toward the Forum, under Caligula's Bridge, which joined the Palace to the Capitol, appears to have been the site of the Temple of Augustus, which was destroyed by fire. During the year 1720, accident discovered, in the Farnese Gardens, a magnificent Hall, two hundred palmi in length, and one hundred and thirty-two in breadth. Antiquaries suppose it to have been built by Domitian: it was richly ornamented with statues, columns of giallo antico, and other precious marbles: and behind it are Baths, still in tolerably good preservation. (2) But immense and superb as was the first-built Palace of the Cæsars, Nero (whose extravagance, and whose passion for architecture had no limits), thought it much too small for him: he, therefore extended its edifices and gardens from the Palatine Hill to the Esquiline: and after the destruction of the whole fabric by fire, in the year 64, he repaired the *Domus Augustana*, and added to it his celebrated *Domus Aurea*, or Golden House, which is supposed to have extended from one extremity to the other of the Cœlian Hill. Suetonius says, "To give an idea of the extent and beauty of this edifice, it is sufficient to mention, that in its *Vestibulum* (3) was placed his colossal statue, one hundred and twenty feet in height. It had a triple portico, supported by a thousand columns; with a lake, like a little sea, surrounded by buildings which resembled cities. It contained fields, vineyards, pasture ground, and groves, in which were all descriptions of animals, both wild and tame. Its interior shone with gold, gems, and mother-of-pearl. In the vaulted roofs of the eating-rooms were machines of ivory, which turned round, and, from pipes, scattered flowers and perfumes on the guests. The principal banqueting-hall was a rotondo, so constructed that it turned round night and day, in imitation of the motion of the earth. (4) The baths were supplied from the sea, and the sulphureous waters of Albulæ: (5) and when Nero, after having dedicated this fairy palace, took up his abode there, his only observation was, "Now I shall begin to live like a man." (6) Under the Campanile of the Church of St. John and St. Paul, and extending toward the Colosseo, are remains of a noble Portico, supposed to have belonged to the *Domus Aurea*, and foundations of other buildings, which probably belonged to it, likewise may be traced the whole way from the Vigna Palatina to the Esquiline Hill. The *Domus Aurea* was not,

(1) Perhaps in allusion to the sun.

(2) The Temple of the goddess Viriplaca likewise stood on the Palatine Hill. When a dispute arose between husband and wife, they repaired to this Temple; and after recapitulating their grievances to the goddess, were reconciled. Several other Temples, dedicated to Vesta, Bacchus, Cybele, Juno Sospita, Jupiter Victor, the goddess Febris, Minerva, and Elagabalus, erected by and dedicated to himself, were likewise placed on the Palatine: and here also was a temple consecrated to Moonlight; together with a considerable number of dwellings belonging, in the latter days of the Republic, to distinguished Patricians.

(3) The *Vestibulum* was the Court belonging to the Edifice.

(4) And probably to prevent the beams of the sun from entering it.

(5) These waters, which, according to Strabo, were several springs collected together, had the reputation, in ancient times, of possessing many medicinal virtues.

(6) See *Life of Nero*, c. 31.

however, destined to be of long continuance; for that part which occupied the Cœlian Hill, interfering with the plans of Vespasian and Titus, was quickly destroyed, so that little remained standing, after the reign of the latter Prince, except what was built on the Palatine. The lavish expenditure of Domitian on the Palace of the Cæsars is mentioned by Plutarch; but Trajan stripped it of its gaudy decorations in order to place them in the Temple of Jupiter Capitolinus. Under Commodus the Palace suffered severely, owing to fire; but was restored by that Emperor, and received additions and improvements from Elagabalus, Alexander Severus, and his successors, till the reign of Theodoric.

In order to see every thing now remaining of this Palace, the best mode is to drive nearly up to the Arch of Titus, then, turning to the right; and a little way on, is a Gate, which opens into the Orti Farnesiani, where, not far distant from the entrance, are steps, which lead to three small, dilapidated, Modern Edifices: one of these, surmounted by a Turret, contains Frescos in bad repair: and, farther on, is the spot where the Arcadian Academy originally assembled, (1) amidst ever-green oaks, wood-laurels, and Fragments of the Entablature, Frieze, Cornice, and Capitals of Columns, which seem to have once belonged to the Temple of Apollo built by Augustus: for among the decorations of the Frieze and Cornice are Gryphons and Tridents interlaced with Dolphins, symbols of a naval Triumph; and moreover Gryphons were consecrated to Apollo. These finely-executed Fragments are now overgrown by the acanthus; which flourishes here so luxuriantly, that one might fancy it planted on purpose to point out the source of Corinthian architectural ornaments. Here lies neglected, on the grass, the original Medallion of the Arms of Arcadia, the Syrinx of Pan encircled with pine (2) and laurel; which Medallion once adorned the place of meeting. This Garden likewise contains two small subterranean apartments, commonly called *the Baths of Livia;* in which, by the aid of torches, remains may be discovered of beautiful arabesques, and a considerable quantity of gilding, bright as if just done. Here also are small Bassi-rilievi in stucco. Beyond the Baths of Livia is a dilapidated Villa of modern date, ornamented with frescos, probably by Raphael's scholars: (3) and from a Terrace here, the view of Rome and its environs is magnificent. In that part of the Garden which fronts the Capitol are a considerable number of Subterranean Buildings, some of which resemble the *Sette Sale,* belonging to the Baths of Titus, and might probably, like them, have served as reservoirs for water. This Garden also contains ruins of the Theatre built by Caligula, and a spacious Hall, the roof of which is well preserved.

On quitting the Orti Farnesiani, and continuing to ascend the Palatine Hill, we find, on the left, the Church of S. Bonaventura; and, on the right, a Gateway, leading to the Vigna Palatina;

(1) The Arcadian Academy, one of the most celebrated existing, and to which most of the Princes and Literati of Europe belong, was founded in the year 1690, and warmly patronised by Christina of Sweden, and the literary Characters of her time. Its members, at the commencement of the institution, met in the Farnese Garden; afterwards at the Bosco Parrasio on the Janiculum Hill; and latterly in an apartment belonging to the house of their Custode Generale: but Leo XII. fitted up, for their use, the Protomoteca in the Capitol: thus assembling together the persons of most exalted birth, station, and talents, at the present day, with the Busts of those who shed the brightest lustre on times past.

(2) The round-topped Maritime Stone Pine, the great embellisher of almost every landscape in Italy and Magna Græcia being considered, throughout these countries, as "King of forests all," the Head of Silvanus, like the Arms of Arcadia, is represented as encircled with its leaves.

(3) Among the Frescos are two Medallions, representing the Story of Hercules and Cacus. The Cave of this famous Robber, according to the fable, stood between the Tiber and the Temple of Hercules; now, according to some opinions, the Church of St. Alexius, on the Aventine Hill.

where, on the Site of part of the *Domus Augustana*, stands a Modern Edifice, called Villa Palatina.(1) The Portico of this Villa is ornamented with Frescos, all of which, except one representing Venus, and attributed to Raphael, are by Giulio Romano; who has painted on the Ceiling two small Pictures, representing Hercules, some of the Muses, and other heathen divinities. The Garden of the Villa contains three ancient Subterranean Apartments, beautiful in point of architecture, and well preserved: they seem originally to have been ornamented with Arabesques, judging from the remains now distinguishable: and here, according to report, was found the superb Basin of red porphyry which adorns the Circular Hall in the Vatican Museum.(2) Beyond these subterranean apartments, and quite at the end of the Garden, is the spot where, according to some opinions, the signal for commencing the Games in the Circus Maximus was given. To the left of this spot is a large oblong Court, supposed to have been a Hyppodrome; and on one side of it are ruins of a Building which appears to have been a Temple, or *Ædicula*, and remains of another Edifice, the Ceiling of which is decorated with Medallions in stucco. Beyond the latter, and near the Circus Maximus, are magnificent Arches; which seem to have formed an Apartment shaped like the libraries of modern days, though more extensive, and by some persons supposed to be remains of the Libraries of Augustus.

On leaving the Vigna Palatina, it is customary to go back to the Arch of Titus, passing that of Constantine, and, when nearly parallel with the church of S. Gregorio sul Monte Celio, turning to the right, toward the Forum Boarium; near which is a door leading, by a Narrow Flight of Steps, to what is now called *the Palazzo de' Cesari*. Here are considerable vestiges of stately Porticos, spacious Halls, and numberless Arches, interspersed with ever-green oaks, laurels, flowering shrubs, aloes, and Indian figs; forming altogether a most picturesque and impressive scene. One part of these Ruins completely overlooks the Circus Maximus, which lies immediately below it: and here is a Terrace, probably the Site of the Banqueting-Hall whence Caligula, on being roused from sleep by the clamours of the populace, who were impatient for the signal to commence the Games,(3) ordered the Gladiators to clear the Circus; in consequence of which rash and cruel order multitudes were killed. The ancient Pavement of the Terrace still remains entire; and from this spot the continuation of the Claudian Aqueduct, by the Emperors, may be seen to great advantage. Fragments of Ancient Paintings are discoverable throughout all the ruins of the Imperial Palace: and though Oblivion has now swept away a larger portion of this huge pile than of any other gigantic edifice constructed by the ancient Romans, it was inhabited, during the seventh century, by the Emperor Heraclius, and tolerably well preserved for a hundred years after that period.

Circus Maximus. In the vale between the Palatine and Aventine Hills, Romulus instituted Games in honour of *Neptunus Equestris;* supposed to have been called, by the Romans, *Consuales*, or *Consus;* and therefore (it is presumed) these Games were denominated *Consualia;* though how far Consus and *Neptunus Equestris* were synonymous seems uncertain. Consus presided over councils; and his altars were placed in cells underground, to show that councils ought to be secret and inviolable. During the celebration of these Games, the Romans seized the Sabine Women: and some historians tell us that, in memory of this event, a Subterranean Altar was erected to Consus, on or near a spot

(1) The Casino of the Villa not long since possessed by the Spada family, and already mentioned as belonging to an English Gentleman.

(2) If this porphyry Basin, which seems to have belonged to a fountain, was discovered here, these Subterranean Apartments may probably have been Baths: for a basin similar in shape, and belonging to a fountain, was recently discovered in the Public Baths at Pompeii.

(3) The Emperor, or whoever presided at the Shows, gave the signal to begin, by throwing up a napkin, called *Mappa Circensis*.

subsequently called the Circus Maximus, and further, that the Altar was disinterred previous to every festival held in his honour, that sacrifices might be offered to him; after which it was immediately reburied.(1) According to Dionysius of Halicarnassus, Tarquinius Priscus was the first person who gave a decided shape to the Circus Maximus; by surrounding it with Covered Seats: for before his time the spectators stood on scaffolds held up by beams. Dionysius likewise says: "This Circus has, at the two sides and one end, a Canal ten feet deep, and as many broad, encompassed with three storeys of open Porticos; the lowest built of stone, the others of wood: and the two side Porticos being joined to that at the lower end, which is shaped like a half moon, the whole presents the appearance of an Amphitheatre; and is capable of containing a hundred and fifty thousand persons. At the opposite, or small end, are the *Carceres*, resembling arcades, whence the horses start; and these *Carceres* are so contrived that they all open at the same moment. The outside of the Circus is surrounded by a Portico."(2) Tarquinius Superbus finished the covered seats constructed by Tarquinius Priscus; and from time to time the whole Edifice was so much enlarged and embellished, that it at length became worthy of the grandeur of Rome. Julius Cæsar added to its size, and made the *Euripus*, or Canal, already mentioned, which he supplied with water from the rivulet Crabra, or Marana, running between the Aventine Hill and the Palatine: and, according to Pliny, the Circus, after Cæsar's augmentations, was three stadia long, one stadium broad, and capable of containing two hundred and sixty thousand spectators. The Emperor Claudius rebuilt the *Carceres* with marble; ornamented the *Metæ* with gilding; and assigned places for the Senators; who, till then, appear to have mixed promiscuously with the People. Succeeding Princes repaired and enlarged this Circus; and according to Victor, it held in the reign of Constantine three hundred and eighty thousand spectators. Its form was oblong, with one extremity semicircular, the other somewhat curved. In the centre of the semicircular Wall was the principal Entrance, fronting the *Carceres*, and nearly, though not quite, in the middle of the *Arena*, was a long narrow platform, supported by dwarf walls, and called the *Spina*,(3) at each extremity of which stood a *Meta* or Goal. The *Spina* was considerably raised above the level of the *Arena*, and exhibited Altars, Statues, and Obelisks. Bands of music likewise occupied the *Spina* during the Games.(4) Augustus placed here the stately Obelisk which now adorns the Piazza del Popolo; and Constantius, the son of Constantine, likewise placed here that still more lofty monument of Egyptian art, the Obelisk

(1) Dionysius of Halicarnassus calls the *Consualia* a festival in honour of Consus; which consisted of horse-races, with and without riders; libations poured on fire; and sacrifices offered on a subterranean altar near the Circus Maximus, in a place hollowed out expressly for the purpose. He adds: "Consus, according to some opinions, means Neptune; but according to others, though the horse-races were instituted in honour of Neptune, the subterranean altar was erected afterwards, to a divinity, or tutelary genius, who presided over secret designs, but whose name it was deemed irreverent to pronounce." It has been already mentioned that this divinity, supposed to govern the fate of Rome, bore, according to popular belief, the name of Angerona. Dionysius likewise mentions that, during the festival of the *Consualia*, the Romans crowned their horses and mules with flowers, and never allowed them to work; a circumstance which seems to prove that this festival was instituted in honour of *Neptunus Equestris*.

(2) Supposed to have contained shops.

(3) The *Spina* was rather nearer to the left side of the Circus than to the right; because, as the horses and chariots ran first down the right side, it was necessary, in the commencement of the course, to have a large space, that they might the more easily pass each other. But after they had passed the farthest *Meta* to return to the *Carceres*, many of the chariots were left so far behind that a less space to run in was sufficient.—See LUMISDEN'S *Antiquities of Rome*.

(4) Dionysius of Halicarnassus mentions this circumstance, and also says, that in chariot-races, sometimes one horse only was put to each car, sometimes two, sometimes four, and occasionally three; according to the practice of ancient warriors of Greece.

which now stands in a mutilated state before the Church of S. Giovanni in Laterano. Although this Circus was originally made for horse and chariot races, it was likewise used as a theatre for foot races, wrestling, boxing, combats with wild beasts, and other exercises calculated to make warriors of the Roman youth : and tradition reports that in this Circus Androcles, or Androdus, being exposed to fight with wild beasts, was recognised by a lion from whose paw he had, some time before, extracted a thorn; and who, instead of tearing his antagonist to pieces, fawned upon him, and licked his hands. The shape of the Circus Maximus may still be traced, as may the *Aqua Crabra:* and the houses and other buildings at the foot of the Palatine Hill, on the side of the Forum Boarium, are all erected on ruins of the Corridors and Arches of the Circus, or the *Tabernæ*,(1) with which the Circus formed a street.

Chiesa di S. Gregorio sul Monte Celio, said to be built on the foundations of a Patrician house, and to retain its ancient shape.(2) This Church is finely situated; and in the adjoining Garden are three Chapels, built by S. Gregorio. The first, dedicated to his Mother, St. Silvia, contains her Statue, by Niccolo Cordieri; Frescos on the Ceiling, by Guido; and four Saints in *chiaro scuro,* by the same master. The second Chapel contains two celebrated Frescos; the one painted by Domenichino, the other by Guido, in order to prove which was the better artist. That by Domenichino represents the Flagellation of St. Andrew!! that by Guido represents the same Saint going to suffer Martyrdom!! The figures of St. Peter and St. Paul, near the Altar, are by Guido. The third Chapel contains a Statue of S. Gregorio, begun by Michael Angelo, and finished by Cordieri. This Garden commands a beautiful view of the Palace of the Cæsars.(3)

Terme di Tito. These Baths, which, not many years since, were completely choked up with rubbish and vegetable earth, apparently thrown in to destroy them, are now open to the light of day; and exhibit beautiful Frescos in as perfect preservation as they could have been when first produced by the artist's pencil near two thousand years ago. The Romans learned the use of baths from the Greeks; and though, at first, employed merely for the purposes of health, they, in time, became an object of luxury and magnificence. The Baths of Titus were smaller than those of Dioclesian and Caracalla; but superior in point of architecture, and more elegantly ornamented: the lower part of the edifice served for bathing; the upper part for academies and gymnastic exercises. Communicating with the Baths are ruins called the Palace of Titus; where the Group of Laocoon and his Children was found; and, not far hence, the Belvedere Meleager, or, according to Visconti, Mercury, was found likewise. Near this spot were the Gardens of Mecænas; in a building belonging to which Nero stood to see Rome in flames: and adjoining to it were the houses of Horace and Virgil. The Baths of Titus are damp.

To the east of the Palace and Baths of Titus, and enclosed in a Garden, are nine immense Reservoirs, called *Sette Sale,* which evidently belonged to the Baths, and are tolerably well preserved. They probably derived their appellation from the ancient name of the spot where they are situated, which was *Septisolium.*

Chiesa di S. Martino in Monte. This beautiful Church, not far distant from the Sette Sale, is erected upon that part of the Baths of Titus which was added by Domitian and Trajan; such, at least, seems to be the opinion of antiquaries; because the brickwork in these baths is very inferior to that in the Baths built by Titus.

The modern Edifice is adorned with twenty-four magnificent Columns, brought from Adrian's Villa at Tivoli. The Vase for holy water is ancient. The great altar is peculiarly rich in precious marbles; the Paintings, which

(1) The *Tabernæ* consisted chiefly of tradesmen's shops.

(2) The road to the Cœlian Hill, from the side opposite to the Palatine, is supposed to be the ancient *Clivus Scauri.*

(3) By entering the quadrangle, and ringing a bell on the right, admittance may always be obtained to the Church and Chapels of San Gregorio. They are, during winter, damp and cold.

adorn its vicinity, were done by Antonio Cavalluccio, who lies buried here. The side aisles are embellished with Landscapes, by Gasparo Poussin; the figures in which are by Niccolo Poussin; and the upper Landscapes are remarkably well preserved. The Chapel of the Madonna, at the end of the left side aisle, is ornamented with Paintings by Cavalluccio, and very fine marbles. The Steps leading down to the Burial-place under the great altar, and the Burial-place itself, were designed by Pietro da Cortona: and here are other Stairs, leading to the ancient Subterranean Church, which is a part of the Baths, called those of Titus, and famous for being the Spot where Pope S. Silvestro held a council, assisted by Constantine and his Mother. The Mosaic Pavement, and matted Roof of the Baths (on which, perhaps, were paintings), still remain perfect, as do the Walls: and here no very damp air is encountered; therefore invalids may go down with safety.

Chiesa di S. Pietro in Vincoli. This fine Church, which owes its present form to Antonio Sangallo, has a double cupola, like St. Peter's. The three aisles are divided by twenty magnificent Roman Doric Columns of Grecian Marble, taken from Dioclesian's Baths: the circular Wall behind the great altar made a part of Titus's Baths, whence the Pavement of the Sacristy likewise was taken. Here is a Picture of S. Margherita, by Guercino. Here also is the Monument of Julius II., designed by Michael Angelo, who died soon after he had finished the much-admired Figure of Moses; in consequence of which the other Figures were done by Montelupo. The Monuments of Cardinals Margotti and Agucci were executed after the designs of Domenichino; and at the end of the Tribuna is an Ancient Pontifical Chair, in high preservation. The Sacristy contains a Picture, by Domenichino, of St. Peter delivered from Prison.

Chiesa di S. Maria della Navicella, so called from the model of an Ancient Galley, said to have been a votive offering, and placed before it, by Leo X.(1) This Church, designed by Raphael, and supposed to stand on the site of the ancient *Castrum Peregrinorum*, or Barracks for auxiliary soldiers, is embellished with fine Columns of Porphyry and Granite, and a Frieze beautifully painted in *chiaro scuro*, by Giulio Romano and Pierino del Vaga. The Presbytery, likewise, was painted by the same artists; as were two Altar-pieces of the Chapels, one representing part of the Transfiguration, the other the Baptism of our Saviour.

According to some writers the Villa Mattei was the *Castrum Peregrinorum*: and antiquaries who support this apparently well-founded opinion suppose the Church of S. Maria della Navicella to have been erected on the site of the *Mica aurea* of Domitian. This Church was originally called *S. Maria in Dominica*, which may probably be an abbreviation of *Domitiana Mica*.

Near this spot is the Arch of the Consul Dolabella, over which Nero erected an Aqueduct, to supply his Golden House with water.

Chiesa di S. Stefano Rotondo, formerly the Temple of Claudius.(2) This beautiful and interesting Edifice was built by Agrippina in honour of her husband Claudius; destroyed by Nero, and rebuilt by Vespasian; which accounts for the Columns not being uniform. It seems to have had two entrances. The inferior part still retains the precise form, together with all the majesty, of an ancient Temple; and is embellished with a double row of Columns, fifty-eight in number, and chiefly granite. It has a modern roof, was converted into a Christian Church by Pope St. Simplicius, and is, during winter, damp and cold.(3)

Obelisk of the Piazza del Popolo. This Obelisk, covered with Hieroglyphics, and generally supposed to have

(1) The antiquity of this Galley is questioned, because modern arms are cut on it in Basso-rilievo.

(2) Persons who question whether this was, or was not, the Temple of Claudius, should consult FRONTINUS *De Aquæductibus*, art. 76. p. 145; ed. Poleni, 1722, 4to.

(3) The churches of La Navicella, and San Stefano Rotondo, are generally shut: but the Sacristan of the former lives in the vicinity, and the sacristan of the latter may be found daily, at the new Academy of St. Luke.

been made at Heliopolis 522 years before the Christian era, was brought to Rome by Augustus; found in the Circus Maximus; and placed in its present situation by Sextus V. Its height, from the ground to the top of the Cross, is one hundred and twelve English feet: and, according to some opinions, it was executed by order of an Egyptian monarch, who died 420 years before the Christian era. Its height, exclusive of the Pedestal, is, according to Vasi, seventy-four Paris feet; and the Pedestal he computes at twenty-five.

To record the exploits of heroes, and to adorn their temples and their tombs, seems to have been the origin of Egyptian obelisks; and most of those which now ornament Rome are engraved with hieroglyphics; which, could we understand them well, might throw important light on the history of past ages.

Statues, and Obelisk, in the Piazza di Monte Cavallo—so called from the admirable sculpture with which it is embellished: namely, two Colossal Figures, supposed to represent Castor and Pollux, each holding a Horse. These Twin-gods, the work of Phidias and Praxiteles, are esteemed the finest things of their description at Rome; especially that done by Phidias. They once adorned Athens, and are generally supposed to have been brought to Rome, from Alexandria, by Constantine, in whose Baths they were found; though some authors tell us they were sent to Nero, as a present, from Tiridates, King of Armenia. The Horses are ill executed, and chiefly modern.—The Obelisk, which stands between the Statues, was erected by Pius VI. It is composed of red granite; measures forty five Paris feet, without the Pedestal; and originally adorned the Mausoleum of Augustus. (1)

Chiesa di S. Bernardo. This Edifice, the ancient form and roof of which are quite perfect, merits notice, as belonging to Dioclesian's Baths. Some persons suppose it to have been a *Caldarium balneum*, or hot-bath; but the more general opinion is, that this Rotondo, and the one opposite to it, now serving as a public granary, near the Villa Negroni, were Temples dedicated to Apollo and Æsculapius. The convent and garden of the monks of S. Bernardo, the church, convent, and garden of the Carthusians, the public granaries, together with a large space called Piazza di Termini, a corruption of the word *Thermæ*, all likewise belonging to Dioclesian's Baths; which Building seems to have been of the Corinthian Order, and nearly of a square form, enclosing Halls, where youths were instructed, and where men of learning assembled, to read their compositions; an open Theatre, where Shows were exhibited in fine weather;(2) the *Natatio;* the *Sphæristerium;* the *Xystum;* the *Apodyterium;* the *Hypocaustum;* and the different Baths,—namely, the *Frigidarium, Tepidarium, Caldarium,* and *Laconicum.* Three sides of the *Natatio,* where persons swam in the open air, were bounded by Porticos (it occupied what is now the Cloister of the Carthusians); on each side of these Porticos were *Basilicæ* and *Diætæ*, where public assemblies were held, and sumptuous entertainments given:—adjoining to these apartments was an Oblong Court, probably the place for playing at ball;(3) and, immediately behind the *Natatio* was the *Xystum,*(4) where the Gladiators

(1) The circular Basin belonging to the Fountain of Monte Cavallo is said to be one of the largest pieces of granite, of this description, in Rome.

(2) Considerable remains of this *Theatridium* may be seen in a Garden formerly belonging to the Convent of S. Bernardo; but now let to a Calico-printer, whose door of entrance is opposite to the Church of Santa Maria degli Angeli. Between this Theatre and the Temples were buildings which might, perhaps, have contained the Ulpian Library, removed hither from Trajan's Forum.

(3) The ancient Romans played with several kinds of balls; namely, the *Harpastum*, or foot-ball, which, being placed between two companies of young men, they strove who should drive it through the other's goal: the *Pila*, so called from being stuffed with hair: the *Follis*, so called from being made of a bladder; and with this old men and children played: the *Paganica*, a ball stuffed with feathers; which derived its name from villages, where it was chiefly seen: and the *Trigonalis*, an appellation common to the *Pila* and *Follis*, and allusive to the form of the tennis-courts, where these balls were used.

(4) The *Xystum* is supposed to have served occasionally as a *Pinacotheca*.

and Wrestlers exhibited in bad weather: this is now the Church of Santa Maria degli Angeli. The Baths, properly so named, extended in a straight line opposite to the *Theatridium* and *Bibliothecæ*. The *Apodyterium*, or Great Hall, where the bathers undressed and dressed themselves, was in the centre of the Baths, which seem to have consisted of eight apartments; four being on one side of the *Apodyterium*, and four on the other:—the first, in each row, was the *Frigidarium*, or Cold bath; the second the *Tepidarium*, or Tepid Bath; the third the *Caldarium*, or Hot Bath; and the fourth the *Laconicum*, or Vapour Bath. The Baths communicated with each other—and under the *Apodyterium* were flues to keep it in a proper degree of heat. In the centre of the Baths likewise was the *Hypocaustum*, or Great Stove; whence hot water was conveyed in pipes, and hot air in flues, to the different chambers: and this part of the Building, which is still preserved, serves as an *Atrium* to the Carthusian Church. *The Conisterium*, containing sand with which the wrestlers were rubbed, after being anointed with oil, and the *Elæothesium*, a shop furnished with oils, ointments, and perfumes, for the use of the bathers, were probably near the *Hypocaustum*: and at each extremity of the *Xystum* was a *Cavædium*, or Open Court, surrounded with Porticos. In the Villa Negroni are remains of the Great Reservoir for water—and, encompassing the exterior of the Baths, were walks shaded with plane-trees.(1)

Chiesa di Santa Maria degli Angeli. Pius IV. dedicated Dioclesian's Baths to sacred uses, because the Christians who built them suffered martyrdom: and Michael Angelo, who was employed to erect the Church, finding, among the ruins of these Baths, an immense apartment, supported by stupendous Columns of oriental granite (the *Xystum* already mentioned), formed it into the present Church of Santa Maria degli Angeli. The entrance to this majestic Edifice, which may vie with St. Peter's in beauty, was a *Caldarium* belonging to the Baths, and contains the Monuments of Carlo Maratta and Salvator Rosa. The Church itself is in the shape of a Greek cross; its length being, from the Entrance to the High Altar, three hundred and thirty-six Paris feet; its transversal Nave (supposed to have been the *Xystum*) three hundred and eighty feet long, by seventy four wide, and eighty-four high; and its ancient Columns, already mentioned, each formed out of a single block of Granite, sixteen feet in circumference, and Capitals and Bases inclusive, forty-three feet high. The Pavement is beautiful, and contains a celebrated Meridian by Monsignor Bianchini. Near the great altar is a Picture, by Carlo Maratta, of the Baptism of our Saviour, much injured by time; and another of the Martyrdom of S. Sebastiano, by Domenichino, in good preservation!! This Church also contains a fine Picture of the fall of Simon Magus, by Pompeo Battoni; and another of St. Peter raising Tabitha, by Placido Costanza.

The Pope's Oil-Cellar, near Santa Maria degli Angeli, merits notice, as it is a well-preserved part of Dioclesian's Baths.

Giardino di Sallustio. Beyond the Church of Santa Maria Vittoria, on the way to the Porta Pia, the second Garden-door to the left (which is seldom locked), leads to the once-magnificent Town-house, Circus, and Villa *Suburbana*(2) of the Roman Historian, Sallust: the two former having been constructed on the Quirinal Hill, the last having occupied the space between the Porta Salara and the Porta Pinciana;(3) which space, now occupied by the Lodovisi, and other villas, was not enclosed within the walls of Rome till Aurelian extended its

(1) The expense of bathing in a public bath at Rome was equivalent to about one halfpenny for an adult; but for a child nothing. The rich had their persons rubbed with oils and ointments of great value. Hot baths were only used at a stated hour of the evening. Each man stopped at the bath which he judged proper for himself: and if he made use of the *Laconicum*, he returned through the different hot baths; and was thus cooled gradually before he reached the *Apodyterium*.

(2) The villas immediately without, and near to the city-walls, were called *Suburbana*, in opposition to those at a distance.

(3) See LUMISDEN'S *Antiquities of Rome*.

boundaries. Antiquaries suppose these two Domains of Sallust were in course of time united; and both, during the reign of Honorius, A. D. 409, fell a prey to Alaric, who (entering Rome by the Porta Salara) laid waste the Gardens, and fired all the Buildings they contained. About the twentieth year of the Christian era, and after the death of Sallust, his Villa *Suburbana* became the property of the Roman Emperors; and Aurelian enriched it with a Hyppodrome, vestiges of which may be traced at the Villa Cesi. The Terrace of the Casino Barberini (nearly opposite to the Garden-door) commands a magnificent view; and from this spot *part of Servius Tullius's Wall* may be distinctly seen: it is built with peperino, and supports an *Agger*, or broad Platform of earth, on the opposite side of which there evidently was a deep trench; and this Wall extends from the foot of the Casino to the end of the enclosure near the Church of Santa Maria Vittoria. The Terrace probably was the site of the Mansion in which Sallust resided: and beyond this spot, toward the Porta Pia, is a green uncultivated Hillock, near the site of the ancient Porta Collina, and supposed to be the *Campus Sceleratus*, where Vestals who broke their vows were entombed alive. The Hillock is within the ancient *Agger*, or boundary of the City; and possibly the vault in which the polluted Vestals were entombed may still exist.(1) To the left of the Hillock, on the descent toward the Circus of Sallust, is *a Mass of Ruins*, probably belonging to his Mansion, which seems to have extended from the Casino Barberini to this spot. Below these Ruins is a Path on the left, which leads to *a Temple*, supposed to have been dedicated to *Venus Erycina*.(2) The Walls and Roof are perfect; the Vestibule has two Niches for statues, the Temple, its Cella excepted, is circular, with six Niches for statues. The entrance to the Cella has two large Niches for statues, and what appear to have been two small Niches: the Cella contains one large Niche for the statue of the goddess; and the Door through which the Priests seem to have entered this Cella communicates with dark Vaulted Passages, probably built for their use. Beyond the Temple, and leading toward the Casino Barberini, is a Path which presents a good view of *the Circus*: its form may be clearly traced; and part of its *Spina*, once adorned with the Obelisk now erected before the Church of Trinita de' Monti, is still discoverable.(3) A Path on the left leads round the base of the Casino to a Small Door, the entrance to *Sallust's Reservoir of Water*, with which his grounds were irrigated; and hence a Path to the right leads up to the Terrace.

Another part of Sallust's Domain (which is entered at a Gate numbered "2," in the Vicolo delle Fiamme), con-

(1) Dionysius of Halicarnassus gives the following account of the Vestal Virgins:—"They were at first only four in number; afterwards six. They live in the Temple of their Goddess; where every person of both sexes may enter during the day; but no person of the male sex during the night. The Vestals are ten years learning to execute their sacred functions, ten years acting as Priestesses, and ten years more teaching the young Vestals; after which period (thirty years in all) they are at liberty to resign their crowns and marry; very few, however, do this. A Vestal who breaks her vows is stripped of her crown, fillets, and other holy ornaments, scourged, and then placed on a small couch, and followed by her relatives to the Porta Collina; where, on arriving, she is clad in a funeral garb and entombed alive, in a subterranean chamber, close to the City-wall, but within it."

(2) After the loss of the battle of Trasimenus, the Romans vowed a Temple to Venus Erycina, and built it on the outside of the Porta Collina. It had probably been destroyed by some accident; for twenty-one years afterwards it was, according to Livy, restored on or near the same spot. The Temple in question answers to the place where the Temple of Venus Erycina seems to have stood; and that there was a Temple of Venus in the Domain of Sallust appears certain, from inscriptions published by Gruter. See LUMISDEN.

(3) Sallust could not have placed this Obelisk on the *Spina* of his Circus: because he died six years before Egypt was conquered by Augustus; and consequently before any obelisk was brought to Rome. It might have been erected by Claudius, or Aurelian. See LUMISDEN.

tains, on the right of the gate, a small Dwelling, under which *two ancient Mosaic Pavements* are discoverable, together with what appear to have been *Hot Baths*, and *a Furnace* for heating water; and to the left of this Dwelling is a long range(1) of vaulted Apartments, resembling Baths and Reservoirs.

Some of the finest sculpture extant was found in the Gardens of Sallust.

Obelisk of S. Maria Maggiore. This Obelisk is of red Egyptian Granite; and forty-three feet in height, without the Pedestal: it was brought to Rome by the Emperor Claudius; and served as one of the ornaments to the Mausoleum of Augustus; whence it was taken, by Sextus V., and placed in its present situation.

Column in the Piazza di Santa Maria Maggiore. This Corinthian fluted Column, of Parian Marble, was (as already mentioned) taken from the Temple of Peace.

Basilica di Santa Maria Maggiore.(2) This Church, which stands on the summit of the Esquiline Hill, was erected upon the foundations of an ancient temple of Juno Lucina, about the year 352; and afterwards enlarged by Sextus III. It was likewise repaired by Benedict XIV.; who found, about eight palms below the pavement of the Church, a black and white Mosaic Marble Pavement, of that kind invented by Alexander Severus.(3) The Nave is supported by antique Ionic Columns, thirty-six of which are white marble, and four granite. The Baldacchino is supported by antique Columns of Porphyry. The arch which separates the Choir from the Nave is decorated with Mosaics of the fifth century. The Chapel of Sextus V., built after the designs of Fontana, is encrusted with fine marbles, and adorned with Corinthian Pilasters, Bassi-rilievi, and Paintings. On the right stand the Tomb and Statue of Sextus V.: in the middle is the Altar of the Holy Sacrament, enriched with a magnificent Tabernacle, supported by four Angels of bronze gilt; and on the left, the Tomb of Pius V. Among the Paintings those most admired are, the Annunciation, by Pompeio Battoni, and the Holy Family, by Agostino Masucci. The Borghese Chapel, built by Paul V., is peculiarly rich in marbles, paintings, and sculpture. On the right stands the Tomb of the Pontiff, surmounted by his Statue: here, likewise, are Statues of Saints Basil and David, by Niccolo Cordieri; and the Tomb and Statue of Clement VIII.; with Statues of Aaron and S. Bernardo, by Cordieri of Lorrain. The Paintings between the windows, and on the arches above the tombs, are by Guido! The Altar of the Madonna is magnificently decorated with oriental jasper, agate, and lapis-lazuli: and on its Entablature is a fine Basso-rilievo. The Frescos above, and round the Altar, and in the vault and angles of the Cupola, are by the Cav. d'Arpino. The Sforza Chapel was designed by Michael Angelo. This Basilica is so loaded with gilding and other ornaments, that is resembles a place of public diversion more than a Christian temple. Its Baptistery merits notice; as the Font, recently placed there, is remarkably elegant; and the columns which embellish the apartment are antique, and superb.

Obelisk of S. Giovanni in Laterano. This obelisk, covered with Hieroglyphics, is the largest at Rome; and supposed to have been even more lofty once than it is at present. It was originally placed in the Temple of the Sun, at Thebes, by Ramises, King of Egypt, transported to Rome by the Son of Constantine, and erected, in its present situation, by Sex-

(1) Persons who wish to visit these Ruins, immediately after having seen that part of Sallust's grounds which contains his Circus, should, on returning through the Garden-gate near the Church of S. Maria Vittoria, pass that Church, and then go down the street on the right to the Vicolo delle Fiamme.

(2) Several of these ancient Courts of Justice, called *Basilicæ*, were converted into churches, and still retain their original appellation; probably because ancient churches were sometimes provided with tribunals. Basilicæ are usually open from sunrise till sunset.

(3) The Mosaic Pavements of the middle ages were called *Opus Alexandrinum*, from the inventor. Mosaics, however, seem to have been originally invented by the Persians: for they were used in Persia during the reign of Artaxerxes; thence carried into Assyria, thence to Greece, and, some ages after, to Rome.

tus V.: its height, without base or pedestal, is one hundred and fifteen English feet, and its diameter nine.(1)

Battisterio di Costantino. This Edifice was built by Constantine, and repaired by Gregory XIII., and Urban VIII.; its form is octagon; and three steps lead down to the Font, which appears to have been an ancient Sarcophagus. The Dome is supported by fine Porphyry Columns, with an antique Entablature; and contains Paintings representing the Life of St. John Baptist, by Andrea Sacchi. Other Paintings, on the Walls, represent the Vision of Constantine; his battle with Maxentius; and the Destruction of the Idols; which last is by Carlo Maratta. In one of the Chapels are two curious fluted Pillars, of verde antique; in the other, two columns of Oriental Alabaster; and the original entrance to this Baptistery is adorned with two noble Pillars of Porphyry and an antique entablature.

Basilica di S. Giovanni in Laterano.(2) This stately Edifice was erected by Constantine, and called the Mother Church of Rome, though the Church of St. Martin and St. Luke is really so. Under the great Portico is a semi-colossal Statue of Constantine, found in his Baths; the Front of the Building, toward the Naples Gate, is beautiful; and the Bronze door, ornamented with Bassi-rilievi, was (according to general belief) taken from the Temple of Saturn. The interior of the Church is divided, by four rows of pilasters, into one large and four small aisles; and the centre aisle, or nave, is adorned with Statues of the Apostles; among which are Saints Thomas and Bartholomew, by Le Gros; and St. Andrew, St. James minor, and St. John, by Rusconi. The Pavement is Mosaic. The Altar of the Holy Sacrament is adorned with four magnificent fluted Columns of bronze gilt, supposed to have been taken from the Temple of Jupiter Capitolinus; and, above these columns, is a Fresco, by the Cav. d'Arpino, representing the Ascension of our Saviour into Heaven! The Tabernacle, formed of precious marbles, is placed between two Angels of bronze gilt, and four Columns of verde antique. At the top of the centre aisle, near the great altar, are two superb Columns of red Granite; and, near the door leading to the Baptistery, two fluted Columns of Giallo Antico, considered as the finest specimens extant of that marble. In this Church are the Tombs of the Cav. d'Arpino, Andrea Sacchi, and Boniface VIII.; the last of which is ornamented with a Fresco, supposed to have been done by Giotto, and representing Boniface, between two Cardinals, publishing the first Jubilee of the Holy Year, in 1300. The Corsini Chapel (to the left of the great door) is particularly elegant; and was erected by Clement XII., in honour of his ancestor S. Andrea Corsini. Over the Altar, between two verde antique Columns, is a Portrait, in Mosaic, beautifully copied from a Painting by Guido, of S. Andrea Corsini. On one side of the Chapel is the Monument of Clement XII.; said to have been once the Tomb of Agrippa: it was taken from the Pantheon; and is, in point of shape, the most beautiful Sarcophagus extant. On the opposite side, stands the Tomb of Cardinal Neri Corsini. In this Chapel, likewise, are four Statues, representing the four Cardinal Virtues; one of which, Fortitude, is by Rusconi, and much admired; as are the four Bassi-rilievi in the upper part of the Chapel. The Pavement is beautiful; and the Subterranean Part of this Building merits notice; as it is simple and appropriate, and contains a fine *Pietà*. In the Sacristy of S. Giovanni in Laterano is an Annunciation, designed, if not executed, by Michael Angelo.

Scala Santa. This Edifice is celebrated for containing twenty-eight steps of white marble, reputed to have belonged to the Palace of Pilate; they were covered with planks of wood, by order of Clement XII., to prevent their

(1) According to Vasi, its height is only ninety-nine Paris feet, without base or pedestal.

(2) The name of *Laterano* is supposed to be derived from Plautius Lateranus, Consul elect, who engaged with Seneca and others in the great conspiracy against Nero, and thereby lost his life: hence his palace, having been confiscated, probably remained in possession of the Emperors till Constantine gave it to the Church, and built the Basilica of S. Giovanni, properly the Pope's Cathedral.

being worn out by the multitudes of persons who ascend them on their knees.

Nor far hence is an Arch, or Tribune, adorned with Mosaics, originally placed in the Triclinium, or eating-room of the palace of S. Leo, to perpetuate the event of his having crowned Charlemagne Emperor of the West.

Anfiteatro Castrense. This Building now makes part of Aurelian's Wall repaired by Honorius; though it formerly stood on the outside of the City: it was called *Amphitheatrum Castrense*, because appropriated to military games, and combats between soldiers and wild beasts. The interior of the Building may be seen in a Garden on the right of the Church of Santa Croce in Gerusalemme; nothing, however, remains except a few Arches. The exterior part, which was ornamented with two rows of columns, should be viewed from the outside of the Naples Gate.

Basilica di Santa Croce in Gerusalemme. This Church,(1) one of the seven *Basilicæ* of Rome, was erected by Constantine near an ancient *Sessorium*; which seems to have been converted into the entrance of the Church; and makes a magnificent Vestibule. The approach from S. Giovanni in Laterano o S. Croce in Gerusalemme is particularly handsome; and displays fine remains of the ancient Walls of Rome: the Church derives its name from part of the Cross which St. Helena brought from Jerusalem, and deposited here. On each side of the great door is a Vase for holy water, very similar to those in the Cathedral at Siena; and, like them, containing Marble Fishes beautifully executed. The Nave is supported by eight fine columns of Egyptian granite; and its Ceiling adorned with a Fresco, by Conrad Giaquinto, who likewise painted that part of the Ceiling of the Tribuna which is over the High Altar; the other part was done by Pinturicchio, and represents the Finding of the Cross. The High Altar is adorned with four rare Columns of breccia corallina, and an ancient Sarcophagus of basalt. The Pavement of the Church is antique. This Edifice contains the subterranean Chapel of Sant' Helena, decorated with curious ancient Mosaics, and an inscription in her honour.

On the right, coming out of the Church (in a Garden), are considerable remains of a Building, called *the Temple of Venus and Cupid;* but, more probably, one of the Halls, or Temples, which adorned the Baths of S. Helena. This Garden likewise exhibits magnificent remains of the *Claudian Aqueduct;* and, not far hence, was an *Altar* consecrated to *Bad Fortune.*

Chiesa di S. Bibiana. Here are eight antique Columns; and a fine antique Sarcophagus of oriental alabaster, with a leopard's head in the centre: and here, likewise, is a celebrated Statue of S. Bibiana, by Bernini.

Tempio di Minerva Medica. This picturesque ruin stands on the Esquiline Hill, in a Garden, the door of which is generally open. The Edifice is round without, but decagon within; and seems to have had ten windows, and nine niches for statues. Here was found a celebrated Statue of Minerva with the Serpent at her feet, which Statue now enriches the Vatican Museum; but whether this Edifice was, or was not, a Temple dedicated to Minerva Medica, seems uncertain; though Rufus, and Victor, place her Temple on the Esquiline Hill. Judging by the Statues of Æsculapius, Pomona, Adonis, Venus, Hercules, Antinous, and the Faun, found here, this Building must have been decorated with peculiar magnificence.

Between the Temple and the Porta Maggiore, in the same Garden, is a *Columbarium* constructed by Lucius Aruntius (who was Consul under Augustus), as a receptacle for the ashes of himself, his relatives, and freedmen. It consists of two small Subterranean Chambers; in one of which are Niches (shaped like pigeon-holes), for cinerary urns: and on the Roof of the other are remains of Stucco Ornaments, and Paintings. Contiguous to this, is a *Columbarium*, which consists of one Subterranean Chamber only, supposed to have been a public receptacle for the ashes of the Plebeian Dead, which were consigned to common earthen-ware urns, simply inscribed with a name and an exclamation of sorrow.

(1) It is difficult to gain admission to this Church, unless it be very early in the morning.

Arco di Gallieno, commonly called *Arco di S. Vito*. According to the Inscription on this Arch, it was erected in honour of the Emperor whose name it bears. It is Doric; and proves the decline of architecture in the days of Gallienus.

Remains of *five Aqueducts* are discoverable in this quarter of the City: namely, the *Martian*, *Tepulan*, *Julian*, *Claudian*, and *Anio Novus*, and near the Church of S. Eusebio is a considerable ruin of a *Castellum* of one of these Aqueducts.

Chiesa di S. Prassede. The great altar of this ancient Edifice is adorned with a handsome Baldacchino, supported by four fine Columns of Porphyry; the Tribuna contains ancient Mosaics; and leading to it are magnificent Steps of Rosso Antico, composed of the largest blocks extant of that rare marble, the Fauns of the Capitol and Vatican excepted. In this Church is a Column, supposed to be that our Saviour was fastened to, when scourged. In the Sacristy is a Painting of the Flagellation, by Giulio Romano; and in one of the Chapels are three Paintings relative to the Life of S. Carlo Borromeo, by an English Painter, named Sterne: they are well executed, and dated 1741. This Church leads to the Catacombs.

Campidoglio. The Hill, said to have been originally called *Saturnius*, from the ancient town of *Saturnia*, of which, according to report, it was the Citadel, and afterwards denominated *Tarpeius*, from Tarpeia, who admitted the Sabines into the fortress erected there, was likewise distinguished by the name of *Capitolium*, because when Tarquin the elder ordered the foundations of a temple of Jupiter to be laid on this spot, the workmen, while digging, found a human skull: in consequence of which, the augurs predicted that Rome would become mistress of the world. But although the whole Hill was called *Capitolinus*, Livy distinguishes the Arx, or Citadel, from the *Capitolium*. The former stood on the eminence toward the Tiber; the latter on the eminence toward the Quirinal; and between these was Romulus's Common Asylum for criminals of various denominations. From the Forum three ascents led to these eminences; one, by the hundred steps of the Tarpeian rock contiguous to the Tiber; a second, by the Clivus Capitolinus, which commenced at the Arch of Tiberius (near the present Hospital of the Consolazione), proceeding to the Citadel by a winding path; and a third by the Clivus Asyli, which, being less steep than the others, was therefore chosen as the road by which the triumphant generals were conveyed to the Capitol: this ascent began at the Arch of Septimius Severus, and thence, winding to the left, passed near the Temple of Concord, and between the Temple of Jupiter Tonans and that of Fortune, to the Intermontium, where Romulus established his asylum for criminals. (1)

When we recollect the number of splendid edifices which adorned this ancient Capitol, we are led to think its extent must have been immense; but when we view the spot, and see how circumscribed it is, we can only account for the number of its temples by concluding that here, as in various parts of the City, one was frequently destroyed to make room for another. Scipio Nasica surrounded the Square of the ancient Capitol with Porticos; and in its centre stood the Triumphal Arch of Nero. The most ancient Temple was that of Jupiter Feretrius, (2) built by Romulus; and its interior dimensions are reported to have been only ten Paris feet in length, and five in breadth. Dionysius of Halicarnassus says, "Romulus, after his first triumph, erected a Temple on the summit of the Capitoline Hill, in honour of Jupiter Feretrius; and, judging by the present remains, this building was diminutive; the greatest extent of its walls being less than fifteen feet." The Temple of Jupiter Capito-

(1) The custom of sheltering banished persons and criminals is supposed to have been introduced into Italy by the Pelasgi, and derived by them from the Asiatics, as it prevailed in the East during the days of Moses.

(2) The word *Feretrius* is supposed, by Dionysius of Halicarnassus, to signify *above all*.

linus, finished by Tarquinius Superbus, and afterwards consecrated by the Consul Horatius Pulvillus, was much larger; and when consumed by lightning, which happened more than once, seems to have increased in magnitude every time it rose from its ashes. The last person who rebuilt this Temple was Domitian, and he is said to have expended twelve thousand talents merely in gilding it. Here were deposited the spoils of conquered nations, as offerings to the gods from the Senate, Consuls, and Emperors of Rome. It appears that several steps led up to this Edifice; which Nardini places on the eminence where now stands the Church of the Araceli; and the Temple of Jupiter Feretrius he supposes to have stood behind the Palazzo de' Conservatori. Donatus, however precisely reverses the manner of placing them; his opinion is confirmed by Fabretti, who thinks he discovered the foundations of the Temple of Jupiter Capitolinus when the Cafferelli family levelled the ground between their Palazzo and that of the Conservatori; and judging from the report of Dionysius of Halicarnassus, we have reason to conclude that the Temple of Jupiter Feretrius certainly was raised by Romulus on that eminence where Donatus places it. Moreover, the Temple of Jupiter Capitolinus is said to have been well preserved during the reign of Honorius; and not entirely destroyed till the eleventh century; therefore we may suppose its massive foundations to have been so far perfect when the Cafferelli family levelled the ground, that Fabretti, knowing from ancient historians the dimensions of the Temple in question, and the manner in which its foundations were laid, was likely to form an accurate judgment as to whether he had or had not discovered them.(1) Some antiquaries, however, maintain that this Edifice stood on the north side of the Capitoline Hill, near the Temple of Jupiter Feretrius. Here also were the Temples of Fortuna Primigenia, Obsequens, Privata, and Viscosa; Isis and Serapis, Venus Erycina, Juno Moneta, etc., embellished by statues without and within; so that the Capitol was denominated the Hall of the Gods.(2) But of these magnificent edifices, scarce a wreck remains; therefore the modern Capitol bears no resemblance to the ancient. The present Steps and Two Side Buildings of the latter were planned by Michael Angelo, at the command of Paul III.; and the Front of the Senator's Mansion was likewise rebuilt after the design of Michael Angelo. At the bottom of the Steps are two Lionesses in basalt, of Egyptian workmanship; and on the left side two Arches, under which are large stones, supposed to have made part of the Foundation of the Temple of Jupiter Feretrius. On the top of the Steps are two Colossal Statues, reputed to be Greek sculpture, but more probably Roman; one represents Castolinus preserved in one of the Bassi-rilievi of Marcus Aurelius's Triumphal Arch, which Basso-rilievo is now placed in the Wall of the Staircase of the Palazzo de' Conservatori. Lumisden likewise mentions, that in the Wall of the Temple of Jupiter Capitolinus, on the side next to Minerva's altar, the chief magistrate of Rome drove a nail annually, on the Ides of September; whereby they reckoned the Years of the State according to the number of nails; and he adds, that the Roman peasants long continued to reckon their own and their children's ages, by driving nails into the walls of their cottages.

(1) Dionysius of Halicarnassus, when mentioning this Temple, says, "It was erected to Jupiter, Juno, and Minerva, on a rugged part of the Capitoline Hill, made capable to sustain its foundations by means of high walls, and an extensive terrace." He likewise speaks of its size as immense; and so does Livy. The Edifice consisted of three Temples; that in the centre being dedicated to Jupiter, that on the right to Minerva, and that on the left to Juno. Statues of these divinities, represented as sitting on chairs, were placed in their respective Temples, and originally made of potter's clay; but Trajan exchanged them for statues of gold: and here likewise, in the days of the Emperors, was a Golden Statue of Victory, which is said to have weighed three hundred and twenty-eight pounds.

Lumisden supposes we have an elevation of the Portico of the Temple of Jupiter Capitolinus

(2) It appears, from Dionysius of Halicarnassus, that the Capitoline Hill also abounded with *Ædiculæ*, each of which contained an Altar raised to some Divinity, or protecting genius: but these Edifices were not consecrated like Temples.

tor, and the other Pollux, with their respective Horses. On a line with these Statues are beautifully-executed Trophies, called those of Marius; but rather supposed to have been done in honour of Trajan's victories over the Dacians. They once adorned a *Castellum* of the Julian Aqueduct; and Piranesi calls them Trophies of Augustus. On the same line are Statues of the two Sons of Constantine, together with two Roman Mile-stones; that numbered "I," and standing on the right, being the Column which anciently marked the first mile of the *Via Appia;* that on the left modern. In the centre of the Square is *a Bronze Equestrian Statue, once gilt, of Marcus Aurelius!!!* (1) This is the only antique Bronze Equestrian Statue extant, except Fragments found at Pompeii. Fronting the Steps is the Senator's Palace, which stands on the ruins of the *Tabularium,* (2) or Repository for the Tables of the Laws: and under the Entrance-door is a Statue of Rome triumphant, in Parian marble draped with porphyry, a recumbent Statue of the Nile, and another of the Tiber, both in Greek marble. On the south side of the Square is the Palazzo de' Conservatori; and on the north the Museo Capitolino. Beyond the former are Steps which lead up to the spot where, according to Donatus and Fabretti, stood the Temple of Jupiter Capitolinus; near which, in a Garden, belonging to a house numbered 139, is that part of the Tarpeian rock whence, it is supposed, criminals were thrown down into the Forum. (3) The Garden fronts Caracalla's Baths; and the Rock, in this place, may, perhaps, be sixty feet high at the present moment; and formerly it must evidently have been much more, as the level of the Forum is full twenty feet higher now than it was originally. Beside which, large masses of the upper part of the Tarpeian Rock have repeatedly fallen down, as Livy and other writers record. The neighbouring door, numbered 141, leads to a Garden, where the Rock may be seen to more advantage than at No. 139: and immediately under which are Caves: one of these has, in its roof, an Aperture, formed like a large chimney; it seems to have extended to the summit of the Rock: and may, perhaps, have been the funnel of one of the Subterraneous Depositories, called *Favissæ,* where the Sacred Statues of the Capitol, when injured by time, or accident, were interred; because it was deemed sacrilegious to destroy them. (4)

Chiesa di Santa Maria d'Araceli, supposed to stand *on, or near, the site of the Temple of Jupiter Feretrius.* The Steps leading up to this Church from the side of the Campus Martius are a hundred and twenty-four in number; and the Marble of which they are composed was taken chiefly from the Temple of Jupiter Quirinus, on the Quirinal Hill. The interior of the Edifice is supported by twenty-two antique Columns, chiefly composed of Egyptian granite; and the third Column on the left (entering by the great door) bears this Inscription:

(1) It was found near the Scala Santa, on the spot where the house of his grandfather, Annius Verus, is said to have stood. Winckelmann supposes the statue of the Horse to be more ancient than that of the Emperor, and particularly praises the Head of the Horse.

(2) Although the Romans placed many of the Tables of their Laws in the Portico of the Temple of Jupiter Capitolinus, and likewise in the *Atrium Libertatis* (which seems to have stood on the Aventine Hill), yet they had a particular Building for that purpose, called, in consequence, *Tabularium.* The laws of Numa were engraved on Tables of Oak, columns of brass not being then in use. See LUMISDEN'S *Antiquities of Rome.*

(3) Dionysius of Halicarnassus records that Cassius, condemned for conspiring against the State in the twenty-third year after the expulsion of its King, was thrown down, in presence of the People, from the Rock overlooking the Forum.

(4) In order to see these Caves, go from the Forum Romanum toward the Piazza della Consolazione; and, at the end of the Piazza, turn to the right, up Via di Monte Caprino; and enter, at the top of the street, an Archway, which leads to the Caves; where the Aperture above-mentioned may be discovered. These Caves, however, seem too extensive to have been nothing more than *Favissæ;* perhaps they were in part Stone Quarries: for we know that the *Cloaca Maxima* was constructed with stones hewn from the Tarpeian Rock; and likewise, that stones of a similar description were employed in other buildings till peperino came into use.

"*A cubiculo Augustorum.*"(1) It is said that Augustus, about the time of our Saviour's birth, erected near this spot an Altar, under the name of *Ara Primogeniti Dei*, now corrupted into Araceli. The Choir, behind the great altar, contains a Picture by Raphael, of the Holy Family, which was injured, and has been ill restored. The Chapel of S. Francesco is finely painted by Trevisani. Here is a Chapel painted by Pinturicchio, and Luca Signorelli.

Chiesa di S. Pietro in Carcere, or, more properly, *Chiesa di S. Giuseppe*. On the right, going down from the Capitoline Hill to this Church, are Large Stones belonging to the *Tabularium;* part of the Doric Portico of which may be seen fronting the Forum. Under the Church is a Prison, built by Ancus Martius, and called *Il Carcere Mamertino;* it is of an oblong shape, about twenty-five Paris feet in length, eighteen wide, and thirteen high. To this, Servius Tullius added a Lower Dungeon (called, after him, the *Tullianum*), for great offenders; where St. Peter suffered imprisonment; and where, near a Small Column to which the Apostle was bound, is a Spring of water, reported to have issued forth miraculously, that he might baptize the two gaolers, and forty-seven of his fellow-prisoners, all of whom afterwards suffered martyrdom. In the vaulted Roof of each Prison is an Aperture sufficiently large for a man to pass through it: and criminals are supposed to have been let down and drawn up through this aperture by means of cords;(2) no ancient staircase being discoverable; though each dungeon is accessible by means of modern stairs. The *Tullianum* is about six Paris feet in height, and not above eighteen in diameter. Large volcanic stones, put together without cement, compose this terrific prison; which, like that above it, is quite perfect, and well worth seeing; though cold and damp. Jugurtha was starved to death in the *Tullianum*, which appears to have been the only State-prison in Rome. Contiguous were the *Scalæ Gemoniæ*, or Steps, down which the bodies of persons who had been executed in this prison were thrown into the Forum.

Palazzo del Senatore di Roma. The view from the Tower which crowns this Building particularly merits notice; as it exhibits all the ancient Edifices of the City, and shows their respective situations.

Palazzo de' Conservatori. In the Quadrangle, beyond the Arcade, are Statues of Rome triumphant, and the weeping Province!—two Dacian Kings, and two Egyptian Divinities, all in the same line: the two latter were found in the Gardens of Sallust. The Quadrangle likewise contains a Group of a Lion devouring a Horse! found near the outside of the Porta S. Paolo, and restored by Michael Angelo—the Bust, and one Hand, of a colossal Statue of Commodus—the Bust of Domitian—and immense Feet and one Hand of a mutilated colossal Statue of Apollo. The Arcade contains a Statue of Julius Cæsar—Ditto of Augustus, done, apparently, after the battle of Actium, judging by the prow of a galley on its Pedestal—a Bacchante—a Rostral Column, originally placed in the Forum, in honour of Caius Duilius, the first Roman who gained for his country a naval victory over the Carthaginians—and a Lion on a Pedestal, which bears an Inscription of the time of Adrian. To the right of the Arcade is an Apartment called the *Protomoteca*, and consisting of eight rooms, recently embellished with Busts of illustrious Characters, now no more. Several of these Busts were removed hither, from the Pantheon, by Pius VII.; and Leo XII. (as already mentioned), dedicated the Protomoteca to the use of the Arcadian Academy. On the Staircase, opposite to these rooms, are four Bassi-rilievi, which originally belonged to the Triumphal Arch of Marcus Aurelius, on the Corso: here likewise is a Basso-rilievo (found in the Forum), of Curtius devoting himself to the *Dii manes;* and, on the Landing-place, are two more Bassi-rilievi, taken from the Arch of Aurelius. On this Landing-place is a Door which leads to the Apartments not open to the Public,

(1) The *Cubicularii* were officers of the bed-chamber belonging to the Imperial Court.

(2) A Prison, with a similar aperture in its roof, may be seen, under the Tribunal, in the Basilica at Pompeii.

but which the *Custode* is happy to show for a trifling gratuity.

The first room contains Paintings, by the Cav. d'Arpino; namely, the Battle of the Horatii and Curiatii—the Battle of Tullus Hostilius with the Army of Veii!—the Discovery of Romulus and Remus—Romulus founding Rome—the Sacrifice of Numa Pompilius, with the Institution of the Vestal Virgins;—and the Rape of the Sabines.

The second room contains Paintings by Laureti; namely, Junius Brutus condemning his Sons to death for having conspired against the Republic—Horatius Cocles, on the Sublician Bridge, opposing the Etrurians—Mutius Scævola burning his own hand in presence of Porsena, after having killed one of the Etrurian Officers, whom he mistook for the King—and the Battle in which the Tarquins were defeated.

The third room contains a Frieze representing the Triumph of Marius, by Daniello da Volterra!—a Picture of Santa Francesca Romana, by Romanelli; and a dead Christ, by Cosimo Piazza—the Statue of the Bronze Wolf, said to have been struck with lightning when Cæsar fell! This statue, already mentioned as the work of an Etruscan Artist, is evidently of high antiquity; and one of the legs of the Wolf bears marks of liquefaction by a stroke of lightning(1)—a bronze bust of Junius Brutus!!—two Mosaic Tables taken from Adrian's Villa—a modern Bust of Julius Cæsar—a bronze Statue of a Youth, supposed to represent the Shepherd Martius, extracting a thorn from his foot!!—group of Diana *Triformis*(2)—a modern Bust of Adrian—and a Basso-rilievo representing the Temple of Janus, or, according to some opinions, the Gate of Eternity.

The fourth room contains a Bust in Basso-rilievo of Mithridates!—and the *Fasti Consulares!!*(3)

The fifth room contains a Bust, in rosso antico, called Theseus—a Bust of Michael Angelo—a Bust of Medusa by Bernini—and a Bust of Tiberius; together with two Ducks, in bronze, said to have been found in the Tarpeian Rock, and to be the representation of those which saved the Capitol.(4) Here likewise, are the following Paintings:—a Holy Family, by Giulio Romano; and the Olympic Games, attributed to Zuccari.

The sixth room contains a Frieze painted by Annibale Caracci, and representing the Military Achievements of Scipio Africanus—Roman Tapestry, from the designs of Rubens—Busts of Sappho! Socrates! Ariadne! and Sabina Poppæa! the second wife of Nero.

The seventh room contains Frescos by Pietro Perugino, who has represented Hannibal in Capua—Rome triumphant over Sicily, etc. Here, likewise, are Statues of Virgil, Cicero, Cybele, etc.

The eighth Apartment is a Chapel, on the Ceiling of which Caravaggio has represented the Deity. Here, also, are Paintings of St. Cecilia, by Romanelli!, and the four Evangelists, by Caravaggio, together with an Altar-piece, by Nucci.

The next storey of this building contains the Picture-Gallery, which is open to the Public every Monday and Thursday, Festivals excepted, at the fifth hour before sunset, and remains open four hours.

In an open Gallery, leading to the door of entrance to the rooms containing the Pictures, are the *Modern Fasti Consulares;* and likewise a beautiful small Basso-rilievo, executed in the time of Pertinax, and representing Romulus and Remus suckled by the Wolf.

Some of the most striking Pictures *in the first room* are:—No. 2, the Madonna, our Saviour and Saints, copied by Bonatti, from Paolo Veronese—4, the Sacrifice of Iphigenia, by Pietro da

(1) Cicero tells us, that in his time the turrets of the Capitol, the statues of the gods, and the image of the infant Romulus sucking the wolf, were struck down by lightning.

(2) Emblematical of her sovereignty over Hell, Earth, and Heaven.

(3) The major part of these precious remains of antiquity were found, during the Pontificate of Paul III. near the Church of S. Maria Liberatrice, in the Forum Romanum; and nine fragments more were found in 1816, near the Columns supposed to have belonged to the *Comitium*.

(4) Livy, however, says it was geese, consecrated to Juno, who saved the Capitol; and he adds, that even when the Roman citizens were nearly starved to death, in consequence of being besieged by the Gauls, they still gave food to the consecrated geese, who were ultimately their preservation.

Cortona—5, the Portrait of a Lady, by Bronzino—6, St. Lucia, by Benvenuto Garofolo!—9, Vanity, by Titian:—15, the Rape of the Sabines, by Pietro da Cortona!—18, a Portrait, by Velasquez—33, Hagar driven from the house of Abraham, by Francesco Mola—36, Charity, by Annibale Caracci!—37, Bacchus and Ariadne, School of Guido—38, the Sibyl Persica, by Guercino!!—39, the Madonna, our Saviour, St. Cecilia, and other Saints, by Annibale Caracci!—40, the Madonna, our Saviour, and S. Francesco, by Annibale Caracci—41, the Holy Family, by Benvenuto Garofolo—42, Mary Magdalene washing our Saviour's feet; a Miniature, by M. F. Zibaldi Subleras, copied from the original of her husband!—43, the Marriage of S. Caterina, by Correggio—44, the Madonna and our Saviour, by Albano!—45, Santa Maria Maddalena, by Tintoretto!—46, David with the Head of Goliath, by Romanelli—48, the Communion of S. Girolamo, by Agostino Caracci!—51, St. John Baptist, by Daniello da Volterra!—52, Christ disputing with the Doctors, by Valentin!—53, the Cumæan Sibyl, by Domenichino!—60. St, John Baptist, by Guercino—63, a Landscape, with the Figure of the Magdalene, Caracci School—64, the Magdalene, by Albano—65, the Triumph of Bacchus, by Pietro da Cortona—67, St. Cecilia, by Romanelli—70, the beatified Spirit, by Guido!—76, Romulus and Remus discovered with the wolf, attributed to Rubens—86, the Madonna adoring our Saviour, by Pietro da Cortona—89, a Portrait, by Titian—90, Meleager, in *chiaro scuro*, by Polidoro da Caravaggio.

Some of the most striking Pictures *in the second room* are; No. 2, a Copy of Raphael's Galatea, by Pietro da Cortona—6, the Adoration of the Magi, by Garofolo—11, a Landscape, by Claude Lorrain—12, Ditto, by Ditto—25, Love, by Guido—33, an *Ecce Homo*, by Baroccio—37, the Woman detected in Adultery, by Titian—40, Europa, by Guido!—41, Alexander's Victory over Darius, by Pietro da Cortona!—43, a Head by Titian—44, Polyphemus, by Guido—47, the Presentation in the Temple, supposed to be by Fra Bartolommeo—48, the Holy Family, by Andrea Sacchi—57, the Pool of Siloam, by Domenichino (parts of this small picture are beautiful)—58, a Landscape, by Claude—60, a *Presepio*,(1) by Garofolo—62, the Madonna, our Saviour, and St. John, by Ditto—63, the Judgment of Solomon, by Giacomo Bassano—65, the raising of St. Petronilla's Corpse from the grave, and the ascension of her Spirit into Heaven, by Guercino!!!—72, a Gipsy, telling a Youth his fortune, by Caravaggio!—73, the Madonna, our Saviour, and Angels, by Perugino—76, a Soldier seated, by Salvator Rosa—77, a half-length figure of S. Girolamo, by Pietro Pacini—78, a Portrait of Petrarca, by Giovanni Bellino—79, a Landscape, by Domenichino—80, a Portrait of Michael Angelo, by himself!—82, a Portrait of Giovanni Bellino, by himself—86, a witch, by Salvator Rosa—89, S. Sebastiano, by Lodovico Caracci—93, Augustus and Cleopatra, by Guercino—109, Santa Barbara, a half-length figure, by Domenichino—111, the Holy Family, by Parmigianino—113; S. Cristoforo, by Tintoretto—114, St. Cecilia, by Lodovico Caracci!—116, two Philosophers, by Calabrese—120, the Graces, by Palma Giovane—123, Europa, by Paolo Veronese!

Museo Capitolino, open to the Public on the same days, and at the same hours, as the Picture-Gallery; and admittance may usually be obtained on days when the Museum is not open to the Public, by an application to the Custode; who, if thus called upon, expects a fee.(2)

Some of the most striking efforts of

(1) This is a representation of our Saviour in the manger, attended by the blessed Virgin, Joseph, etc. There is another kind of Presepio exhibited in Roman Catholic Countries at Christmas; and consisting of our Saviour as an Infant, the blessed Virgin, Joseph, the Wise Men of the East, camels, etc.; all wrought in wax, and sometimes well executed. The best of these exhibitions at Rome is in the Church of S. Maria d'Araceli.

(2) Those persons who wish to see the Museums of the Capitol and Vatican to advantage should visit then by torch-light; as the torch, like Promethean fire, makes every statue live; in consequence of which, perhaps, the most stupendous efforts of the Grecian chisel were originally placed in subterranean baths.

For seeing the Vatican Museum, four large wax torches, weighing about three

the chisel in this magnificent Collection, for which Rome is indebted to Clement XII., are;

Quadrangle; No. 1, a colossal Statue of Oceanus!(1)

Arcade; No. 1, Endymion and his Dog, the pedestal fine—3, a colossal Statue of Minerva—4, fragment of a Statue of Hercules!—5, Apollo—7, a Bacchante, semi-colossal.

Over the Door of the Director's Apartment, four Consular Fasces. No. 9, the Dacian Province—10, a colossal Head of Cybele, found in Adrian's Villa—12, the Capital of a Doric column, taken from Caracalla's Baths—17, Isis, in rare basalt, found in the Gardens of Sallust—20, Diana—21, Hercules—22, Isis, in red Oriental granite, found in the Gardens of Sallust—23, a colossal Statue of Diana—25, Polyphemus—26, Mercury—27, a Sepulchral Urn—28, Adrian in a sacerdotal habit, found near S. Stefano Rotondo—30, Jove armed with thunder—31, a Statue of Mars, the head and armour antique, the rest restored—32, Hercules killing the Hydra.

Canopo. The greater part of the statues contained in this apartment are said to have been found in the Canopus of Adrian's Villa; it is supposed, however, that not more than three of them are really Egyptian; the rest being productions of the time of Adrian. No. 1, Isis and Apis—3, Canopus—9, Isis—10, Anubis with the Sistrum and Caduceus, found near the Port of Antium, in the Villa Pamfili—12, Isis—13, Isis.

First room, added to the Museum by Pius VII. No. 13, a square Altar, supposed to be an Etruscan work, representing the Labours of Hercules.

Second Room, No. 1, the Family Sepulchre of Genesius Marcianus (Father of Alexander Severus), and his wife, Julia Mammæa. Some of the Bassi-rilievi which adorn this immense Sarcophagus are fine.—3, a Disk, with Bassi-rilievi, representing the Life of Achilles, and found near what is supposed to have been the site of the Temple of Jupiter Feretrius!—4, an ancient Mosaic, found near Antium, and representing Hercules vanquished by Love!—5, a Satyr with a Pipe—11, Pluto and Cerberus, found in Titus's Baths!—15, a Basso-rilievo of Poppæa, second wife of Nero—14, a Medallion of Nero.

Staircase. No. 1, a Statue of Modesty, or a Vestal—2, the Top of an ancient Well(2)—5, a Lion devouring a Goat. Fastened into the Wall is the Plan of Ancient Rome, found in the Church of Saints Cosimo and Damiano.

Gallery up stairs. No. 2, Bust of Faustina the elder, wife of Antoninus Pius—5, Euterpe—10, a Basso-rilievo, representing a Man making his Will—12, Faunus—15, Cupid bending his Bow, supposed to be an Ancient Copy from Praxiteles!—14, Bust of Silenus—15, Bust of Pompey.

Apartment of the Vase. No. 1, a large Vase with Bacchanalian ornaments, found near the sepulchre of Cæcilia Metella, and placed on a Pedestal, apparently Etruscan, and decorated with figures in Basso-rilievo, representing the twelve principal Deities of the heathen world; it was found at Nettuno!—2 (near the window), a bronze Vase, found in the Port of Antium; and once the property of Mithridates Eupator, King of Pontus, according to the Inscription it bears; which Inscription exhibits the most ancient Greek characters extant!—36, Diana Triformis—57, a Basso-rilievo representing circumstances recorded by Homer—39, a Sacrificial Tripod—40, ancient Roman Weights, Scales, a Casket, a Measure, and a Candelabrum—41, the Triumph of Bacchus for the conquest of India—47, Diana of Ephesus—59, Isis—68, the

pounds and a half each, are requisite. For seeing the Museum of the Capitol, two large wax torches are sufficient. Admission, however, cannot be obtained to either Museum, for the purpose of viewing the statues by torch-light, without an order from the Pope's Maggiordomo; which order never extends to more than fifteen persons at the same time, and but seldom to so many.

It is expected, that every party shall come furnished with wax torches: and it is likewise expected that each party shall give, at the Capitol, to the Custode who shows the statues, and his attendants, from six to eight scudi, provided there be fires in one or two of the apartments; and, at the Vatican, from nine to ten scudi, according to the number of fires in the apartments.

(1) Called *Marforio*, because it was found in the Forum of Mars.

(2) Or perhaps a receptacle for sacrificial ashes.

Foot of a Tripod of flowered alabaster!—69, a Sepulchral Urn, representing the fable of Diana and Endymion—77, Diana of Ephesus—83, a Hermes—84, a Hermes representing Bacchus—96, a Cinerary Urn, supposed to have contained the ashes of a Youth—100, a Sarcophagus, with Bassi-rilievi, representing the fable of Prometheus—101, a Mosaic, in *pietre dure*, of four Pigeons, described by Pliny, and found in Adrian's Villa!![1]

Continuation of the Gallery. No. 17, Bust supposed to represent Cecrops, first King of Athens—18, Cato the Censor!—19, Group of Agrippina and Nero—21, Marcus Aurelius!—23, Bust of a laughing Bacchus—26, a young Hercules!—27, Paris—28, a Sarcophagus representing the seizure of Proserpine—29, a Cinerary Urn—30, a Bust, supposed to represent Marcus Brutus—32, Psyche, with the wings of a butterfly—34, Bust of Marcus Vespasian Agrippa!—35, colossal Bust of the Mother of Niobe—36, a wounded Gladiator; or, more probably, a Discobolus—37, a Wine-vase—41, one of the Daughters of Niobe—42, Head of Jupiter!—44, Diana Lucifera—48, a Sarcophagus, with Bassi-rilievi relative to the history of Bacchus—50, Bust of Scipio Africanus!—51, Bust of Phocion—52, Statue of a Consul—54, a semi-colossal Head of Antinous—55, Bust of Venus—58, semi-colossal Bust of Jupiter Ammon!—60, Statue of Ceres—62, Bust of the Mother of Niobe—63, Bust of Tiberius—64, Bacchus with a Panther at his feet—65, Jove with the Eagle at his feet—66, Bust of Jupiter Serapis—67, Head of Augustus—68, Bust of Adrian—70, Bust of Caligula—72, Statue of Marcus Aurelius—73, Bust of Trajan—74, Bust of Silenus crowned with ivy—75, Bust of Domitius Enobarbus, the Father of Nero—76, Bust of Caracalla.

Apartment of the Emperors. On the Walls are the following Bassi-rilievi, numbered alphabetically:—*A.* Genii in Cars—*B.* Bacchus, on a Tiger, with Fauns, Satyrs, etc.—*C.* the Chase of the Calydonian boar—*E.* the nine Muses!—*F.* Perseus liberating Andromeda!—*G.* Socrates with History, and Homer with Poetry—*H.* Endymion and his Dog, found on the Aventine Hill—*I.* the fable of Hylas; three of the figures in this Basso-rilievo exactly resemble the three Graces of Siena. In the middle of the room is a Statue of Agrippina, the Mother of Germanicus, seated in a curule chair! and round the apartment, on two shelves of marble, stand Busts of the Roman Emperors and their Relatives; among the most striking of which are—Julius Cæsar, numbered 1,—Drusus, numbered 5,—Germanicus, numbered 7,—Caligula, numbered 9,—Messalina, numbered 11,—Galba, numbered 16—Julia, the Daughter of Titus, numbered 21,—Nerva, numbered 24,—Plotina, numbered 26,—Adrian, numbered 29, and 30,—Julia Sabina, numbered 31,—Marcus Aurelius, numbered 35,—Lucilla, the daughter of Marcus Aurelius, numbered 40,—Commodus, numbered 41,—Clodius Albinus, numbered 47,—Septimius Severus, numbered 48 and 49,—Macrinus, numbered 54,—Maximus, numbered 53,—Tribonianus Gallus, numbered 68,—and Salonino, numbered 73.

Apartment of the Philosophers. Among the Bassi-rilievi on the walls are:—*G.* a Funeral Procession;—*I.* Victory in a triumphal car;—*L.* a Sacrifice to Hygeia, in rosso antico;—*M.* Faunus followed by Spartan Ladies: this work bears the name of Callimachos, and is described by Pliny.[2] In the centre of the room is one of the twelve *Camillæ*, instituted by Romulus, for the service of the gods. On two marble shelves round the room are Busts of Poets, Philosophers, and other distinguished Characters of antiquity. The most striking of these Busts are: Virgil, marked 1,—Socrates, marked 4, 5, and 6,—Carneades, marked 8,—Seneca, marked 10,—Plato, marked 11,—Diogenes, marked 21,—Archimedes, marked 22,—Asclepiades, marked 24,—Demosthenes, marked 31,—Pindar, marked 33,—Aratus, marked 38,—Democritus, marked 39 and 40,—Homer, marked 44, 45, 46, and 47,—Aspasia, marked 48,—Cleopatra, marked 49,—

[1] This Mosaic made part of a pavement; and is supposed to have been brought by Adrian from Pergamus, and to have been the work of Sosus.

[2] Winckelmann seems to think this work Etruscan; and supposes it to represent three Priestesses of Bacchus and a Faun.

Sappho, marked 51,—Lysias, marked 54,—Epicurus, marked 62,—Metrodorus, marked 63,—Epicurus, marked 64,—Aristotle, marked 66,—Massinissa, marked 68 and 69,—Julian, the Apostate, marked 72,—Cicero, marked 74,—and Gabriell Faerno, marked 79, and the work of Michael Angelo.

Saloon. The two Columns of giallo antico, which ornament the large niches of this apartment, where stands the Hercules of bronze gilt, once belonged to the tomb of Cæcilia Metella; and the two figures of Victory which support the arms of Clement XII., once belonged to the triumphal Arch of Marcus Aurelius. Among the Statues are: No. 1, Jove armed with lightning, of nero antico, and found (as likewise was the Altar which serves for its Pedestal) in the Port of Antium!—2, a Centaur, of nero antico, found in Adrian's Villa!!—3, Hercules, in basalt, found on the Aventine Hill; the Pedestal is adorned with Bassi-rilievi, representing the Birth, Education, and Coronation of Jove!!—4, another Centaur, similar to that numbered "2," and found on the same spot!!—5, Æsculapius, in nero antico, placed on a circular Altar representing a Sacrifice, and found, as was the Altar, at Antium—6, Hygeia, goddess of health—7, Ptolemy Apion, in the character of Apollo—8, Venus rising from the bath—9, a wounded Amazon—10, an Amazon—11, a wounded Amazon—13, a Muse—14, Minerva!—15, a Faun—16, Apollo, semi-colossal—18, a colossal Bust of Trajan!—21, a Wrestler—22, Adrian—23, Caius Marius, in consular robes!!—24, Julia, consort of Septimius Severus—25, Hercules in bronze gilt, semi-colossal, found in the Forum Boarium; and the only antique statue in Rome on which the gilding remains!! This Statue is placed upon an Altar consecrated to Fortune—26, Isis with the lotus on her head!—28, a Master of one of the Schools for gymnastic exercises, found in Adrian's Villa—29, one of the *Præficæ*, hired to weep at Funerals—31, the Goddess of Clemency with a patera and a lance, found on the Aventine Hill—32, a colossal Bust of Antoninus Pius!—33, Diana, as a Huntress; from the Albani collection—34, a Cacciatore, found near the Porta Latina—35, Harpocrates, the god of silence, found in Adrian's Villa.

Apartment of the Faun.—Among the Bassi-rilievi on the Walls of this room, is the Triumph of the Nereides over Marine Monsters. In the centre of the apartment is the Faun, in rosso antico, found at Adrian's Villa!!!—No. 3, colossal Head of Hercules placed on a Rostral Altar, dedicated to Neptune—6, colossal Head of Bacchus, placed on a Rostral Altar, dedicated to Tranquillity—10, an incognito Bust—13, a Sarcophagus, the Bassi-rilievi on which represent the fable of Diana and Endymion—14, an incognito Bust standing on an Altar dedicated to Isis, and found in Rome, under the Casanatense Library—15, a Child playing with a Mask—17, Innocence with a dove—19, Alexander the Great—21, a Child playing with a Swan, found in a Wall now belonging to the Church of S. Croce in Gerusalemme, and placed on an Altar dedicated to the Sun!—22, an incognito Bust—26, a Sarcophagus ornamented with Bassi-rilievi, representing the Battle of Theseus and the Amazons.

Apartment of the Dying Gladiator. This superexcellent Statue, found in the gardens of Sallust, has been so well restored, by Michael Angelo, that the Arm he made is deemed nearly equal in merit with the other parts of the figure!!!!![1]—2, Zeno, the Founder of the Stoics; this Statue stands upon an ancient Altar, and was discovered at Lavinium, in the Villa of Antoninus Pius—3, a Group of Cupid and Psyche, found on the Aventine Hill, and placed on an Altar dedicated to Apollo!—4, the Faun of Praxiteles, found at Tivoli, in the Villa d'Este!!!—6, Antinous!!!—8, Flora, found in Adrian's Villa!—9, Venus rising from the bath!!!—10, Bust of Marcus Brutus!!—12, Juno, semi-colossal!!!—13, Bust of Alexander the Great!—14, the Egyptian Antinous deified by Adrian, semi-colossal, and found in Adrian's Villa!—

[1] Winckelmann supposes the statue called the Dying Gladiator to represent a herald; other antiquaries think it more like a shield-bearer: it seems, however, to be generally considered as a copy of that masterpiece in bronze, by Ctesilaus, which represented a wounded man in the agonies of death.

15, Bust of Ariadnê crowned with ivy —16, Pandora, semi-colossal, placed on an Altar dedicated to Hercules, and supposed to have been found in the *Via Sacra!*—17, Apollo, semi-colossal, and found in the Zolfatara near Tivoli!!!

Tempio di Pallade, erected by Domitian. This magnificent Ruin is half buried in the earth; but that part which appears above-ground of two beautiful fluted Corinthian Columns now standing, measures twenty-nine Paris feet in height, each column being nine feet and a half in circumference. The Entablature and Frieze are rich in well-executed ornaments, especially the latter, which represents the Arts patronised by Pallas. On the Entablature is a large figure of the Goddess, in Alto-rilievo.

Tempio e Foro di Nerva. The Emperor Nerva, after the death of Domitian, finished his Forum, which was enlarged and embellished by Trajan, who built there one of the finest edifices of ancient Rome, a Temple in honour of Nerva. Contiguous to the entrance into the Forum of Nerva (now called Arco de' Pantani) are the remains of this Temple; namely, part of what seems to have been a Cella, and part of a side Portico, consisting of three magnificent Columns and a Pilaster of Parian marble, fluted, and of the Corinthian Order, which support an Architrave much ornamented and finely worked. The height of these columns is fifty-one Paris feet, and their circumference sixteen and a half. (1) This Forum, called *Transitorium*, or the Thoroughfare, because it led to the other *Fora* in its neighbourhood, was circumscribed with respect to size, and of a circular shape, as appears from its Wall now remaining; which (supposed to have been originally part of the City wall erected by Tarquinius Priscus), is equally extraordinary on account of its immense height, and the huge blocks of stone which compose it, and are cramped together without the assistance of lime, by pieces of hard wood. (2)

Foro e Colonna Trajana. The Forum of Trajan, built by Apollodorus of Athens, was, according to the records of antiquity, more splendid than any other Forum at Rome, and contained porticos, statues, a basilica, and a bronze equestrian statue of Trajan in its vestibule; a temple dedicated to that Emperor after his death; a triumphal arch with four fronts, the celebrated Ulpian Library, and a beautiful Historic Column, the last of which alone remains entire, and is supposed to stand in what was the centre of the Forum; and under this supposition, we may conclude that not much more than half of the latter has been excavated, and that the other part must still remain entombed beneath the Churches of S. Maria, and S. Maria di Loreto, etc. The excavations lately made have brought to light a considerable number of Columns of grey granite, all broken, but which seem, judging from the situation of their bases, to have belonged to the Basilica. Several Fragments of Sculpture, Inscriptions, etc., have likewise been found, and are now placed in the Forum, which appears, from late examinations, made in the cellars and other subterranean parts of buildings which now stand on its site, to have been, like the generality of Roman Forums, in shape an oval. At the eastern extremity was the Temple dedicated to Trajan; on the foundations of which stands, at the present moment, a large Palazzo, extending nearly the whole length of the Via delle tre Cannelle, and terminating in the Piazza de SS. Apostoli. The form of this Temple was oblong. At the western extremity of the Forum stood the Triumphal Arch. The Vestibule of the Temple fronted the Historic Column; on one side of which was the Latin Library, and on the other the Greek. Beyond these Libraries, and apparently connected with them, was the Ulpian Basilica; the Columns belonging to which are now placed (as before mentioned) in their original position. Beyond the Basilica, near the western extremity, was an open Piazza; on the north side of which stood the Winter Portico; and on the south side the Summer Portico.

(1) According to some opinions, this Edifice was the Temple of Mars Ultor, which seems, however, to have stood in the Forum of Augustus, by whom it was raised in consequence of a vow he made at Philippi. See SUETONIUS, *V. Augusti.*

(2) Dionysius of Halicarnassus records, that Tarquinius Priscus fortified Rome with walls consisting of blocks of stone cut smooth and even, and so large that each one loaded a car.

Shops and Baths beautiful in point of architecture, and long mistaken for the Baths of Paulus Æmilius, bounded the western end of the Forum;(1) and as they may be traced to the Palazzo Ceva on one side, they probably extended equally far on the other; that is, nearly to the line on which stood the Vestibule of the Temple. Each Shop appears to have had a Magazine under it; and the Stairs leading down to the Magazines are quite perfect. (2) Between the Shops are Niches for statues; and the line described by these Edifices is an oval. Trajan's historic Column, the most beautiful work extant of its kind, was erected at the beginning of the second century, by the Senate and people of Rome, in honour of his Victories over the Daci, etc. It is of the Doric Order, and composed of thirty-four blocks of white statuary marble, fastened together with bronze cramps: its circumference, at the bottom, being eleven Paris feet two inches, and at the top ten; and its height from the pavement, including the Statue on its summit, one hundred and thirty-two Paris feet. (3) The Bassi-rilievi, with which it is adorned, represent the Dacian Wars, and are supposed to have been designed, and in great measure executed, by Apollodorus. The Statue of Trajan, in bronze gilt, originally stood on the top of this Column; but the existing Statue is that of S. Peter, placed there by Sextus V. The Pedestal of the Column exhibits Trophies, Eagles, Wreaths of Oak, etc. most beautifully sculptured, (4) and originally contained the ashes of the Emperor Trajan in a golden urn. (5)

Mausoleo di C. Publicius Bibulus. On a spot, now called Macel de' Corvi, and leading from the Corso toward the Capitol, are remains of this very ancient Sepulchral Monument; which originally was not within the walls of Rome; for it appears that Bibulus lived during the second Punic war, and before this part of the *Campus Martius* was added to the City. His history is unknown; but, according to the inscription on the Monument, it was raised by the Senate and People, to record his worth—a great and unusual honour.

Dogana Pontificia. This Edifice stands on the ruins of a large oblong building, each side of which seems to have been originally decorated with an open portico. Eleven magnificent fluted Corinthian Columns of Greek marble still remain, and support a superb Cornice likewise of Greek marble: these Columns are near forty Paris feet in height, and particularly well proportioned; their Base is attic, and their Capitals are decorated with olive leaves: they have suffered cruelly from fire. The Quadrangle of the Structure contains Fragments of a fine Entablature and a Portico; and as part of the Roof of a Cella seems discoverable among these splendid ruins, they are supposed to be remains of a Temple; and their proximity to the Forum of Antoninus Pius, added to other circumstances, makes it probable that they are remains of *a Temple dedicated to him* by the Roman people.

Obelisk of Monte Citorio. This Obelisk, made, according to supposition, in the time of Sesostris, about a thousand years before Christ, was brought to Rome by Augustus, who used it as the Gnomon to a Bronze dial, of corresponding size, placed on the pavement before it, near the Temple of Juno Lucina, now the Church of S. Lorenzo, in Lucina.(6) The Obelisk is of red granite, inscribed with hieroglyphics, and measures, from the bottom of its pedestal to the ball on its summit, about eighty-

(1) According to Vitruvius, there were Shops in all the Roman Forums.

(2) The first Lane to the left, beyond the western end of the Forum, leads to the Gate of entrance to this line of Shops and Baths.

(3) Lumisden supposes the height of this majestic monument to be one hundred and fifteen feet ten inches English; viz. the Pedestal twenty feet ten inches, and the Shaft of the Column ninety-five feet: Eutropius (including the Statue and the Pedastal) makes the height one hundred and forty-four Paris feet. A Staircase, consisting of one hundred and eighty-four steps, leads to the top of the Column; and is cut out of the blocks of marble which form its diameter.

(4) The shields and arms are those of the Daci and their allies, copied from the originals brought to Rome by Trajan.

(5) According to some opinions, the ashes of Trajan were enclosed in an urn placed on the summit of the Column; a peculiar though well-merited honour.

(6) See PLINY's *Nat. Hist.* l. 36. c. 10.

one Paris feet. Pius VI. placed it on Monte Citorio, supposed to be an artificial height, produced by the ruins of an Amphitheatre, built there by Statilius Taurus. In the garden of the Fathers of the Mission, contiguous to this spot, was discovered a plain Column of red Egyptian granite, about sixty-seven palmi high, and about eight palmi and a half in diameter. It was brought to Rome by Trajan; his name and that of Nilus, an Egyptian architect, being inscribed on it; and, subsequently, it was dedicated to Antoninus Pius, by Marcus Aurelius Antoninus and Lucius Verus. It was dug up by order of Clement XI.; and on one side of the pedestal was found, in Bassi-relievo, the Apotheosis of Antoninus Pius and Faustina the Elder: on two of the other sides, funeral dances; and on the fourth side, the following inscription:—

DIVO . ANTONINO . AVG . PIO
ANTONINVS . AVGVSTVS . ET
VERVS . AVGVSTVS . FILII.

Hence it appears that the inscription on the Historic Column dedicated to Marcus Aurelius, deviates from truth, by stating that he raised it in honour of his adoptive father Antoninus Pius. The Column found in the Garden of the Fathers of the Mission was, by order of Pius VI., cut down, to repair the Obelisk which now ornaments the Piazza of Monte Citorio.(1)

Colonna Antonina. This stately Historic Column was raised by the Roman Senate in honour of Marcus Aurelius Antoninus, whose statue of bronze gilt stood on its summit. It records the Marcomannic War, in a series of Bassi-relievi, which seem to have been imitated from those on Trajan's Column, though inferior in point of workmanship. It is of the Doric Order, and composed of twenty-eight blocks of white marble; its diameter being near twelve Paris feet, and its height, from its base to the top of the statue, about one hundred and forty-nine. As this Column was extremely injured by lightning, Sextus V. restored it; at the same time placing on its summit the Statue of St. Paul, which, like that of Marcus Aurelius Antoninus, is of bronze gilt.

The Pedestal of the Aurelian Column is modern; and, according to Lumisden, twenty-five feet eight inches in height, English measure. The shaft o the Column he computes to be ninety-seven feet high, English measure. (2)

Mausoleo d'Augusto. Augustus, during his sixth Consulate, erected this superb Mausoleum, on the north side of the *Campus Martius*, for himself, his family, and Friends: it was incrusted with white marble; and, being raised to a great height, formed a stately Dome. The building seems to have been divided into three storeys, round which were broad belts, whereon evergreens were planted: the summit was adorned with a statue of Augustus; and two Egyptian Obelisks were subsequently placed at the entrance, perhaps by the Emperor Claudius. The Walls of the first storey still remain: they are of an immense thickness; and in them the sepulchral chambers were constructed. The walls of the second storey appear to have been less thick than those of the first; and the walls of the third were still less thick than those of the second. Several of the Sepulchral Chambers are tolerably perfect; and traces of the ancient Entrance to these Chambers may still be found. This Entrance resembles that (lately discovered) to the sepulchral chamber which contained the ashes of Adrian in his Mausoleum. The groves which surrounded the Mausoleum of Augustus, and were dedicated by him to the use of his people, extended toward the Porta del Popolo; and the *Bustum*, where the bodies of the Emperor and imperial family were burnt, is by some antiquaries supposed to have stood on

(1) See LUMISDEN's *Antiquities of Rome.*

(2) If the street lately discovered eighteen feet below the foundation of the Palazzo Piombino be, as antiquaries suppose, part of the *Via Flaminia*, the Aurelian Column, when first erected, must have stood on a considerable eminence. The *Via Flaminia* is supposed to have extended to the present Piazza Sciarra; where it was joined and prolonged by the *Via Lata*, the street through which victorious generals, who entered Rome by the Flaminian Gate, approached the Capitol: and this approach was adorned with several triumphal arches, among which were those of Marcus Aurelius, Verus, Gordian, and Domitian.

the site now occupied by the Church of the Madonna del Popolo; while others place it near S. Carlo al Corso.—So wonderful are the changes in this world, that the magnificent Tomb of Augustus, built to brave Eternity, and hallowed by having held the ashes of the mighty master of mankind, is now converted into a sort of Amphitheatre for Bull-fights and fire-works!

The limits of the Plain called *Campus Martius*, because it was dedicated to Mars, cannot be easily fixed. A Vestal, previous to the reign of Servius Tullius, is said to have given it to the Roman People; but Tarquinius Superbus robbed them of it, and sowed corn there. On his expulsion, however, it was regained by the people; and seems to have extended, in the days of Augustus, from his Mausoleum to the Theatre of Marcellus, and from the base of the Pincian, Quirinal, and Capitoline Hills, to the Tiber. During the reign of Nero, it is supposed to have reached to the Ponte Molle. Several public structures were erected on the Campus Martius, especially by Agrippa; but a considerable expanse of meadow was left open, for the use of the Roman youth, who employed their leisure in practising martial sports and exercises on this spot, and refreshed themselves, after their fatigue, in the neighbouring waters of the Tiber. Historians tell us that the Comitia, or assemblies of the people for the election of magistrates, were held in the Campus Martius: and the spot appropriated to these assemblies was called *Septa*, or *Ovile*, from its resemblance to sheepfolds. The entrance to the septa was by a narrow bridge; and the whole building was originally enclosed with wood, till Lepidus began to surround it with a Portico of marble, which Agrippa finished. Its precise position is unknown; but near it, according to conjecture, stood the Temple of Neptune, ornamented by Agrippa with the Portico of the Argonauts.

Mausoleo Adriano, now *Castel Sant' Angelo*. This magnificent Edifice was erected on a square base of considerable height (adorned with statues) (1) by the Emperor Adrian, nearly opposite to the Mausoleum of Augustus, and in the Garden of Domitian; its form is a Rotondo. It consisted of two Stories; and was incrusted with Parian marble, encircled by a concentric portico (above the cornice of which were statues), and terminated by a cupola, surrounded with statues. Its summit displayed the ancient emblem of mourning, the fruit of the pine-tree, supposed to be that made of bronze which is now placed in the Garden belonging to the Vatican Museum. The *Pons Ælius*, now called Ponte S. Angelo, was built, by Adrian, to serve for an access to his splendid Sepulchre; and the Entrance, constructed by him, fronts the Bridge, and has been lately discovered, as likewise has the Avenue, or vaulted Passage, leading up, by a gradual ascent, between the walls of the first storey, to a large Chamber in the centre of the Building, where probably stood the urn containing Adrian's ashes. The form, Brick-work, and Mosaic Pavement of this Vault, are beautiful; and its quietude and solemnity are peculiarly in unison with the apartment to which it leads. This Passage appears to have been forgotten from the period when the Mausoleum was converted into a Fortress, till brought to light by the discovery of its entrance: and judging by the construction of the Edifice, there must be another yet undiscovered Passage leading to the second storey. The first Vault into which the Gate of entrance opens is furnished with a large Niche, probably once occupied by a statue of Adrian.(2) After the fall of the Roman empire this Mausoleum became the Citadel of Rome, and acquired the appellation of Castel Sant' Angelo, from a Statue of the Archangel, Michael, placed there, to commemorate a Vision of S. Gregorio; who, being on the top of the Edifice, thought he saw an angel

(1) These statues, each group representing a man holding a horse, were placed at the four corners of the square base.

(2) This part of the Castel di S. Angelo cannot be seen by foreigners, unless they are admitted and accompanied by the commanding-officer of the garrison: neither is the other part open to the Public, except on two or three particular days of the year, when the soldiers of the garrison have permission to show it.

announcing to him the cessation of the Plague, which at that period ravaged Rome. Considerable remains of the ancient building may still be discovered within the walls of the modern Fortress; the large Hall of which merits notice, as it is painted in fresco by Raphael's scholars.

Tempio del Sole nel Giardino Colonnese. In Via della Pilotta, near the Church of Santi Apostoli, is a Door leading up a Flight of Narrow Steps into the Colonna Garden, where lie immense Fragments of what is supposed to have been the Temple of the Sun erected by Aurelian. This Edifice, finely situated on the Quirinal Hill, was one of the largest Temples of ancient Rome, if we may judge by the magnitude of the Ruins of the Frieze and Entablature which still remain: (1) they are of white marble, beautifully sculptured. The Columns which supported the Entablature are supposed to have been seventy English feet in height. Here was found a Votive Table of Marble, on which the worship of Mithras is represented; and as the worship of Mithras (brought to Rome from Persia) was certainly connected with that of the sun, such a votive offering is an indication that the Temple of the Sun stood here.

This Garden likewise contains Ruins of *the Baths of Constantine.*

Obelisk of the Piazza di Santa Maria sopra Minerva. This little Obelisk, inscribed with Hieroglyphics, was found near the spot where it now stands; in consequence of excavations which were made to lay the foundations of the Convent of the Minerva. The Obelisk now erected opposite to the Pantheon was found on the same spot: and it is conjectured that the Temples of Isis and Serapis stood in this part of Rome; and that these small Obelisks were placed before them. A fine statue of Minerva, an Isis, a Serapis, an Isiac Altar, and other Egyptian antiquities, were found in this vicinity; as were the celebrated statues of the Nile and Tiber; the former of which is now in the Vatican Museum, the latter at Paris. The Obelisk of the Piazza della Minerva was placed there by Alexander VII.; and the Elephant, on whose back it rests, was designed by Bernini, and executed by Ferrata.

Chiesa di S. Maria sopra Minerva. This Church is supposed to stand on the foundations of a Temple of Minerva built by Pompey, in gratitude for his victories: the interior of the Church, however, though spacious and handsome, exhibits no remains of the ancient Temple. Behind the great altar are the Tombs of Leo X., and Clement VII., by Bandinelli: the Statue of the former being by Raffaello da Montelupo, and that of the latter by Bacciobigio. Near the Side-door is the Monument of Cardinal Alessandrino, designed by Giacomo della Porta: and that of Cardinal Pimentelli, executed by Bernini: but the most celebrated piece of sculpture in this Church is a Statue of our Saviour holding his Cross, by Michael Angelo! It is near the great Altar. The Altieri Chapel contains an Altar-piece, by Carlo Maratta and Baciccio: and the large Chapel belonging to the Caraffa family is painted in fresco, by Filippino Lippi, Raffaellino del Garbo, and Fra Giovanni Angelico de Fiesole, who was buried in this Church. The adjoining Convent contains *the Casanatense Library* (the best at Rome, with respect to printed books), and a Statue of Cardinal Casanatta, by Le Gros.(2)

Pantheon. The Piazza in which this magnificent Temple stands was completely filled with ruins of ancient buildings, till the Pontificate of Eugenius IV., who, on having these ruins cleared away, discovered, before the Portico of the Pantheon, the two lions of basalt which now adorn the Fontana di Termine; a head of Agrippa, in bronze; and some ornaments, supposed to have belonged to the pediment. Gregory XIII. erected the Fountain in this Piazza; and

(1) One of these blocks of marble is twelve feet in length, English measure; thirteen in breadth, and eleven in height. Another block is seventeen feet in length, ten in breadth, and six in height. But prodigious to modern eyes as these blocks appear, they are pigmies compared with those mentioned by Josephus, as having composed part of the Temple at Jerusalem, after its restoration by Herod, and as being upwards of sixty-seven feet in length, above seven in height, and about nine in breadth.

(2) On the twenty-third of April, from five till seven in the evening, there is fine music in this church.

Clement XI. embellished it with the Egyptian Obelisk before mentioned. The Pantheon, which has in great measure defied the injuries of time, seems as if preserved to latter ages for the purpose of furnishing a just idea of ancient Roman taste and splendour. The general opinion appears to be that it was built by Agrippa, the son-in-law of Augustus; and repaired by Septimius Severus and Caracalla; but that Agrippa did not build the Portico at the same time with the rest of the Temple; because the original Pediment may still be traced above his magnificent Portico; on the Frieze of which is the following Inscription:

M. AGRIPPA. L. F. COS. TERTIVM. FECIT. (1)

The Pantheon, judging from its name, was dedicated to all the gods: though Agrippa particularly consecrated it to Jupiter the Avenger, wishing to have placed the statue of Augustus there, and to have inscribed his name as author of the Temple; which honour the Emperor modestly declined. Agrippa, therefore, placed the statue of Julius Cæsar in the Rotondo, among the deities, and the statues of Augustus and himself in the large niches on the outside near the great door; and probably the Portico might have been added for the purpose of containing these statues. Formerly there were seven steps leading up to the Portico; now, two only are above ground. This stately Vestibule is supported by sixteen magnificent Columns of the Corinthian Order, each shaft being one entire piece of red oriental granite, the circumference of which is fourteen Paris feet, and the height about thirty-nine. The Bases and Capitals are of white marble, and unique in point of beauty. The Portico is surmounted by an Entablature and Pediment finely proportioned; and in the tympan of the latter are holes that served, no doubt, to fix a Basso-rilievo, now, alas! taken away.(2) The original bronze doors, embellished with Bassi-rilievi, became the spoil of Genseric, King of the Vandals, who lost them in the Sicilian sea: the Door-case, which is magnificent, still remains; and the present Doors appear to have been taken from an ancient edifice. The inside of the Temple is circular, and its diameter is a hundred and thirty-two Paris feet, exclusive of the walls, which are nineteen feet thick: the height seems to have been the same as the diameter, till the interior pavement was raised to a level with that of the Portico; for originally there was a descent of seven or eight feet into the Pantheon, a construction not unusual in ancient temples.(3) The walls were incrusted with Precious Marbles, which still remain, as do the ancient Cornices and Frieze; and it is supposed that the inside of the Dome was originally covered with silver Bassi-rilievi: the outside was bronze gilt. The beams of the ceiling of the Dome and Portico were cased with thick plates of bronze, which Urban VIII. took away, to make the Baldacchino in St. Peter's, and the cannon of the castle of St. Angelo; thereby drawing upon himself the following pasquinade "*Quod non fecerunt Barbari Romæ, fecit Barberini.*" All the superior gods had their respective statues here, in bronze, silver, gold, or precious marble: that of Jupiter the Avenger is supposed to have

(1) Palladio supposes the body of the Edifice to have been built in the time of the Republic: that it was repaired by Septimius Severus and Caracalla is evident, from an Inscription on the Architrave of the Portico. This Inscription expresses, that the Edifice had suffered *from age*: and Lumisden, thinking it improbable such a building should have suffered *from age*, in so short a period as that between the days of Agrippa and Septimius Severus, is, therefore, inclined to adopt the opinion of Palladio.

(2) It was composed of bronze gilt.

(3) Lumisden gives, in English measure, the following account of the dimensions of the Pantheon. Shaft of each column supporting the Portico, about forty-two feet, without including either base or capital. Diameter of the inside of the Temple, about one hundred and forty-nine feet, exclusive of the walls, which are about eighteen feet thick; so that the diameter of the whole circle is about one hundred and eighty-five feet. Height of the interior the same as the breadth. The Pantheon, being one of those Temples which Vitruvius calls *Hypæthra*, has no windows; but is lighted from its summit by a circular opening or eye, the diameter of which is about twenty-seven feet.

been in the centre of the Tribuna; the infernal deities on the pavement, the terrestrial in the lower niches of the walls, and the celestial in the upper niches. The Pavement is composed of porphyry and giallo antico, bordered with other rare marbles; and the Aperture in the Roof for light is twenty-six feet in diameter. Pliny mentions, among the ornaments, columns with capitals of a metal called *Syracusan*, but none of these are preserved; neither do any of the Caryatides, nor the other statues executed by Diogenes the Athenian, now remain. Pliny likewise mentions, among the statues, a Venus with ear-rings made of a pearl cut asunder; being the fellow of that which Cleopatra dissolved in vinegar, and drank to the health of Marc Antony. Fourteen beautiful Columns of the Corinthian Order still adorn the interior of this Edifice; and it is said that the two which stand on each side of the great altar were placed there by Adrian. The small Altars display Columns of porphyry, giallo antico, and granite, Paintings and Statues; among the latter of which is a Group of a Vestal and a Child, found in the subterranean part of the Building; this Vestal is now called St. Anna.(1) Busts, monuments, and inscriptions, to the memory of distinguished characters whose talents have shed lustre upon Italy, once clothed the walls of the Pantheon; but are now removed to the Capitol; except the Inscriptions in memory of Raphael and Annibale Caracci, and a Monument in memory of Cardinal Consalvi.

Bagni d'Agrippa. Immediately behind the Pantheon were Agrippa's Baths, of which scarcely any vestige remains; except a semicircular Building, now called *Arco della Ciambella.* These Baths, with the gardens belonging to them, Agrippa bequeathed to the Roman people; and within the Gardens was a large reservoir of water supplied by the Aqua Virgo.

Teatro di Pompeo, Campo di Fiori. Pompey, after having concluded the Mithridatic war, built, at a great expense, a Theatre with a covered Portico, and a *Curia* in its vicinity. The Palazzo Pio, in the Campo di Fiori, is erected on the foundations of the Seats of the Theatre; and the Church of S. Andrea della Valle is supposed to stand on, or near, the Site of the *Curia*, in which Cæsar was assassinated. Pompey's was the first permanent Theatre built at Rome; for, previous to his days, theatrical representations were exhibited in temporary edifices, made of wood. His theatre was shaped like a half moon; the circular part serving for Seats and Orchestra; and the straight line for the Stage. Under the seats were Corridors (*Vomitorii*), which, by means of Staircases, conducted the spectators to their places. The *Proscenium*, or Stage, was richly adorned with Columns, and represented a magnificent Hall, terminated by Niches for Statues:(2) and behind the *Proscenium* was a Covered Portico, to which the Spectators retired, in case of rain; as ancient Roman theatres were open to the weather. Pliny says this Theatre contained forty thousand spectators: it may be found in the marble plan of Rome, on the Staircase of the Museum of the Capitol; and its covered portico is mentioned by Vitruvius. The remains of this Theatre, under the Palazzo Pio, can only be seen by means of torches. The First Storey consists of reticulated Brickwork in excellent preservation; and under this Storey is another, the Foundation-walls of which are composed of immense Blocks of Stone, without cement, and similar to the very old walls of Rome. In the Lower Storey, Baths and Reservoirs for water are discoverable: the former resembling in shape the ancient baths still seen in Magna Græcia. A mutilated Statue, draped, and similar in countenance to the medals of Pompey, stands at the entrance of the Palazzo Pio. The Custode here is always provided with torches, and a lantern, in order to conduct strangers into the Vaults.

Plutarch mentions that, at the conse-

(1) It has been already mentioned that Vestals were obliged to dedicate ten years of their lives to the occupation of teaching the duties of their sacred office to their successors.

(2) In Roman Theatres the dimensions of the Stage were large, because the whole representation was exhibited there; and the Orchestra (called, in English theatres, the Pit) was small; because it served only for the accommodation of Senators and Magistrates.

cration of Pompey's Theatre, above five hundred lions were killed. He adds that the festival terminated with a combat of elephants, eighteen in number; some of whom being wounded, endeavoured, so far as groans and gesticulations went, to ask quarter of the Romans; and their petition was granted, because the soldiers who served under Pompey in Africa declared, they had promised the elephants not to hurt them, when these sagacious animals were embarked for Europe.

The Palazzo Stoppani, built after the designs of Raphael, near the Church of S. Andrea della Valle, contains, at the foot of the Staircase, an ancient Statue of Marcus Aurelius: and not far hence, near the Palazzo Mattei, in a small Court belonging to a Convent annexed to the church of S. Niccolo Cesarini are remains of a circular Temple with fluted columns of tufo; and probably that which was dedicated by Sylla to Hercules.

Piazza Navona. This is supposed to have been anciently the *Circus Agonales*, so called, perhaps, from being the spot where the Agonal games, instituted by Numa, in honour of Janus, were celebrated. It is one of the largest Piazzas in Rome, and has retained its original shape. Gregory XIII. embellished it with two Fountains; one of which is ornamented with a Triton, by Bernini; and other sculpture, by various artists: and Innocent X. erected the centre Fountain, after the design of Bernini. It consists of a circular Basin seventy-three Paris feet in diameter, in the middle of which rises a Rock, with the Statue of a Sea-horse on one side, and on another that of a Lion: on the summit of this rock is an Obelisk of red granite, covered with Hieroglyphics, and fifty-one Paris feet in height; it was found in the Circus of Romulus. The four sides of the rock are likewise embellished with four colossal Statues, representing four of the principal Rivers of the world,—namely, the Ganges, the Nile,(1) the Plata, and the Danube. The Fountain does honour to the taste of Bernini.

Chiesa di S. Agnese, in Piazza Navona. This Church, built in the form of a Greek Cross, contains, stately columns of granite, a beautiful Pavement, a Cupola finely painted by Ciro Ferri, Corbellini, and Baciccio; a Statue of St. Agnes in the flames, by Ercole Ferrata; an antique Statue, now called S. Sebastiano; several fine Bassi-rilievi (the most striking of which is S. Eustachio among wild beasts, by Ercole Ferrata); the Mausoleum of Innocent X.; an altar incrusted with flowered alabaster, and ornamented with Columns of verde antique; and a Group in marble of the Holy Family, by Domenichino Guidi.

Near the Piazza Navona, in the Piazza Fiumetta, is a House, the outside walls of which were once adorned with a Fresco, by Polidoro da Caravaggio, representing the Story of Niobe; but white-wash has now obliterated this fine work.

Teatro di Marcello, Piazza Montanara.(2) This Theatre, said to have been the second built at Rome for public exhibitions, was erected by Augustus in honour of his Nephew Marcellus; and the architecture is so fine as to have served as a model to all succeeding ages. It was four Storeys high; but the two upper ones are quite destroyed; and have buried, in their ruins, the seats, orchestra, and stage. Almost half, however, of the Wall belonging to the first and second Storey of the circular part of the Theatre remains, and, though lamentably defaced, proves its magnificence. The Portico of the Ground Storey, which led to the lobbies and staircases, is Roman Doric, and the second Storey Ionic. The edifice was built with large blocks of travertino, and held near thirty thousand spectators. In order to see the lower part of this beautiful Theatre, on which the Orsini Palace now stands, it is necessary to appoint the Custode of that Palace to be in waiting there, about eleven in the forenoon. The Arches, Corridors, and Substructions of the Storeys now remaining, are highly worth notice; and in the Lower Storey were, according to appearance, Baths and Reservoirs for water, like those in Pompey's Theatre. During the dark ages,

(1) The Statue of the Nile has its head covered, to signify that its source was unknown to the ancients.

(2) The Piazza Montanara is supposed to occupy the site of the ancient *Forum Olitorium*, or vegetable market.

the subterranean part of the Theatre of Marcellus was converted into a place of confinement: and on, or near, this spot, *the Prison of the Decemviri* once stood: in which Prison, according to Pliny and Valerius Maximus, a woman was condemned to be starved to death, and saved by her daughter, who had not long been brought to bed, and who got access to her, and supported her with her milk; till, at length, when this circumstance was discovered, the mother received pardon for the daughter's sake; a pension, likewise was bestowed upon them; and a temple raised on the spot to filial piety. The Church of S.Nicolo in Carcere now stands immediately over the Prison.

Portico d'Ottavia. This magnificent Edifice stood between the Flaminian Circus and Marcellus's Theatre, in that part of Rome now occupied by the *Pescheria*, or Great Fish-market, and the Church of St. Angelo in Pescheria; and was built by Augustus, in honour of his sister Octavia, chiefly for the purpose of sheltering the people from rain. Its form seems to have been a parallelogram, supported by nearly three hundred columns, and adorned with statues of the most exquisite workmanship. It enclosed a court, where stood a temple dedicated to Juno, and another dedicated to Jupiter; which, according to Pliny, were built after the designs of Scaurus and Batrachus, two wealthy Lacedæmonian architects:(1) but, having suffered from fire, these temples were restored in the reign of Septimius Severus and Caracalla, as appears by an inscription still visible. The Portico of Octavia likewise comprised an exhibition-hall for paintings, on certain days of the year. Judging by the shape of this Portico and its interior buildings preserved in the ancient marble plan of Rome, the present remains appear to have been one of the principal Entrances, in form square, with two fronts similar to each other, and both embellished with fluted Corinthian Columns of white marble, supporting an Entablature and Pediment, all finely executed; and among the ornaments of the capital of every Column, is a Roman Eagle.

The Temple of Apollo mentioned by Pliny as standing near the Portico of Octavia, and likewise as being ornamented with several famous Grecian statues, was, according to supposition, erected by Metellus Macedonicus; and is likewise supposed to have been the first marble edifice seen at Rome. Previous to the existence of the Portico of Octavia, the same Metellus erected a Portico contiguous to the Temple of Apollo.

Tempio d'Esculapio, now *Chiesa di S. Bartolommeo.* This Church stands on what is called the Island of the Tiber; being precisely the space between the *Pons Cestius* and the *Pons Fabricius.* The Romans have a tradition that this island was formed by the corn belonging to Tarquinius Superbus in the Campus Martius, having been cut down, and, by order of the Consuls, thrown into the river. About the year of Rome 462, when the City suffered from a pestilence, the Sibylline Leaves were consulted:(2) an embassy was sent, in consequence, to bring Æsculapius of Epidaurus to Rome; and the Serpent, worshipped by the Epidaurians, under the name of Æsculapius, is said to have followed the ambassadors into their galley, remained with them during their voyage home, and then to have quitted the vessel and swum to the Island of the Tiber, where a temple was built for him: and, to perpetuate the memory of this event, the figure of a Serpent is cut on one of the stones which served for the foundation of the temple. The Serpent, however, is in the garden of the Convent belonging to the Church; and ladies are not allowed to see the Garden without an order from a Cardinal. The Columns in the Church appear to be antique, and are supposed to have belonged to the Temple of Æsculapius: the Sarcophagus which forms the altar, is handsome.(3)

(1) Pliny says, these architects offered to build at their own expense the temples in question, provided they were allowed to inscribe them with their names; but this honour having been refused, they sculptured in the volutes of the columns a Lizard and a Frog—Σκαυρος and Βατραχος—being, in Greek, the names of the architects as well as the reptiles.

(2) The Sybilline oracles were written on palm-leaves.

(3) According to Plutarch there were, in

Chiesa di Santa Cecilia in Trastevere. This Edifice stands on the Foundations of the House of St. Cecilia, and contains the Bath wherein she suffered martyrdom.

An ancient Vase of marble is placed in the Court leading to the Church; and the Portico is embellished with antique Columns, two of which are granite. The great altar of the Church is ornamented with four Columns of nero and bianco antico, supporting a Baldacchino of Parian marble; under which rest the relics of St. Cecilia, in a Tomb composed of alabaster, lapis-lazuli, jasper, verde antique, agate, and bronze gilt. Here likewise is the Statue of St. Cecilia, by Stefano Maderno, in the position in which she was found after her martyrdom! The Pavement encircling the Altar is of alabaster and various precious marbles; and the Ceiling is lined with ancient Mosaics. Here, also, are a small round Picture of the Caracci School, and an ancient Pontifical Chair. On the right of the great door of the Church is an ancient Vapour Bath, quite perfect; the Walls of which contain earthen flues to convey hot air. This is supposed to be the place where St. Cecilia was killed: it is now converted into a Chapel; and here are two Pictures in the style of Guido; the one representing the Decapitation of the Saint, the other her Coronation.

Basilica di Santa Maria in Trastevere, supposed to stand on the foundations of the *Taberna Meritoria,* which was an hospital for invalid soldiers. The Portico of this Edifice is supported by antique granite Columns, and contains ancient Mosaics, and several ancient Inscriptions. The Church is a noble structure, divided into three naves by twenty-two magnificent antique Columns of red and grey granite: four Columns of the same description support a fine architrave; and some of the Capitals are ornamented with Heads of Isis, Serapis, and Harpocrates. The Pavement is that kind of Mosaic which was invented by the Emperor Alexander Severus, and called *Opus Alexandrinum.* In the centre of the Ceiling of the middle aisle is the Assumption of the Virgin, by Domenichino!!! and the Chapel to the left, on approaching the great altar, is embellished with Frescos attributed to the same excellent artist. The Baldacchino of the great altar is supported by four Columns of porphyry, and in the Tribuna are Mosaics of the twelfth century. Here, likewise, are two still more ancient Mosaics: the one representing Birds, the other a Seaport. This Basilica also contains an ancient Pontifical chair: together with the tombs of two celebrated painters, the Cav. Lanfranco, and Ciro Ferri.

In the Piazza, before the Church, is a Fountain, made during the Pontificate of Adrian I., and the most ancient of modern Rome.

Chiesa di S. Prisca, Monte Aventino. On the left, in ascending the Aventine Hill from Rome, is this Church, supposed to have been originally a pagan Temple. Twenty-four antique Columns yet remain; and an Isiac Table was found near the Church, which circumstance leads some persons to imagine it was a Temple of Isis, especially as Isis had a temple on the Aventine Hill.

Chiesa di S. Sabina. Farther to the right, is this noble Edifice, supposed to stand on the foundations of the Temple of Diana, built by Servius Tullius for the common use of the cities of Latium; and therefore called *Templum commune Latium:* (1) or, else, on the site of the Temple of Juno Regina, built by Camillus. (2) But all we know to a certainty on this subject is, that the Portico contains four antique Columns, two of which are rare granite; that the interior of the Church is supported by twenty-four particularly beautiful antique fluted Shafts of Parian marble, with Corinthian Bases and Capitals; and that the shape of the Church resembles an ancient temple. In the last Chapel, on the right of the high altar, is a Picture, by Sassoferrato, representing the Madonna, S. Domenico, S. Caterina, and Angels!!

this Island, three temples, one dedicated to Æsculapius, another to Jupiter, and a third to Faunus.

(1) Dionysius of Halicarnassus says, "Tullius built the Temple of Diana for the common use of the people of Latium, on the Aventine Hill, the highest ground at Rome, where they assembled annually, held a Fair, and offered sacrifices to the Goddess."

(2) Camillus vowed a Temple to Juno at the siege of Veii, and erected it on this Hill.

The small Paintings round this fine work are good: they represent the Life of our Saviour.

Chiesa di S. Alessio. Still farther to the right is this Structure, supposed, by some persons, to have been built on the foundations of the Temple of Hercules.(1) Here are an ancient Pavement and an ancient Well. The great altar is adorned with fine Columns of verde antique: the Tabernacle is handsome; and adjoining to the Church is the Villa of the late King of Spain, said to stand on, or near, the site of the Temple of the *Bona Dea.*(2) The Garden belonging to this Villa commands a fine view. Behind the Aventine Hill is *Monte Testaccio,* anciently *Mons Testaceus,* which, though one hundred and sixty-three Paris feet in height, and above five hundred feet in circumference, is composed, almost entirely, of potsherds, conjectured to have been heaped upon this spot, in former ages, by workmen belonging to the potteries of the neighbourhood.

Sepolcro di Cajo Cestio. This Pyramid was erected in memory of Caius Cestius, one of the Septemviri Epulones, a College of Priests, instituted to provide banquets, called *Lectisternia,* as offerings to the gods; whose statues, laid on superb couches, were placed at table, as the principal guests, while the banquet was eaten by the Epulones.(3) Of Cestius's private history we are ignorant; but, as the name of M. Agrippa is mentioned in an inscription on the Monument, we may conclude that it was erected during the Augustan age: it measures a hundred and thirteen Paris feet in height; and each of its four sides is, at the base, sixty-nine feet in length: it was built, agreeably to the testament of Cestius, in three hundred and thirty days; and ornamented with Paintings, relative to the Sacred Ceremonies of the Epulones, and still visible, though much injured by time. It stands near the Porta S. Paolo, called *Ostiensis,* by Aurelian, and was on the outside of Rome till he extended her walls.

Terme di Caracalla. On the plain below the Aventine, and opposite to the Cœlian Hill, are the magnificent ruins of Caracalla's Baths, which contained sixteen hundred *Cellæ,* or bathing-places, besides *Labra,* or immense bathing-tubs, of granite and porphyry; and were ornamented with peculiarly fine pieces of sculpture; the celebrated Belvedere Torso, the Hercules of Glycon, the group called the Toro Farnese, and the Farnese Flora, having all been found here. This building (of a square form, and more than a thousand Paris feet in extent) was begun, according to Eusebius, in the early part of Caracalla's reign, and finished before his death; except the Porticos, which were commenced afterwards, and completed by Alexander Severus. The Edifice consisted of two Storeys above ground, standing on two or three Storeys of subterranean apartments: and the most convenient way of seeing what remains, is to drive just beyond a Lane, called Via Antonina, on the road to the Porta S. Sebastiano, and enter the First Garden-gate on the right; which leads to part of the Ground-floor of these gigantic ruins: namely, a long line of Bathing-Rooms and other Apartments; the former of which are supposed to have been dedicated to the use of the inferior classes of people, and the latter assigned to the officers who regulated the police of the Baths, and the servants who had the care of the furnaces, dressing-rooms, etc. Steps lead from these ruins to the Storey above them; where a Gate may be found, which opens into the Via Antonina; toward the upper part of which is another Gate, leading to the interior of the Two Upper Storeys of the Edifice. Here may be traced two open Courts surrounded with Porticos, a large Central Hall, or *Xystum,* the roof of which was supported by eight stupendous columns of granite; a circular Hall; and

(1) Because a statue of Hercules, when young, executed in basalt, and preserved in the Museum of the Capitol, was found here.

(2) The Earth.

(3) At this festival stools, and couches covered with magnificent carpets and cushions, were arranged round a table sumptuously served, and the statues of the heathen divinities invited to the banquet were placed either on the stools, or the couches. To accord with human customs, Jupiter, as a male, was deposited on a couch; and Juno and Minerva, as females, were stated on stools.

the great Bath, called *Cella Solearis*, in length above a hundred and eighty Paris feet, and in width above a hundred and thirty: and, notwithstanding these vast dimensions, the Ceiling is said to have been supported entirely by bars of bronze or plates of copper, laced together; but how this was effected is unknown. The *Cella Solearis* contained, as may still be seen, nine entrances for water, which formed an immense Basin, the lower part of its Walls being cased with water-proof Mastic, called *Opus Signinium*. Two apartments, which appear to have been Kitchens, are discoverable in this Storey; as are ruins of Staircases, which led to the Upper Storey. The height of the remaining Walls of the Edifice is stupendous; and the whole exhibits one of the noblest specimens now existing of ancient Roman architecture. Recent excavations here have brought to light several Mosaic Pavements; but no fine sculpture, and not much fine marble: therefore it is to be concluded that all the best statues and other ornaments of these splendid Baths have long since been discovered and removed.

Sepolcro degli Scipioni. This Tomb is situated in a Vineyard, on the Via Appia, still nearer to the Porta S. Sebastiano than are the Baths of Caracalla: it is on the left side of the way, and the words "*Sepulchra Scipionum*" are inscribed over the door. This was the Family Tomb of Lucius Cornelius Scipio Barbatus, great-grandfather of Asiaticus and Africanus: it is a handsome piece of Doric architecture, very perfect, very extensive, and extremely interesting, though now robbed of its most valuable treasures, which have been removed to the Vatican Museum. The candles provided by the Custode of this Subterranean Repository are so few in number, that persons who wish to see it distinctly should carry lights of their own: it is excessively damp.

Porta di S. Sebastiano. This is the Appian Gate, sometimes called *Capena*, though that Gate appears to have stood below the Villa Mattei, between the Cœlian and Aventine Hills. Immediately within the Gate of S. Sebastiano is an Arch, called *that of Drusus*, though it probably belonged to an Aqueduct.

Basilica di S. Sebastiano alle Catacombe. The Church is about two miles distant from the Gate: it has a Portico supported by antique Columns, and is supposed to have been erected by Constantine. The High Altar displays four Columns, of verde antique; and over the three Doors of ingress are Paintings by Antonio Caracci. Under this Church are Catacombs,—originally formed, no doubt, by the ancient Romans, and from which they took the pozzolana with which their buildings were made. The Christians enlarged these Catacombs, and, in times of persecution, used them as hiding-places and cemeteries; they are said to extend several miles. It is often necessary to stoop in going through these Caverns, but, generally speaking, they are neither damp nor difficult of access.—The Passages are from two to three feet wide; the Chambers (of which there are several), from four to six feet broad, and six to eight in length, some of them being still larger; and here, it is said, the primitive Christians performed their religious exercises. In the Walls are Cavities about a span and a half high, and between four and five long, many of which are open and empty, others closed with a piece of marble—sometimes containing an Inscription. Few of these cavities appear large enough to contain a full-grown person, though the skeletons of children have frequently been found in them; and this circumstance tends to strengthen the prevailing opinion, that the dead bodies of their Children, among the ancients, were oftener buried than burnt. Here have been discovered several small Vases, called Lachrymatories, though more properly Incense-Bottles; and here likewise are places for cinerary urns. When this mark "R" is found upon a Monument, it is deemed a sure indication of a Martyr's Sepulchre, being a composition from the Latin and Greek alphabets, to denote *Pro Christo*.(1) The Cross on a Monument is also considered as a sign that a Christian lies buried there; but it should be remembered that a cross was the Egyptian emblem of eternal life, and

(1) ΧΡΙΣΟΤΣ is the Greek word for Christ.

many crosses have been discovered upon Egyptian tombs, and likewise in the temples of Serapis. The Churches of St. Lorenzo and St. Agnes also lead to ancient Catacombs: their extent cannot be accurately known, because it is impossible to explore every part of them, as their communications with each other are so intricate, that several persons have lost themselves in these subterranean labyrinths; which are supposed to be the *Puticuli* mentioned by Horace, Varro, and Festus Pompeius, where the bodies of slaves only, or persons whose circumstances would not allow of their being burnt on funeral piles, were deposited; but, in process of time, persons of a higher rank might probably be interred here; for the Romans, before Christianity prevailed, often buried their dead, as is evident from monumental inscriptions beginning with the words *Diis Manibus*. The Chapel of the Catacombs of S. Sebastiano contains a Bust of that Saint, by Bernini. It is necessary to carry lights, to see these Catacombs well.

Circo di Romolo. On the left side of the road, and at the foot of the hill on which stands the Tomb of Cæcilia Metella, is the Circus of Romulus (Son of Maxentius), long called that of Caracalla, together with ruins of various Edifices belonging to it. The first of these that presents itself is a large Rotondo, supposed to have been the quarters of the Prætorian Guard, while the Emperor attended the Circus; and, enclosing this Rotondo, whose second storey was a Serapeon,(1) are remains of a double row of lofty walls, between which, it is supposed, were the stables of the horses used for the chariot-races; while the open inner space, or quadrangle, where stood the before-named Serapeon, contained the cars. Near this building is an ancient Sepulchre, leading to the Circus, which is more perfect than any other of the whole fifteen once found at Rome: for here the *Metæ*, the *Spina*, the situation of the Obelisk, the Seats, and the Porticos, whither the spectators retired in case of rain, have long been discoverable; and the excavations made by the late Duke of Bracciano, for the purpose of disinterring the hidden part of this Circus, have brought to view the grand Public Entrance, or Steps leading down to the Seats; of which Steps six remain on one side, and seven on the other; the Metæ (small buildings, hollow within, and placed at each extremity of the Spina); the whole Spina, or Platform (whereon stood the Obelisk now in the Piazza Navona, the Statues, and Altars; and where, during the Shows, bands of music are supposed to have been stationed); and the Foundations of the Carceres, which appear to have been elegantly ornamented. This Circus is of an oblong shape, with a Circular Wall at the end where the great mass of spectators entered, and a Slightly Curved Wall at the opposite end, near the first Meta, or Goal. The breadth of the Circus, at this end, is much greater than at the other; and at each extremity of the Wall is a Tower, where trumpeters are supposed to have been placed, to give signals. The Podium, or Stand, for the Emperor and his suite, appears to have been near the first Meta; and from the Podium he, or whoever presided at these Shows, gave the signal for beginning the entertainment. On the opposite side of the Circus was the Prætorian Stand. The Archway, on a line with the imperial Stand (and immediately fronting what are called remains of the Temples of Virtue and Honour, built by Marcellus), is, by some antiquaries, supposed to have been the Triumphal Gate; and probably the Archway, immediately opposite, was the Gate through which the Dead were borne off. In the centre of the Carceres there appears to have been another Gate, through which, perhaps, the cars entered the Circus, in order to be ranged for starting; and near the first Meta is a small Pedestal, where probably the imperial Standard might have been hoisted. The Spina is a wide Platform, elevated considerably above the race-course, divided into compartments, by narrow paths, and fenced round by dwarf Walls. Pools of water, from eleven to twelve feet in length, were, in consequence of the late excavations, discovered between each Meta

(1) Near the Church of S. Sebastiano was found a square Altar, dedicated to Serapis and now preserved in the Capitol. It properly belonged to the Serapeon here.

and the Spina; and the ground, thus accidentally overflowed, is supposed to have served originally for passages from the Spina to the Cells under the Metæ. Statues were discovered in, or near, the water; and broken Bassi-rilievi, representing Chariots and Charioteers, were found near the Metæ, which seem to have been incrusted with these ornaments, and guarded from injury by large Circular Stones, found close to them.(1) Some Fragments of the Bassi-rilievi are well executed; others were evidently done during the dark ages. It seems probable that the Altars of Consus were kept in the Cells of the Metæ; though nothing has been found in those Cells but bones of quadrupeds. On each side of the Circus was a Covered Gallery, the Roof of which made part of the foundations of the Seats for spectators. The Seats held about twenty thousand persons, in ten rows on each side; and the covered Galleries were lighted by windows. Combats of Gladiators and wild beasts were sometimes exhibited in the great area between the first Meta and the Carceres; and sometimes water was introduced, and Naumachiæ represented; but, generally speaking, this Circus seems to have been devoted to Chariot-races. In the Walls here (and likewise in some parts of the wall which surrounds Rome), are coarse earthen Vases, whose spherical shape, operating like arches, diminished the perpendicular weight of the fabric, and contributed to strengthen it. This style of building is not supposed to have been adopted till after the reign of Caracalla; therefore Antiquaries were at a loss to determine the date of the Circus in question; till the excavations made by the Duke of Bracciano, to elucidate this matter, produced an Inscription, which seems to prove, that the Circus was constructed during the reign of Maxentius, and dedicated, A. D. 311, to his Son, Romulus. To the north of this Circus, in a neighbouring Vineyard, are remains of ancient Edifices, called the Temples of Honour and Virtue, built by Marcellus, after his Sicilian conquests, in the year of Rome 544; and said to have been so constructed, that it was impossible to enter the former, without passing through the latter. The situation of these Temples is, however, a disputed point: Livy places them just without the ancient Porta Capena; and if this Gate stood, as antiquaries suppose, below the Villa Mattei, in the narrow part of the Vale, between the Cœlian and Aventine Hills, these Ruins are more distant from Rome than were the Temples of Honour and Virtue. But it should be remembered that, to ascertain the *precise site* of the Porta Capena, or any other ancient Gate of Rome, is now scarcely possible, so often have the City Walls been altered!

Sepolcro di Cecilia Metella. Had not the Roman Barons, during the middle ages, converted this beautiful Structure into a fortress, and built a parapet and port-holes round its summit, it might have lasted to eternity, so durable is the manner of its construction. The Monument was erected by Crassus, to enclose the remains of his wife, Cæcilia Metella; and, notwithstanding the above-named ugly parapet, is one of the best-preserved sepulchral fabrics of ancient Rome.

About two miles from this Monument is an ancient *public Ustrina*, where the dead were burnt: and near the *Fossæ Cluiliæ*, in this neighbourhood, about five miles from Rome, on the *Via Appia*, is a spot now called *Casale Rotondo*, and once the scene of combat between the Horatii and Curiatii, denominated, by the ancient Romans, *Horatiorum campus sacer*. No vestige remains of the five monuments erected to the memory of the five champions who were buried there.

Basilica di S. Paolo, fuori delle Mura. This venerable Edifice, which

(1) The great skill of the charioteer consisted in turning his horses as near as possible to each *Meta*, without injury to his chariot: and as the ordinary course was seven rounds of the Circus, he, by these means, considerably shortened the distance. But as unskilful charioteers were liable to strike their chariots against the *Metæ*, these circular Stones (lately disinterred) might probably be intended to protect them. Victory was pronounced in favour of the charioteer whose carriage, after seven rounds, first passed over a line of white chalk between the first *Meta* and the shorter of the two sides of the Circus.

lately fell a prey to fire, was erected by Constantine over the grave of St. Paul, enlarged by Theodosius, finished by Honorius, and enriched with a hundred and thirty-two ancient columns of precious marble: the length of the Structure, exclusive of the Tribuna, being two hundred and forty Paris feet, and its breadth one hundred and thirty-eight. Ancient columns, eighty in number, divided it into five aisles; and twenty-four of these columns, placed in the middle aisle, were especially magnificent; being of the Corinthian order, and each shaft one entire piece of pavonazzo, beautifully and peculiarly fluted. Splendid columns of rare marble, forty-two feet in height and fifteen in circumference, were selected to support the great arch of the Tribuna; and behind the shrine of St. Paul was placed a column with an equilateral Parian marble base of seven feet, and finely worked. The altars were ornamented with thirty columns of porphyry; and the high altar embellished with gems. The Arch of the Great Nave was lined with Mosaics in the year 440; and on the walls (above the grove of precious columns which this Church presented), were placed, from time to time, Portraits of all the Popes, two hundred and fifty in number, beginning with St. Peter, and ending with Pius VII. The pavement was composed of fragments of marble; among which were ancient sepulchral inscriptions; and the centre entrance-door, consisting of bronze, embellished with Bassi-rilievi, was cast at Constantinople in 1070. Repairs were making on the outside of this Basilica, by order of Pius VII., when, very early on the morning of the sixteenth of July, 1824, the whole Roof was discovered to be in flames, and, very soon after, fell down into the aisles, where the fire raged with such fury, that it absolutely calcined the columns of pavonazzo, and those of Parian marble, which adorned the middle aisle, likewise splitting from top to bottom the immense columns which support the Great Arch of the Tribuna, and ruining, in the same manner, the columns of Egyptian granite and cipollino in the cross aisle. Even the columns of porphyry on each side of the altars are, notwithstanding the extreme hardness of the marble, shivered to pieces: but the Great Arch of the middle aisle, and the Mosaics with which it is lined, though damaged, are still remaining; so likewise are several of the Portraits of the Popes: and the high altar, under which rest part of the relics of St. Paul, is not very materially injured. The Facade, decorated with Mosaics of the thirteenth century, remains entire; as does the Colonnade erected by Benedict XIII.: but the large door of bronze, cast at Constantinople, was partly melted by the violence of the conflagration.

It is impossible to contemplate these ruins without deeply regretting that the work of centuries, and the most ancient Basilica of the Christian world, should have been thus rapidly and unaccountably destroyed. (1)

Chiesa di S. Paolo alle tre Fontane. Near two miles beyond the ruins of the Basilica of St. Paul is the spot where this great Apostle suffered, and where considerable numbers of Christians were executed, by command of the Emperor Dioclesian, after he had employed them in building his Baths. On this spot (anciently *ad Aquas Salvias*), are three Churches: the first, *S. Maria Scala Cœli*, was built by Vignola, and is thought a good piece of architecture: the inside, an octagon, contains a Mosaic, by Francesco Zucca, of the school of Vasari; said to be the first thing of its kind, executed in good taste, after the revival of the Arts. The second Church, that of *Saints Vincenzo and Anastasio*, contains Frescos of the twelve Apostles, a *Noli me tangere*, and the Baptism of our Saviour, all executed after the designs of Raphael, but much injured, except the two last. The third Church,

(1) Architects say, the beams of cedar, which supported the roof of St. Paul's, were so prodigiously thick, that they must have smouldered for days, before the flames burst forth; and it is even conjectured that a train of combustibles must have been employed in order to make the fire communicate from beam to beam.

The Kings of England were, before the Reformation, protectors of the Basilica of St. Paul, in the same manner as the Emperor of Austria is protector of St. Peter's, the late French King of S. Giovanni in Laterano, and the King of Spain of S. Maria Maggiore.

that of *St. Paul*, was built by Giacomo della Porta, and does him honour: its interior contains two Altars, and three fountains called miraculous; together with ten Columns of rare marble,(1) which ornament the fountains and altars. Here is a White Stone, on which St. Paul is supposed to have been decapitated: and here, likewise, is a Picture of the Crucifixion of St. Peter, by Guido; which appears to have been finely executed, but is now much spoiled.

Excavations on the Estate of the Deceased Duchess of Chablais. Returning from S. Paolo alle tre Fontane, we see, on the right, not far distant from the Tomb of Cæcilia Metella, two Excavations, which have recently disclosed the lower part of two ancient Roman Villas. That nearest to the tomb of Cæcilia Metella is supposed to have belonged to the Consul Marcus Procus, or his Daughter; and displays the Shape and Walls of several Rooms, where Bassi-rilievi and a Statue have been found; and also some beautiful Pavements. The rooms seem to have been painted like those at Pompeii. The plan of this Villa is discoverable, so far as to prove that the apartments were small, though numerous.—Here was found Ancient Glass, some pieces being very thick, others very thin, and in a state of decay. The villa, on the hill to the left, exhibits Subterranean Arches, above which are the Foundations of a square Portico, once supported, as it seems, by forty stuccoed pillars. The centre of this Portico is not excavated: the Walls appear to have been adorned with Paintings; and the Floors paved, like those of the opposite Villa;—which was discovered in consequence of a piece of tesselated pavement being worked out of a mole-hill.

Chiesa di S. Urbano alla Caffarella. On the eminence above the Fountain of Egeria is a Church, dedicated to San Urbano; and originally an ancient Temple; which, from the old name of the spot, *ad Camœnas*, was supposed to have been dedicated to the Muses, till the discovery (in the subterranean part of the Building) of an Altar inscribed to Bacchus, by Apronianus, interpreter of his mysteries, and exhibiting the Dionysiac Serpent.(2) This discovery led Antiquaries to change their opinion, and conclude that the Temple was consecrated to Bacchus. Four fluted Composite Columns of white marble, which appear to have originally supported the Portico, or vestibule, now make part of the Exterior Wall of the Church: under the Portico, on the right of the Entrance door, is the Altar inscribed to Bacchus; and the interior of the Church (in form a parallelogram) is ornamented with a fine Frieze of Stucco, and Medallions of the same description on the Ceiling. The Crypt, where the Dionysiac Altar was found, merits notice, as it probably made part of the ancient Temple.

Fontana della Dea Egeria. This Grotto, according to Flaminius Vacca, was consecrated, by Numa Pompilius, to the wood-nymphs; and the water which supplied its Fountain was the Ovidian Almo. At the upper end of a Grotto, displaying considerable remains of the *opus reticulatum*, and situated below the Temple of Bacchus, in the Valley of the Caffarella (formerly *ad Camœnas*), are remains of a Recumbent Statue, called Egeria, though supposed,

(1) Two of these columns are of green porphyry.

(2) The *Dionysia* were festivals in honour of Bacchus, originally instituted by the Greeks; though afterwards observed by the Romans. Small gold baskets, containing fruits mingled with serpents, were sometimes carried by noble virgins at these festivals. The worshippers imitated, in their dress and actions, the poetical fictions concerning Bacchus; they clothed themselves with fauns' skins, fine linen, and mitres; carrying in their hands thyrsi, drums, pipes, and flutes, and crowning their heads with garlands of ivy, vine leaves, flowers, etc. And the lower classes of the modern Romans go annually, on the first Sunday in May, to the Valley of the Caffarella; where they carouse, and crown themselves with garlands of flowers; thence returning to Rome like Bacchanals, dancing and singing to various instruments of music. This festival commences with the dawn, and ends about mid-day. The lower classes of modern Romans, as already mentioned, retain many of the religious customs of their ancestors; and therefore this annual festival tends to confirm the opinion of the Church of S. Urbano alla Caffarella having been originally a Temple of Bacchus.

by antiquaries, to represent the Almo:(1) and round the Walls are Niches, apparently made for the reception of other statues. This is denominated *the Grotto of Egeria:* but, as it seems probable that there were several of these *Nymphæa* in the vicinity of the Almo, and as it likewise appears, from Classic writers, that the Fountain of Egeria was near the ancient Porta Capena, we have no good authority for calling the Fountain in question that of Egeria.

Tempio di Redicolo, or, more properly, *Redeundo*. Beyond the Fountain called that of Egeria, and standing in the same valley, is a beautiful small Structure of brick, ornamented with pilasters, and once embellished with a portico, now destroyed. This building has long been denominated *Tempio di Redicolo*, or, more properly, *Redeundo*, which Temple was erected when Hannibal raised the siege of Rome and returned towards Naples, and therefore called *the Temple of the Return*, as the word expresses: and the situation of the structure in question, on a spot supposed to be the site of Hannibal's Camp,(2) would establish the belief that it may be remains of the Temple of the Return, did not Pliny describe that Temple as standing to the right of the Via Appia, in an opposite direction. According to some opinions, the last-named edifice is the small Temple of Hercules, noticed by Martial.

Porta Pia. This Gate, built by Pius IV., was anciently called *Porta Nomentana*, because it led to Nomentum.

Chiesa di S. Agnese fuori delle Mura. This Edifice, which is about one mile from Rome, was erected by Constantine over the grave of St. Agnes, at the desire of his Daughter Constantia. A Corridor, containing forty-five steps of fine marble, leads down into the Church; and on the Walls of this Corridor are ancient inscriptions. The Nave is supported by sixteen antique Columns; two of which are pavonazzo, beautifully fluted; and the only specimen of the kind now to be met with at Rome. Four other Columns, near the high altar, are of rare marble; and those which support the Baldacchino are of the finest porphyry. The High Altar is composed of precious marbles, and enriched with two antique Candelabra of bronze gilt; under it lie the ashes of St. Agnes. The Chapel of the Madonna contains a beautiful antique Candelabrum, and a Head of our Saviour, by Michael Angelo.

Chiesa di S. Costanza. Near the Church of St. Agnes is that of S. Costanza; dedicated, by Constantine, to Christian worship, that it might serve as a burial-place for his daughter. This elegant Rotondo, supposed to have been originally a Temple consecrated to Bacchus, still retains its ancient form. The Cupola is supported by twenty-four granite Columns, placed in a double circle;—and in the middle of the Church is an elevated Platform, on which the pagan altar seems formerly to have stood, and where the remains of S. Costanza afterwards rested. That part of the Ceiling nearest to the circular wall is adorned with beautiful ancient Mosaics, representing a Vintage, Birds, and Arabesques; and apparently executed when the arts were in the highest perfection. The porphyry Sarcophagus, ornamented with Boys and Grapes, which is now in the Vatican Museum, was taken from this Temple.

Adjoining to the Church of S. Costanza are considerable remains of a Structure, supposed to have been a Hyppodrome, built by Constantine.(3)

A little farther on, is the *Villa Faonte*, where it is believed that Nero put an end to his existence; and, about one mile from this Villa, is the *Ponte Lamentano*, anciently *Pons Nomentatus*, near which are remains of two Sepul-

(1) Supposed to be the *Aqua Mercurii*, with which the tradesmen of Rome performed certain expiatory ablutions. Lustral rites in honour of Ceres were likewise celebrated in the Almo.

(2) Near half a mile beyond the Porta S. Sebastiano, on the left, is a Marsh: beyond this Marsh is a gradual ascent to the Chapel of *Domine quo vadis*, where the road divides into two branches; that on the left leading to the *Tempio di Redeundo*: and from the commencement of the Marsh to this Temple, and perhaps farther, appears to have been the site of Hannibal's Camp.

(3) Beyond the Church of S. Costanzo, on the right, in the Garden of the Villa Ruffini, is a Columbarium, containing a large number of cinerary urns, human bones, and inscriptions. It appears to have been a public burial-place.

chres; that on the left appears to have been *the Tomb of Menenius Agrippa*, and now serves as a shelter for oxen; the other is nearly destroyed. Immediately behind these tombs rises, in an amphitheatrical form, the *Mons Sacer;* whither the Plebeians retired in the year of Rome 260, by the advice of Sicinius, till persuaded to return, by the eloquence of Menenius Agrippa: and whither they again retired, in the year of Rome 305, in consequence of the tyranny of Appius Claudius.

Porta di S. Lorenzo. This Edifice, originally one of the arches of the Martian, (1) Tepulan, and Julian aqueduct, was made into a City Gate by Aurelian; who called it *Porta Collatina*, because it leads to Collatia, where Lucretia killed herself. (2)

Basilica di S. Lorenzo. About one mile from the Gate of St. Lorenzo is this Church; which was erected by Constantine on the foundations of a Temple consecrated to Neptune, of which there are considerable and beautiful remains: namely, the six Pillars of the Portico, four of which are fluted; two Pillars of green porphyry at the extremity of the Tribuna behind the high altar; (3) four of red porphyry, which support the Baldacchino; a fine antique Cornice round the Tribuna; ten fluted Columns of pavonazzo, partly buried in the earth, two of them having Military Capitals, the other eight Corinthian Capitals, beautifully executed; twenty-two Columns of oriental granite, which support the Nave; together with some very Ancient Pavement, and some of the time of Constantine. To the right, on entering the Church, is a Sarcophagus, ornamented with Bassi-rilievi, representing an ancient Marriage Ceremony! and behind the high altar is another Sarcophagus, with Bacchanalian emblems. The ashes of St. Lorenzo, and other Christian Martyrs, rest here.

Porta Maggiore. This Gate, formerly called *Prænestina*, is one of the arches of the *Castellum* of the Claudian Aqueduct, which conveyed three streams of water to Rome: two coming forty-five miles, and the third above sixty. It is practicable, by the aid of a ladder, to ascend into this Aqueduct at the Gate of S. Lorenzo. The ancient *Porta Prænestina* seems to have been so called because it led to Prænestе; and the modern name might, probably, have been given because the Gate stands in the road to S. Maria Maggiore.

Porta S. Giovanni. This Gate, formerly called *Cœlimontana*, from being placed on the *Mons Cœlius*, was restored by Gregory XIII., according to the designs of Giacomo della Porta.

The road beyond the Porta S. Giovanni exhibits magnificent remains of the Claudian, Tepulan, and Martian Aqueducts; together with several ancient tombs: and near the spot where the *Via Latina* unites with the modern Albano road, we find a small, square, brick Edifice, adorned with Doric Columns, and supposed to have been the Temple of *Fortuna Muliebris*, erected by the Roman Senate, in honour of the Roman Matrons, on the spot where Veturia and Volumnia overcame the determination of Coriolanus. (4) This Temple is supposed to have been restored by Faustina the younger; because we see, on the reverse of her silver medals, a figure of Fortune with this legend:

FORTVNÆ . MVLIEBRI.

Farther on, to the right, and about five miles from Rome, is a large farm, be-

(1) The Martian Aqueduct, an Etruscan work, merits notice on account of its great antiquity; as the *Aqua Martia* is supposed to have been conveyed to Rome from the Lake Fucinus (above thirty miles distant) by Ancus Martius.

(2) This Gate, according to the Inscription it bears, must have been reconstructed by Honorius.

(3) The Lizard and the Frog of the Spartan architects, already mentioned, are said to be discoverable on one of the columns of the Tribuna.

(4) Dionysius of Halicarnassus says, "Coriolanus, when he threatened Rome the second time, encamped about thirty stadia from that City, on the road leading to Tusculum:" and the same writer adds, "that the Temple of Female Fortune was erected on this spot, by the Roman Senate and People; and her Statues, two in number (one presented by the Roman Ladies, the other by the Senate and People), placed in the Temple."

longing to the Torlonia family, and called *Roma Vecchia;* but, probably, nothing more than an ancient Roman Village (as the suburbs of the City could scarcely have extended so far); where, among others ruins, are the remains of a Theatre, *Diætæ*, and Reservoirs of Baths, one of them being full of water; they precisely resemble the Sette Sale of the Baths of Titus. (1)

GATES OF ROME, NOT ALREADY MENTIONED.

Porta Angelica, built by Pius IV. Near this Gate passed the *Via Triumphalis*, which came down from the *Clivus Cinnæ*, a part of the Janiculum, now called Monte Mario.

Porta Latina, supposed to have been the *Porta Ferentina*.

Porta Pinciana, (2) said to have taken its name from the palace of the Pincian family which stood near it, and from whom the whole Hill was called *Mons Pincius*.

Porta Portuensis, so denominated from the magnificent Harbour of Porto, constructed by Claudius. The Gardens, which Julius Cæsar bequeathed to the people, are supposed to have been near this Gate.

Porta di S. Pancrazio, anciently called *Aurelia*. By this Gate Trajan's Aqueduct enters Rome : its course is thirty-five miles; and, in consequence of having been renewed and augmented by Paul V., it is now called Acqua Paola.

The most frequented roads which led to Rome are supposed to have had double Gates; one being allotted to those persons who entered the City, and the other to those who quitted it. Thus the ancient Carmental Gate was double; "and from the right-hand side marched out the Fabii." (3) At each Gate a bronze statue of some god, or tutelar genius, seems to have been placed : and Lucretius mentions that the right hands of these statues were perceptibly worn by the frequent kisses of passengers.

(1) According to some opinions, these ruins made part of the ancient *Pagus Lemonius ;* but, according to others, they are nothing more than the remains of an immense Villa. Precious marbles, statues, busts, and sarcophagi, have been found here.

The Gates of Rome are now twelve in number.

WALLS OF ROME.

The original walls of Rome, as we are told by Dionysius of Halicarnassus, were made with rough stones placed carelessly one upon another: but Tarquinius Priscus erected Walls of stones cut square and smooth, each one being sufficiently large to load a car. He likewise added to this defence an *Agger*, or broad Rampart of earth, bordered by a deep and wide Ditch. Antiquaries have not been able to ascertain the exact limits of his *Agger;* though vestiges of this fortification are said to exist on the Quirinal Hill, to the north-east of Dioclesian's Baths. Vestiges of the *Agger* constructed by Servius Tullius (who enclosed the rest of the Quirinal, the Viminal, and the Esquiline Hills), are, as already noticed, very apparent, under the Terrace of the Casino Barberini, in the Domain of Sallust: and leading from the Iron Gate of that Casino to the Mound called *Campus Sceleratus*, is another Rampart of earth, which seems to have been either a continuation of Servius Tullius's *Agger*, or part of that previously made by Tarquinius Priscus. These *Aggers* probably extended from the Salarian to the Esquiline Gate; because this quarter of Rome was, by nature, undefended. The Walls which surround the City at present (comprehending that part raised about the year 850, by Leo IV., to enclose the *Mons Vaticanus*, and secure St. Peter's against the incursions of the Saracens), are certainly not more than fifteen Roman miles in circumference, and according to some computations much less.

Between the Porta del Popolo and the Porta Pinciana (4) the existing Walls seem to have been repaired in the Saracenic manner; from the Porta Pinciana to the Porta Salara they are supposed to have been the work of Belisarius : between the Porta Pia and the Porta S. Lorenzo they display a speci-

(2) The *Mons Pincius* and the *Mons Hortulorum* are synonymous.

(3) LIVIUS, lib. ii. c. 49.

(4) Now closed up.

men of the style of building in the reign of Tiberius; as, near the former Gate, there is in the Wall a Quadrangular Projection, supposed to be remains of Barracks erected by him for his Prætorian Guards, (1) and afterwards converted into part of the City Walls, by Constantine, or Honorius. The Walls near the Porta Maggiore were probably built, or repaired, during the thirteenth century, when that Gate was formed out of one of the Arches of the *Castellum* of the Claudian Aqueduct. The Walls extending from the *Amphitheatrum Castrense* to the Porta S. Giovanni, and onward in that direction, are supposed to be of the time of Honorius: as indeed are the greater part of the Walls which now surround Rome: though, in some places and particularly between the Porta Pia and the Porta S. Lorenzo, there are portions of these Walls which bear the stamp of very remote antiquity.

BRIDGES OF ROME.

Pons Ælius, now *Ponte S. Angelo*. This fine Bridge, constructed by the Emperor Ælius Adrianus, and therefore called *Pons Ælius*, was repaired by Clement IX., who, under the direction of Bernini, added the Balustrades and Statues, which still remain.

Pons Triumphalis, so called because the Roman generals passed over this Bridge, when they obtained the honour of a triumph. It is now destroyed; but its remains may be discovered, when the Tiber is low, between the Castle of S. Angelo and the Church of S. Giovanni de' Fiorentini.

Ponte Sisto, formerly called *Pons Janiculensis*, on account of its proximity to the Janiculum Hill. According to some opinions, this Bridge was built by Trajan; and, according to others, by Antoninus Pius. It was repaired by Sextus IV., and, in consequence, called by his name.

Pons Fabricius, now *Ponte Quattro Capi*. This Bridge was constructed, in the year of Rome 690, by Fabricius, *Curator Viarum* (inspector of roads), and called Quattro Capi, from four Hermæ of Janus Quadrifrons, with which it was ornamented. (2)

Pons Nestius, now *Ponte di S. Bartolommeo*. This Bridge was constructed by Cestius, in the time of the Republic, and repaired about the year 367 of the Christian era.

Pons Palatinus, or *Senatorius*, broken down, and now called *Ponte Rotto*. This was the first Edifice of its kind which the ancient Romans built of stone. The Censor Fulvius is supposed to have begun, and Scipio Africanus and L. Mummius to have finished it. Julius III. and Gregory XIII. repaired this Bridge; but the extraordinary inundations of the Tiber, during the middle of the sixteenth century totally destroyed it.

Pons Sublicius. This Bridge, the first thrown over the Tiber, was the work of Ancus Martius; and acquired the name of *Sublicius* from the wooden piles which supported it. On this Bridge Horatius Cocles stopped the army of Porsena, till the Romans had broken down that part which was behind their gallant Leader: who then threw himself into the river, and swam to Rome. After that event, the planks were laid across, without being fixed with nails, that they might be removed in case of sudden danger. This Bridge was repaired, under Augustus, by M. Æmilius Lepidus; and afterwards by Antoninus Pius: but an inundation, in the year 780, broke it down; and, under Nicolas V., it was wholly destroyed. From this Bridge the bodies of Commodus and Elagabalus were thrown into the Tiber; and when that river is low, the remains of the Foundations of the Bridge may be seen from Ripa Grande.

(1) Part of the *Castrum Prætorium* may be traced in a Vineyard adjoining to the City Walls; and seems to have been in shape a parallelogram, surrounded by a double *agger*: it had four entrances.

Near the Prætorian camp, but on the outside of the City Walls, was the *Vivarium*; an extensive building, constructed for the abode of wild beasts, who were brought to Rome for the purpose of being exhibited in the amphitheatre.

(2) The four Hermæ which originally ornamented this Bridge may still be discovered lying on the ground in its vicinity; though, one or two being placed behind a door, it is not easy to find them.

CHAPTER VII.

ROME.

Basilica di S. Pietro.—Obelisk.—Fountains.—Colonnades.—Covered Galleries.—Vestibule.—Exterior Dimensions and Decorations of the Church.—Interior Dimensions, etc.—Subterranean Church.—Ascent to the Cupola and the top of St. Peter's.—Old Sacristy.—New Sacristy.—Vaticano.—Museo Chiaramonti.—Museo Pio-Clementino.—Biblioteca Vaticana.—Chiesa della Trinità de' Monti.—Obelisk.—Chiesa de' Cappuccini.—Palazzo Barberini.—Chiesa di Santa Maria della Vittoria.—Fontana di Termini.—Chiesa di S. Andrea.—Palazzo Pontificio.—Palazzo Rospigliosi.—Garden of ditto.—Fontana di Trevi.—Chiese, di Santa Maria del Popolo—S. Carlo al Corso—S. Lorenzo in Lucina—S. Ignazio—de' SS. Apostoli—di Santa Maria di Loreto—del Gesù—S. Andrea della Valle—della Trinità de' Pelegrini—di S. Carlo a' Catinari—S. Giovanni de' Fiorentini—Santa Maria in Vallicella—Santa Maria della Pace—S. Agostino.—Palazzi, Borghese—Sciarra—Doria—Bracciano—Colonna—Giustiniani.—Chiesa di S. Luigi de' Francesi.—Palazzi, Massimi—Braschi—Farnese—Spada—Mattei—Costaguti—Falconieri—Farnesina—Corsini.—Accademia di S. Luca.—Hospitals.—Mosaic Manufacture.—Artists.—Medical Men.—Bankers.—Theatres.—Carnival.—Festival on the Monte Testaccio.—Amusements during Lent.—Ceremonies of the Holy Week.—Easter-day.—Other Days on which he Pope officiates in public.—Entertainments given to the Emperor of Austria.—Protestant Chapel.—Hotels.—List of Objects best worth notice, as they lie contiguous to each other.—Promenades.—Villas, Olgiati, Borghese, Ludovisi, Albani, and Mattei.—Church of San Onofrio.—Fontana Paolina.—Villas, Doria Pamfili, Madama, and Mellini.

BASILICA *di S. Pietro.* ST. PETER'S is placed on the summit of a gentle acclivity, in an immense Piazza of an oval form, once the Circus of Nero. Its centre is adorned with an Obelisk of red Egyptian Granite; the only one at Rome which has been preserved entire: it was transported from Heliopolis to Ostia by order of Caligula; and afterwards placed, by Nero, in his Circus;(1) it measures one hundred and twenty-six Paris feet from the ground to the top of the cross; and was erected by Sextus V., under the direction of Domenico Fontana; who, in order to raise it out of the earth in which it lay buried, contrived forty-one machines with strong ropes and iron rollers; and though all the powers of these machines were applied at once, by means of eight hundred men and one hundred and sixty horses, the work was not accomplished under eight days: and to transport the Obelisk to the place where it now stands, though only three hundred paces from the spot where it lay, cost four months' labour. But the greatest proof of Fontana's skill in mechanics was displayed when he elevated this stupendous mass, and fixed it in its present situation, by the aid of machines consisting of fifty-two powers, all of which were applied at the same moment, in obedience to preconcerted signals. Having been raised to a proper height, it was placed, amidst the acclamations of the people and the discharge of cannon from the Castle of S. Angelo, on the backs of four lions, without any cement; its own weight being sufficient to ensure it from falling. Report says, however, that Fontana nearly miscarried in this last operation; the ropes having stretched so much more than he expected, that the Obelisk could not have been raised high enough to rest on its pedestal, if an English sailor, at a time when every spectator was restricted from speaking, lest the signals should not be heard by the workmen, had not, in defiance to this order, called out—"Wet the ropes!" which was accordingly done, and the Obelisk in consequence raised to its destined height.(2) One of the beautiful Fountains of this Piazza was erected by Innocent VIII.; the other by Clement

(1) This Obelisk is a single piece of granite, seventy-six Paris feet in length, but without hieroglyphics; it was cut out of the quarries of Syene, erected at Heliopolis by Nuncoreus, the son of Sesostris; and dedicated, by Caligula, to Augustus and Tiberius. The dimensions of the vessel which conveyed it to Rome are given by Pliny, lib. xvi. cap. 40.

(2) The person who called out to the engineers "Wet the ropes!" was, according to

X.; and the Colonnades (a masterpiece of architecture) were built by Bernini, during the Pontificate of Alexander VII. Their form is semicircular; and they consist of two hundred and eighty-four large Doric Columns of travertino, intermixed with Pilasters, and forming, on each side of the Piazza, a Triple Portico; that in the centre being sufficiently spacious for two carriages to pass each other. The height of these Colonnades is sixty-one Paris feet, the breadth fifty-six, and on the entablature is a Balustrade ornamented with one hundred and ninety-two statues, each being about eleven feet and a half in height. The Fountains were made after the designs of Carlo Maderno; they throw a considerable body of water nine feet high; and the circular Basins which receive this water are entire pieces of Oriental granite, fifty feet in circumference. Beyond the Colonnades are two magnificent covered Galleries, or Cloisters, each three hundred and sixty Paris feet in length, and leading to the Vestibule of the Basilica, which stands on the summit of a noble flight of steps, adorned with Statues of St. Peter and St. Paul, by Mino da Fiesole. The Vestibule (which is four hundred and thirty-nine Paris feet in length, by thirty-seven wide and sixty-two high), contains Equestrian Statues of Constantine and Charlemagne;(1) together with a celebrated Mosaic, by Giotto, called *La Navicella di S. Pietro.* The Front of the Basilica, three hundred and seventy Paris feet in length, and one hundred and forty-nine in height, was built according to the designs of Carlo Maderno; and is ornamented with immense Corinthian Columns and Pilasters of travertino; each Column being eight feet three inches in diameter, and eighty-eight feet high, base and capital inclusive. The front is terminated with a Balustrade surmounted by thirteen colossal Statues, seventeen feet in height, and representing our Saviour and the Apostles. The Basso-rilievo, under the Balcony in the centre of the building, is by Buonvicino, and represents our Saviour giving the keys to St. Peter. The centre Door of the Church is bronze, ornamented with Bassi-rilievi: and was made during the Pontificate of Eugenius IV.; and over this Door is a Basso-rilievo, by Bernini, representing our Saviour entrusting the care of his Flock to St. Peter. The circumstance of that Apostle having been buried in the Circus of Nero, induced Constantine to erect, over his remains, a spacious Church; which, after standing eleven centuries, at length fell into decay, and Nicholas V. began to rebuild it, about the year 1560, according to the plans of Rosellini and Alberti: his successors, however, discontinued the work, till the Pontificate of Paul II., under whom it was resumed. Julius II. (elected Pope about thirty years after the death of Paul), chose the famous Bramante as his architect; who formed the design of erecting a Cupola in the centre of the Edifice. On the demise of Julius and Bramante, Leo X. entrusted the work to Raphael, and other persons: after their death, Paul III. chose Sangallo as his architect: and upon the decease of this artist, committed the work to Michael Angelo Buonarroti, who made a new design for the Cupola: he likewise intended to have erected a portico, resembling that of the Pantheon; but death frustrated his purpose. Succeeding architects, however, were directed to go on with his Cupola; which was completed during the Pontificate of Sextus V. Carlo Maderno finished the other part of the Basilica, in the Pontificate of Paul V.; and Pius VI. erected the new sacristy. Buonarroti intended to have built St. Peter's in the form of a Greek cross; but Carlo Maderno followed the plan of Bramante, and made a Latin one. In the year 1694, this Edifice was supposed to have cost 47,000,000 of Roman crowns; and much more has been since expended for the Mosaics, the new Sacristy, etc.

The interior length of St. Peter's, from the Entrance-door to the end of the Tribuna, is six hundred and fourteen English feet; the breadth of the Nave

some authorities, a Genoese: but the fact seems to have been, that the Genoese seconded the happy suggestion of the English sailor; and received, in consequence, a reward from the Roman Government.

(1) The statue of Charlemagne is by Agostino Cornacchini, and that of Constantine by Bernini.

two hundred and seven, the breadth of the Cross seventy-nine, the diameter of the Cupola one hundred and thirty-nine, the height, from the Pavement to the first Gallery, one hundred and seventy-four, to the second Gallery, two hundred and forty, to the representation of the Deity in the Lantern, three hundred and ninety-three, and to the summit of the exterior Cross, four hundred and forty-eight feet.(1) So admirably proportioned is this Basilica, that, notwithstanding its immense size, no person, at first sight, perceives the dimensions to be remarkably large; and the Statues of Children, which support the Vases for holy water, do not appear more than three feet in height, though they are really gigantic. The interior of this masterpiece of human genius is incrusted with rare and beautiful marbles, adorned with the finest Pictures in Mosaic existing, and supported by an immense number of magnificent Columns, the greater part of which are antique; and seven, if report speak true, were taken from Solomon's Temple. The Pavement is marble, and very handsome. *The Sacra Confessione* was designed by Carlo Maderno, and is encircled by a beautiful Balustrade, composed of splendid marbles, and decorated with above a hundred superb and elegant Lamps, which are always burning. A double Staircase leads down to the interior part: which is incrusted with a profusion of precious marbles, and embellished by Statues of St. Peter and St. Paul, and other appropriate ornaments: but here, in 1822, was erected (to the regret of every person of taste)(2) a semi-colossal Statue, by Canova, of Pius VI.; representing the Pontiff on his knees, before the magnificent Gates of bronze gilt which enclose what ought, properly speaking, to be called the *Sacra Confessione;* because it is part of the ancient Oratory built over the grave of St. Peter; and in this small Chapel rest the mortal remains of that Apostle. The sumptuous Baldacchino which canopies the high altar was erected by Urban VIII., after the designs of Bernini; and is made of bronze gilt, and near ninety feet high. The designs for the Mosaics in the Cupola under which the Baldacchino stands, were drawn by Giuseppe d'Arpino; and the Evangelists particularly merit notice; as do the Statue of St. Andrew (near the high altar), by Du Quesnoy, and that of S. Domenico, by Le Gros. The bronze Statue of St. Peter is said to have been cast during the Pontificate of Gregory the Great, from the fragments of a demolished statue of Jupiter Capitolinus. At the upper end of the middle Nave is the Tribuna, decorated according to the designs of Michael-Angelo, and containing the Chair of St. Peter; above which is a transparent painting of the Holy Ghost, represented in the form of a Dove. On each side of the Tribuna is a magnificent Monument; that on the right, by Bernini, being in memory of Urban VIII. (whose Statue is finely executed in bronze); and that on the left designed by Michael Angelo, and executed by Guglielmo della Porta, in memory of Paul III.!!!—it represents Prudence as an old woman, and Justice as a girl, so beautiful that a Spaniard, Pigmalion-like, is said to have fallen in love with this Statue; in consequence of which it was clothed with a bronze garment. Near the Tribuna is the Tomb of Alexander VIII., adorned with a beautiful Basso-rilievo, by Angelo Rossi; and over the altar of St. Leo the Great, between Columns of red Oriental granite,

(1) These dimensions are taken from a Manuscript, hung up in the lower gallery of the Cupola. According to Vasi, the interior length, from the Entrance of the Basilica to that part of the Tribuna immediately below the chair of St. Peter is (in Paris feet) five hundred and seventy-five; the breadth of the Great Nave eighty-two feet, and its height one hundred and forty-two; the breadth of each Side Aisle twenty feet; the circumference of each of the four Pillars which support the Cupola two hundred and six feet, and their height one hundred and sixty-six feet; the diameter of the Cupola one hundred and thirty feet; and the height, from the pavement under the Cupola to the extremity of the Cross on its summit, four hundred and twenty-four feet.

(2) It is said that Canova shed tears on being directed to place the Statue in its present situation. The remains of Pius VI. illustri us for the patience and resignation he displayed in adversity, have been lately deposited near the Cappella della Sacra Confessione.

is an Alto-rilievo of that Pope threatening Attila, King of the Huns, with the vengeance of St. Peter and St. Paul, by Algardi! ! Near this altar are two fine Mosaics;(1) the one representing the Crucifixion of St. Paul, being a copy from a celebrated picture by Guido; the other representing the Fall of Simon Magus, from a celebrated picture by Francesco Vanni. Farther on, is a Mosaic of Raphael's Transfiguration; and near it the Tomb of Leo XI., by Algardi. On this side of the Church is the Cappella del Coro, where the Cardinals, Canons, etc., assemble daily, to attend divine worship; and where there is particularly good music: and on this side, likewise, is a Monument lately erected to the memory of Pius VII.,—perhaps the most amiable and exemplary Sovereign who ever occupied the Papal Chair! The semi-colossal Figures which adorn this Monument are beautifully executed by Thorwaldsen. Over the door which leads to the Cupola is the Tomb of Maria-Clementina Sobieski, with her Picture copied in Mosaic by the Cav. Cristofari, from a painting by Sterne. The last Chapel on this side contains the Baptismal Font, originally the Tomb of the Emperor Otho II.; it is of porphyry, with bronze ornaments, executed by Fontana. Over the altar in this Chapel is a fine Mosaic, copied from a celebrated picture by Carlo Maratta, representing the baptism of our Saviour. On the opposite side of the Church is a Chapel containing a *Pietà* by Michael Angelo, which, not being equally colossal with almost every other surrounding object, appears to disadvantage: the Frescos here are by Lanfranco: on this side, likewise, is a Chapel containing a Column, said to be that against which our Saviour leaned, when he disputed with the Doctors; and a Sarcophagus which once enclosed the ashes of Probus Anicius, Prefect of Rome. The Braschi Chapel contains a Crucifix, by Ghirlandajo. Farther on, toward the high altar, is the Tomb of Christina of Sweden, by Fontana; and over the altar of the Chapel of S. Sebastiano is a fine Mosaic of the Martyrdom of that Saint, copied from a celebrated picture, by Domenichino. Beyond this Chapel is the Tomb of the Countess Matilda (who died in 1115), by Bernini: and opposite to the Cappella del Coro is the Cappella del Sacramento, which contains a rich Tabernacle, made after the designs of Bernini, and an Altar-piece painted in fresco by Pietro da Cortona; here, likewise, is the Tomb of Sextus IV., in bronze, with Bassi-rilievi by Antonio Pollajuolo. Farther on, is the Tomb of Gregory XIII., adorned by Statues of Religion and Energy, the latter of which is much admired; and near this Monument is a beautiful copy, in mosaic, of Domenichino's *chef-d'œuvre*, the Communion of S. Girolamo; for which picture he received only three crowns. Farther on is a copy, in Mosaic, of the Martyrdom of St. Erasmus, by Nicolas Poussin. Nearer still to the Tribuna is a copy, in Mosaic, of St. Peter sinking, by Lanfranco: and opposite to this Mosaic is the Monument of Clement XIII., by Canova. The recumbent Statues of two Lions are admirably executed, and especially that which sleeps. Farther on, is a copy, in Mosaic, of Guido's *chef-d'œuvre*, the Archangel Michael; and likewise a copy, in Mosaic, of Guercino's celebrated picture, representing the Story of S. Petronilla. This is deemed the finest Mosaic in St. Peter's; and was executed by the Cav. Cristofari. Beyond the Altar of S. Petronillo is the Monument of Clement X., whose Statue was done by Ercole Ferrata: opposite to this Tomb is a copy, in Mosaic, of St. Peter raising Tabitha, by Placido Costanza. The ten Mosaics in the small Cupolas are executed after the designs of celebrated painters.

Under St. Peter's is a subterranean Church, built by Constantine, into

(1) These Mosaics, called *Roman*, consist of small pieces of glass (some of them being scarcely larger than pins' heads), tinctured with all the different degrees of colour necessary to form a picture; and, when the Mosaics are finished, they are polished in the same manner as mirrors. The ground on which these vitreous particles are placed consists of calcined marble, fine sand, gum tragacanth, whites of eggs, and oil; which composition continues, for some time, so soft, that there is no difficulty either in arranging the pieces, or altering any which may have been improperly placed: but, by degrees, it grows as hard as marble; so that no impression can be made on the work.

which ladies are not usually allowed to descend without permission from the Pope; this permission, however, may easily be obtained.

At the entrance of the circular Corridor of the subterranean Church is the already-mentioned Cappella della Sacra Confessione: it stands immediately under the high altar of the new Church; and was ornamented by Clement VIII., with precious marbles, and twenty-four bronze Bassi-rilievi representing memorable Events in the lives of St. Peter and St. Paul, whose Portraits, painted on silver, adorn its altar. Opposite to this Chapel is the Sarcophagus of Junius Bassus, Prefect of Rome, who died in the year 359. Here, likewise, are several other Tombs; namely, that of Charlotte Queen of Jerusalem and Cyprus; that of the Stuarts; and those of Adrian IV., Boniface VIII., Nicholas V., Urban VI., and Pius II. Here, also, are a considerable number of Statues; and among them one of St. Peter; together with Bassi-rilievi, ancient Mosaics, and interesting Inscriptions. The height of the subterranean Church is between eleven and twelve English feet; and the Pavement the same as in the days of Constantine.

The Door under the monument of Maria Clementina Sobieski (in the upper Church) leads to a Staircase, consisting of one hundred and forty-two steps, by which mules might mount nearly to the top of the edifice—so easy is the ascent; and on one of the landing-places the Custode of the Cupola may usually be found. It is impossible to form a just idea of the size of this wonderful Basilica, without seeing the upper part; and equally impossible to appreciate the architectural merit of the great Cupola without examining its construction. This stupendous fabric (which rises, measuring to the extremity of the Cross on the Ball, near three hundred English feet above the level of the platform on the top of the Church), is double; and by means of Staircases, between the exterior and interior Walls, it is not difficult to ascend into the lantern; the Ball on the top of which measures twenty-four feet in circumference.

The old Sacristy of St. Peter's (a rotondo) is supposed to have been a Temple of Apollo, which stood at the side of Nero's Circus; the *new Sacristy* was built, by order of Pius VI., after the designs of Carlo Marchionni; and communicates with the Basilica by means of two Corridors: it is divided into nearly equal parts; one serving for a Sacristy, the other being appropriated to the Canons. In the Vestibule is a Statue of St. Andrew, together with Columns and Pilasters of red Oriental Granite. This apartment leads to three Galleries, containing fine Columns of African marble, Pilasters and Busts. Opposite to the Door of the great Sacristy (on the landing-place of a staircase), stands a Statue of Pius VI. The great Sacristy is an octagon, about fifty feet in diameter, ornamented with antique Columns and Pilasters, which support a Cupola; and its Chapel contains four Columns of Bardiglio di Carrara. The Sacristy of the Canons is furnished with Presses, of Brazil-wood; and contains a Picture, by Francesco Penni, of St. Anne, etc.: another, by Giulio Romano, of the Madonna, our Saviour, and St. John, and two Paintings by Cavallucci. Another Apartment contains Pictures of the ancient Florentine School, two Paintings, by Ghezzi, a dead Christ, attributed to Michael Angelo, a Picture, by Muziani, and two Paintings by Cavallucci.(1)

Vaticano. Some writers suppose this Palace to have been erected by Nero, and afterwards bestowed, by Constantine, upon the Roman Pontiffs; while others are of opinion that it was built by Constantine on the site of the Gardens of Nero: it seems to have received augmentations from almost every succeeding Sovereign; insomuch that its present circumference is computed to be near seventy thousand feet. *The Scala Regia,* or great Staircase, at the foot of which stands the Statue of Constantine, was constructed by Bernini,

(1) The expense of seeing the whole of St. Peter's (the subterranean Church inclusive), amounts to several pauls; as there are three or four Sacristans, each of whom expects a fee. In other Churches there is but one Sacristan; and he does not expect more than two pauls. At St. Peter's it is advisable to appoint the Sacristans a day beforehand, and likewise at small unfrequented Churches.

and leads to *the Sala Regia*, built by Sangallo, and containing Frescos, with Latin inscriptions, explanatory of the subjects. The first painting over the Staircase-door represents Charlemagne signing the Donation of the Church, and is by Taddeo Zuccari; another represents the Entry of Gregory XI. into Rome, accompanied by St. Catherine of Siena, and is by Vasari: another, over the Door leading to the Cappella Paolina, is divided into three parts; that to the right represents Gregory VII. withdrawing the Censures cast on Henry IV., in the Fortress of Canossa; and that on the left, the City of Tunis reconquered under Charles V.: the third represents Victory and Glory. These paintings are by Taddeo and Federico Zuccari.

The Cappella Sistina, adjoining to the Sala Regia, was built by Sextus IV., according to the designs of Baccio Pintelli of Florence, and its Ceiling was painted by Michael Angelo in twenty months, so entirely without assistance, that even the colours he used were prepared by himself. The Prophets and Sibyls, the figure of the Deity, and those of Adam and Eve, are admirable, almost super-human!!! The Last Judgment, likewise by Michael Angelo, occupies the whole Wall behind the Altar: he was three years in doing it; and parts of this immense Fresco are wonderfully fine. The other Walls are adorned with Frescos, representing Scripture Histories, by Pietro Perugino, and his Florentine contemporaries. The Heads, by Perugino, are fine.

Opposite to the Cappella Sistina is *the Cappella Paolina*, erected by Paul III., after the designs of Sangallo. The two Columns of Porphyry, on the sides of the altar, were found in the Temple of Romulus; and toward the end of each are two Infants, in Basso-rilievo. The Statues in the angles are by Prospero Bresciano. The Paintings, which represent the Conversion of St. Paul, and the Crucifixion of St. Peter, are by Michael Angelo; and the Fall of Simon Magus, Friezes, and Ornaments of the ceiling, are by Federico Zuccari.

The Sacristy, near the Cappella Sistina, contains magnificent Plate and Jewels.

The Ceiling of the Sala Ducale is decorated with Arabesques, by Lorenzino da Bologna, and Raffaellino da Reggio.

The Loggia, or open Gallery, above the *Sala Ducale*, leads to the *Stanze di Raffaello*, and is embellished with Arabesques, interspersed with Scripture Histories, by that great artist and his scholars. Some of the finest of these Frescos are, God dividing the Light from the Darkness, by Raphael; Joseph explaining his Dreams, by Giulio Romano; Joseph sold to the Ishmaelites, Joseph explaining the Dreams of Pharaoh, and the Baptism of the Saviour, by Raphael. The greater part of the small Bassi-rilievi in this Gallery are antique, and supposed to have been taken from the Colosseum, the Baths of Caracalla, and the Villa of Adrian: and as this is the only Loggio of the Vatican adorned by the pencil of Raphael, his Bust, executed by Sig. Allessandro d'Este, has been placed here.

The Stanze di Raffaello contain some of the very finest Frescos existing: but the injuries these Apartments have received from time, and still more from the smoke made in them by German soldiers, when Rome was taken by assault, A. D. 1528, has rendered the Paintings in question less striking, at first sight, than many other frescos: indeed Cignani, a celebrated artist, admired them so little, on a cursory view, that Carlo Maratta, provoked by his want of penetration, requested him to copy one of the heads in the Fire of the Borgo. Cignani began: rubbed out; began again, and again rubbed out; till, at length, after several fruitless attempts, he threw away his pencil, exclaiming, "Raphael is inimitable!"

The *Stanze di Raffaello* are four in number; namely, the *Sala di Costantino*; the *Sala d'Eliodoro*; the *Sala della Scuola d'Atene*; and the *Sala dell' Incendio*. The Apartment leading to them contains Frescos by Raphael, representing the Apostles; and the Chapel of Nicholas V., painted by Angelo di Fiesole, the pupil of Masaccio.

The Hall of Constantine was designed by Raphael, and coloured, after his decease, by his scholars; the figures of Justice and Benignity excepted, which he had just finished in oil (the manner

in which he had made preparations for painting the whole of this side of the Hall), when death put a period to his labours. The first Picture, on the right, represents Constantine addressing his Troops before the Battle with Maxentius, and was coloured by Giulio Romano. Raphael has taken the moment when the Cross appears in the air, supported by Angels, who are supposed to be saying to Constantine, "Conquer by this." The Dwarf of Julius II., putting on a helmet, forms an absurd episode in the picture. The next Painting is the Battle of Constantine, fought against Maxentius, near the Ponte Molle, A. D. 312: it was coloured by Giulio Romano, who, respectfully leaving untouched the two Virtues already painted in oil by his great master, executed the rest of the work in fresco: and, according to general opinion, this is one of the very finest pictures in the first class of great works. The most striking Groups are, an Old Soldier raising his dying Son: two Soldiers fighting, in the same part of the Picture; and in the opposite part, Maxentius in the Tiber, vainly struggling to extricate himself. The third Picture is the Baptism of Constantine, by Pope Silvester; and was coloured by Francesco Penni. Raphael has chosen, for the scene of action, the Baptistery, built by Constantine, after he had embraced Christianity, and supposed to be that of S. Giovanni in Laterano. The fourth Picture, which was coloured by Raffaello del Colle, is the Donation of the Patrimony of the Church, by Constantine. The composition is admired; but the figures of Constantine and the Pope are said to want majesty. This Picture abounds with episodes; namely, Soldiers driving the Spectators back between the Columns; a Beggar imploring Charity, and a Father and Son answering him; a Woman with her back only visible, who leans upon two other Women, in order to see the Ceremony; and a Child mounted on a Dog. The eight Pontiffs, on the sides of these Pictures, were all coloured by Giulio Romano, except the Head of St. Urban, which was done by Raphael. *In the second room* is a Picture which represents Heliodorus, Prefect of Seleucus Philopater, King of Syria, who came to pillage the Temple of Jerusalem, thrown down and vanquished by two Angels and a Warrior on Horseback, whom God sent to the aid of his High Priest Onias; a circumstance recorded in the second Book of Maccabees. This Picture is extremely admired, especially the Angels, who are pursuing Heliodorus with such rapidity that they seem to fly. The Warrior on Horseback is strikingly fine: the Temple appears swept of the people in a moment; while, in the background, Onias is discovered, at the Altar, invoking Heaven. The episode of Julius II. coming into the Temple on men's shoulders, appears to have been a foolish whim of his, with which Raphael was unfortunately obliged to comply, by way of representing that Julius, like Onias, delivered the Church from its oppressors. The Pope's Chair-bearer, on the left, is a Portrait of Giulio Romano. The principal Figures in this Picture were coloured by Raphael; the Group, in which several Females are introduced, by Pietro da Cremona; and the remaining part, by Giulio Romano. In the same room is another Picture, called the Miracle of Bolsena: it was coloured by Raphael; and represents a Priest who doubted the real presence of our Saviour in the Eucharist, till, being on the point of consecrating the Wafer, he saw blood drop from it. This Picture is much admired; and was extremely difficult to compose, from being painted round a window, which cuts it nearly in half. Julius II. is again brought forward in an episode; and supposed to be hearing mass: but as the Head of the Church is not to question the real presence in the Eucharist, he testifies no surprise at the Miracle; though the people, in general, express great astonishment; in which the Swiss Guards coldly participate. The colouring of the Picture, and the heads of the Cardinals, the Pope, and the Priests saying mass, are much admired. The third Painting in this Chamber (celebrated for its composition and groups of figures) represents Attila, King of the Huns, advancing against Rome, and discovering, in the air, St. Peter and St. Paul descending to arrest his progress. Raphael has chosen the moment when the Apostles are not discovered by the Army in general, but by Attila alone. Pope St. Leo appears on a mule, followed by Cardinals; but Attila attends only to

the Apostles. The figure which represents St. Leo is a Portrait of Leo X.; and the Mace-bearer, on the white horse before the Pope, is a Portrait of Raphael's master, Pietro Perugino. The two Sarmatian Horsemen, near Attila, are copied from Trajan's Column. The fourth Picture in this room was coloured by Raphael, and represents St. Peter delivered from Prison by an Angel: it contains a double action,—first, St. Peter, in Prison, waked by the Angel; and, secondly, St. Peter, going out of Prison, conducted by the Angel. The Apostle's figure is not admired; but that of the Angel is charming: and the manner in which the lights are managed is inimitable. The Ceiling of this apartment was painted in *chiaro scuro*, by Raphael. *The third room* contains a Picture, coloured by Raphael, and called the School of Athens; though it represents Philosophy in general; and is, with regard to expression and scholastic knowledge, a wonderful work; for every Philosopher, by his posture and gestures, characterises his doctrines and opinions. The scene is laid in a magnificent building, imitated from the original designs which Bramante and Michael Angelo made for the Basilica of S. Pietro in Vaticano. Beginning with the Ionian School, on the right, before the Statue of Minerva, the Aged Person whose head is covered with linen, after the Egyptian manner, is Thales; whom Raphael has represented as walking with a Stick, because, with that, he measured the Pyramids. Next to Thales is Archelaus of Messenia, pictured as being in motion; because he, like Thales, was a great Traveller. Behind these Philosophers is Anaxagoras, almost hidden, in reference to the persecutions he underwent. The next figure, standing alone, at a little distance from this group, to show that he is of another School, represents Pythagoras, who seems resolved to continue fixed to one spot, to show the unchangeableness of his ideas. The concealment of his hands in his mantle refers to the secrecy he enjoined; and perhaps his being bare-footed may allude to his having worn the costume of an Egyptian priest; his head and body being turned different ways, shows his metaphorical method of teaching important truths; and the crown, formed by his hair, refers to his initiation in all mysteries. The Figure leaning on a Column is Parmenides; close to whom sits his adopted Son, Zeno, who is represented as a Youth; the acuteness of his countenance alludes to his subtilty. Parmenides appears to be watching Zeno; who (from the position in which he sits) is writing something short; referring to a Poem, by Parmenides, which compared, in two hundred lines, all the various Systems of Philosophy. Two masters only of the Eleatic School are introduced; because its followers were few in number. The metaphysics of Parmenides and Zeno gave rise to the Sceptical Philosophy of Pyrrho, expressed by the next Figure, who appears doubtful which way to go; and whose countenance and position denote the conflicts which spring from Scepticism; he is stopping, by his vehemence, another person from ascending the steps on which he stands. At the opposite side of the Picture, talking with his fingers to a Figure in Armour, supposed to represent Alcibiades, is Socrates, known by his face (which resembles that given to Silenus); he, like Thales, appears to be walking; because geometry was never taught in a fixed place. Near him is a person partly hiding himself, supposed to represent Critias; as the air and features express Cruelty and Revenge, well suited to his character. Another Figure in this Group is Phædon, known by his fine countenance; and a little behind stands Xenophon, who appears to be calling to his Son, Gryllus, a Youthful Figure with his hand on his head. Plato and Aristotle are placed together in the centre of the Picture: Plato holds the Timæus: his sublime style is expressed by his attitude, denoting, that his thoughts soar above this earth; and the Cord attached to his neck marks his initiation at the Eleusinian Mysteries. The figure is copied from his portrait done by Neanthes; and displays the uncommon size of his shoulders; from which circumstance he acquired the name of Plato. The Figure in shade, nearest to Plato, is Arcothæa, a female disciple. The next Figure, in the same line, indicates roughness of character, and represents Xenocrates, whom Plato advised to sacrifice to the Graces; the next is Glaucon; and the next Speu-

sippus, who erected statues to the Graces, and is represented as a graceful person himself. The next Figure is Lasthenia, a female disciple, to whom Speusippus was attached; shown by his putting his arm round her neck. Behind Lasthenia and Socrates is Zeno of Citium, the founder of the sect called Stoics: he seems wrapt in severe self-contemplation; and this figure exhibits the portrait of Flaminius of Ravenna, Raphael's Landlord, of Stoic probity. Behind is Antisthenes, in shade, because his School is expressed by that of Zeno. On the side of Aristotle, the tallest and most conspicuous Figure is Theophrastus; to whose care we are indebted for the Works of the Philosopher of Stagira. Theophrastus died in the hundred and seventh year of his age, complaining that nature granted longevity to crows and stags, but denied it to man. This is said to be the portrait of Cardinal Bembo. The next Figure of this group is Strato of Lampsacus, successor to Theophrastus; the next Demetrius Phalereus, who had three hundred and sixty bronze statues raised in his honour; the next Callisthenes; the next Neophron; the next (with a beard) Glycon, whose countenance indicates sweetness of disposition, and whose back is turned on Heraclides, the last Figure of this Group. The two Figures behind the disciples of Aristotle, are Euclid of Megara and Eubulides of Miletus, his pupil: the last hated Aristotle, and is looking angrily at him. Near Euclid and Eubulides is Stilpo, their follower, whom Pyrrho prevents from ascending the steps to join them. The lower part of the Picture, on the side with the statue of Apollo, represents the philosophy of Leucippus, the disciple of Zeno, though the author of a very opposite system. He first taught the doctrine of Atoms; and is represented standing with a book on his thigh: while presumption and resentment of opposition are depicted on his countenance. Democritus, his most celebrated disciple, is sitting near him, booted, according to the costume of his countrymen, the Abderites, and writing upon a stone table, shaped like the sarcophagi among which he used to meditate: he lost his fortune, therefore his dress indicates poverty; and he is represented in deep meditation, to show his uncommon studiousness. Opposite to Leucippus sits Empedocles, resting on a *Cube*, though not with *contempt*, according to the principles of Leucippus; because Empedocles adhered, on some points, to the Pythagorean system. The Youth holding, before Empedocles, Pythagoras's Table of the Generation of Numbers and the Harmonies, is Meton:(1) and the Youth in a helmet, with his profile only visible, is Melinus, the Friend of Meton. The Figure in an Oriental costume represents one of the Magi, from which sect the Grecian Schools derived part of their doctrines. Behind Empedocles is Epicharmus, whose doctrines coincided with those of Empedocles; and who has a cunning look, as described by Cicero. The Figure in a toga is Lucretius, placed near Empedocles, as having been his follower; but looking another way, because he differed from his master. This Figure is the Portrait of Francesco, Duke of Urbino, nephew to Julius II. The person crowned with vine-leaves, and resting a book on a pedestal, is Epicurus, looking gay, according to the account given of him; and the Figure leaning on his shoulder is Metrodorus; next to whom is Heraclitus, wearing a Black Veil, like that of the Ephesian Diana, in whose temple he exposed his works. Seated on the second step, near the centre of the Picture, is Diogenes, reading, with a cup by his side; and below him is a Portrait of the great architect, Bramante (under the character of Archimedes), who is tracing an hexagonal figure on the pavement.(2) The Young Man behind Bramante, in an attitude of admiration, is supposed to be the Portrait of Federigo Gonzaga, Duke of Mantua; the other handsome and enthusiastic-looking Person, who points to the hexagon, is supposed to be

(1) According to some opinions, this Profile represents Aspasia, from whom Socrates learned eloquence.

(2) Ancient geometricians traced their figures on the pavement of their schools, with sand, poured from a vase, the mouth of which was very narrow: and Archimedes, after Syracuse had been taken by assault, called out to the soldier who was going to murder him, "Do not efface my circles."

Archytas of Tarentum :(1) the Boy, on his knees, is Phenix of Alexandria; and behind him, with a hand on his back, is Ctesibius. The Person wearing a Crown and holding a Globe, is Alphonso, King of Arragon, Sicily, and Naples,(2) under the character of Zoroaster : the Person with a black turban on his head, and likewise holding a Globe, may probably represent Confucius : and the two persons with whom Alphonso seems conversing, are portraits of Raphael and Pietro Perugino. The Statues and Bassirilievi with which Raphael has ornamented his scene are emblematical of the different Schools of Philosophy : and the Picture, in point of composition, is considered to be his *chef-d'œuvre*, the Sibyls of Santa Maria della Pace excepted. Opposite to this inimitable work is another Fresco, called Theology : it was coloured by Raphael, and the lower part of the picture, especially the Group where St. Augustine is dictating to a Youth, is extremely admired; but the upper part, namely, the Blessed Trinity, the Madonna, and St. John Baptist, are said to be too much in the Gothic style. The Heads of Saints Gregorio, Ambrogio, Augustine, Domenico, Bonaventura, and Jerome, are thought particularly fine. Raphael has represented the first four as Fathers of the Church, seated at each side of an Altar (upon which the Host is exposed), and haranguing on the Holy Sacrament. The place of assembly represents the Foundations of a Christian Temple, with part of the Superstructure begun. Another Picture (coloured by Raphael) in this room is called Jurisprudence; expressed by the three handmaids of Justice, namely, Wisdom, Temperance, and Fortitude. In the lower part, on the left, is Justinian giving the Digests to Trebonian; and, on the right, Gregory IX., under the figure of Julius II., presenting his Decretals to an advocate. The fourth Picture in this room was likewise coloured by Raphael, and represents Poetry : but whether the scene be laid on Parnassus, or Helicon, seems doubtful. It was, however, customary for celebrated Grecian poets to sacrifice annually to Linus, the father of Lyric verse, within his Grotto on Helicon; and at the same time to support their pretensions to superior merit by a recital of their works. We will, therefore, suppose the scene in question to be Helicon, and the poets to be assembled near the Grotto of Linus. According with this idea, we find Sappho at the entrance of the Grotto, opening the Festival. She wrote a poem entitled "Oetolinus, or the Misfortunes of Linus; which she appears to be unrolling.(3) Of the Four Figures near her, the most prominent is Pindar, known by his magnificent dress, which is only surpassed by that of Homer. Pindar seems conversing with Corinna : his head is a little shaded, in reference to their contentions at Thebes for the prize of poetry; in which she was five times victorious : he is likewise placed somewhat lower than his antagonist, though he steps with an apparent ambition to surpass her. Petrarca wears the Monastic Hood, and therefore cannot be mistaken : and, perhaps, in compliment to his countryman, Raphael has given Corinna the countenance of Laura.(4) Corinna points with two of her fingers to Archilochus, as the inventor of new rhythms in music, and new metres in poetry; and to Homer, as the prince of heroic verse. Homer, by his superior elevation, shows that he has no rival : he stands on a level with Apollo and the Muses; and seems to be pouring forth a strain of harmony which fires his auditors with his own rapture. Raphael has therefore made the Leaves of his Laurel Crown take the shape of luminous rays, like the Garland of Apollo. Near Homer is a Youth copying the effusions of the great *Improvvisatore*, and probably meant for Scindapsus.(5) Virgil,

(1) The sandals indicate this to be a female disciple, all of whom have sandals.

(2) Alphonso, one of the greatest and most amiable monarchs of the fifteenth century, was passionately devoted to Learning, and a munificent patron of Genius.

(3) Linus possessed great talents for poetry and music; but, on presuming to compare himself to Apollo, we are told he was slain by that god.

(4) There appears to have been a resemblance between these celebrated ladies; as each was tall, well made, and had light hair and a fair complexion.

(5) Many persons earned their livelihood by writing, on detached leaves, the poems

clothed with a green mantle (in allusion to the Georgics), is placed not far distant from Homer; and points to the Epic Muse, whose patronage he seems to demand. Dante is represented looking at Virgil, and standing below him, at no great distance. Behind Virgil appears Ariosto, with a wild and fanciful countenance, expressive of disinclination to converse with his brother poets. He had no model; and is said to have been pensive, and fond of solitude. The Violin, invented about the time of Raphael, to the delight of every lover of music, he has placed in the hands of Apollo, (1) who is listening to, and accompanying, the hymn of Homer. Euterpe stands near Apollo, attending to his accompaniment. Clio, seated on the right of Apollo, and contemplating her trumpet, announces the power she possesses of conferring immortality: her beauty has a grave and masculine character; she is clothed in white, to express truth and candour; and she is seated, because study requires tranquillity. Near Clio, and attending to her only, stands Melpomene; who is supposed to borrow subjects from the Historic Muse; though the position of her hands, the one holding a scenic mask, and the other pointing to herself, shows that she must, by a new modification, animate the characters in her dramas, and give them her own elevated language. She wears a purple robe, because her principal agents are persons of high rank. In this Group is Polyhymnia, who appears about the same age with Euterpe, but older than her other Sisters; and leaning fondly on Polyhymnia is the youthful Muse, Terpsichore; who seems to acknowledge that she is indebted to Polyhymnia for the regulated measure of her steps. The Muse presenting herself on the other side of the laurel is Erato, concealing a Scroll, perhaps Ovid's Art of Love, in her bosom. Next to Erato is Thalia, looking like a clever mimic without guile; and exhibiting in her right hand a Mask taken from domestic life. Calliope is placed by her side, dressed with regal splendour, and having a round Shield attached to the girdle she wears, perhaps because war is the proper subject for Epic poetry. Urania is represented turning to the north, and looking in a contrary direction to the god of day, because her studies are nocturnal: her hands are concealed from view, like her labours; and her countenance is shaded, because the most important results of astronomical calculations depend on observations made during the night.(2) The person looking at a Gigantic Figure below him, and placing his finger on his lips, is Horace: the double Cord round his neck refers to his initiation in the Eleusinian Mysteries; and he seems to be in the act of imposing silence on the abovenamed Gigantic Figure, which represents Hesiod, who is seated, as the pendant to Sappho, guarding the Mouth of the Cave. His immense size refers to his appellation of the Son of Atlas; and he is represented as extremely old, though retaining the vigour of youth, to personify Didactic Poetry. He was thought to speak with too much freedom of religious mysteries, and is therefore reproved by Horace.(3) Immediately before the laurel-tree on this side, stands Vittoria Colonna, a relation to Julius II., and the most successful of all the imitators of Petrarca. Rinaldo Corso, who commented on her works, stands close to Vittoria; and Sannazaro is represented as conversing very earnestly with her. Another figure in the same Group is Pompeo Colonna; and the last represents Balthazar Castiglione. The Ceiling of this apartment was painted by Raphael.

In the fourth room is one of Raphael's most celebrated Compositions, representing the fire in Borgo S. Spirito, near the Vatican; which happened during the Pontificate of Leo IV. The tumult and high wind raised by the fire are wonderfully expressed: and the Young

of Homer at the time when he sang them: and Scindapsus, we are told, constantly attended the blind Bard as his secretary.

(1) Bellini, before Raphael, had acknowledged the superior value of this instrument, by placing it in the hands of angels: and Domenichino and Guido afterwards did the same.

(2) It is said that the divisions of the sphere may be traced in the arrangement of her hair.

(3) Horace, speaking of persons who take an improper license on such subjects, says, "With these persons I should neither have courage to sail in the same vessel, nor to sleep under the same roof."

Man rescuing his Father, the Person sliding down a wall, and the Woman carrying water on her head, are particularly admired. In the fore-ground is another fine Figure of a Female, apparently quite frantic, and raising her hands toward Leo IV.; who appears in a Portico, below which is a fine Group of persons invoking his aid. This Picture, except the Group of the Young Man rescuing his Father and followed by his Wife, was coloured by Raphael; that Group is supposed to have been coloured by Giulio Romano. Over the window, in the same room, is a Picture which represents Leo III., swearing before Charlemagne, upon the Gospels, that he was not guilty of the crimes laid to his charge by the party who wished to depose him.(1) The composition of this work is admired, as are several of the Heads. Another Picture, finely executed, represents the Victory gained by Leo IV. over the Saracens at Ostia: and the fourth Picture in this apartment is the Coronation of Charlemagne by Leo III.

The Surbases of these rooms are finely painted in *chiaro scuro*, by Polydoro da Caravaggio, and retouched by Carlo Maratta.

Museo Chiaramonti. Appartamento Borgia. These rooms contain a Statue of Æsculapius—four Bassi-rilievi from the forum of Trajan; that which represents wrestlers being particularly fine—a Basso-rilievo of a Nymph, Loves, etc.—another Basso-relievo representing Acanthus leaves—a Receptacle for the ashes of victims offered to the gods, from the Giustiniani collection—an ancient Car, found on the spot called Roma Vecchia, and supposed to have consisted of wood sheathed with bronze; the wheels and pole are modern;—twelve Etruscan Sarcophagi—*terra cotta* Lamps; and Fragments of various descriptions: together with a well-preserved ancient Fresco, found on the Esquiline Hill, near the Gardens of Mecænas, and commonly called The Aldobrandini Marriage: it is supposed to represent the Union of Thetis with Peleus!

One of these rooms is ornamented with a beautiful Ceiling, by Giovanni da Udine, and Pierino del Vaga; it represents the Planets, and the signs of the Zodiac.

Galleria Lapidaria. In this Gallery is a very large and valuable collection of ancient Inscriptions, several of which were found in the Catacombs: here, likewise, are Cinerary Urns, and other Sepulchral Monuments; together with an Ædicula, found at Todi; and an immense Vase, probably a Receptacle for the ashes of victims offered to the gods: it is ornamented with lions devouring weaker animals, one of the ancient emblems of death. Here also is a Tomb which held the remains of Lucius Atemetus, supposed to have been a Cutler; because the Bassi-rilievi on its sides represent a Cutler's Shop and Forge. It was found near the Church of Sant Agnèse, on the Via Nomentana.

The second division of the Gallery contains, on the right, a Recumbent Female Figure (supposed to represent Autumn), resting on the Lid of a Sarcophagus, and surrounded by little Bacchanalians: it was found at Ostia. The Tomb it covers (found near the Via Flaminia, at Acquatraversa), is ornamented with three Half-figures in Alto-rilievo, which appear to represent a Father and Mother and their Son; the last wears the *bulla*. Immediately opposite is another recumbent Figure (supposed to represent Winter), resting on the Lid of a Sarcophagus, and surrounded by Genii, who are playing with Tortoises: it was found at Ostia, and is placed on a very ancient Tomb of travertino, ornamented with figures of a Husband and Wife, and their Children. Other interesting pieces of Sculpture in this immense Gallery are—No. 14,(2) Statue of Euterpe—16, a Muse—19, Paris—26, Head of Septimius Severus—30, Head of Antoninus Pius—33, Bust of Marcus Aurelius, when young—34, Hermes, called Plato—47, Hermes of Bacchus Zagræus, and Bacchus Dionysius, remarkable only for being rare—120, Statue of a Vestal—121, Statue

(1) According to some opinions, the Pope, in this Picture, is a portrait of Leo X.; and the Emperor a Portrait of Francis I., of France.

(2) A very few of the Numerical Figures, on the statues and other sculpture in the Vatican Museum, have been accidentally obliterated, or purposely changed; but, generally speaking, they were found, in 1831, to correspond with this Work.

of Clio seated—122, Statue of Diana—142, Fragment of a Statue of Pallas, supposed to be Etruscan—176, a Fragment.—179, Statue of Marcus Aurelius—181, Group of Diana *Triformis*, on a beautiful Pedestal!—197, Colossal Bust of Pallas, found near the ancient Laurentum!—240, Statue of Britannicus—241, Statue of Lysias seated—242, Statue of Apollo—244, Colossal Head of Oceanus!—254, Bust of Niobe—255, a Small Statue, in bigio, of Jupiter Serapis seated—256, Bust, called Sappho—284, a Small Statue of Apollo—294, a Semi-colossal Statue of Hercules, placed on one of the sacred Receptacles for the ashes of victims, which is ornamented with a Basso-rilievo of a Lion devouring a Wild Boar, one of the ancient emblems of death—295, *Torso* of Bacchus—298, Statue of Bacchus—300, a Basso-rilievo, allusive to the combats of the Amazons—301, ditto—309, a Small Tigress—311, a Leopard devouring the Head of a Goat, found in Adrian's Villa—312, a Gladiator fighting with a Lion—313, a Lynx—314, a Genius fighting with a Lion—339, Small Statue of a Faun—341, Small Statue of Diana Luna!—343, Statue of Paris—344, Statue of a Child holding Apples—353, Statue of a Nymph—355, Statue of a Muse—356, a half-length Colossal Figure of a Dacian Prisoner, from the Villa Negroni; and supposed to have been originally one of the ornaments of Trajan's Forum!—357, Statue of Pallas—359, Fragment, showing specimens of ancient Armour, and supposed to be Etruscan—360, a Basso-rilievo, curious because it represents a sacred Dance—361, Divinities of the Etruscan school, and supposed to be Jupiter and Juno—400, Statue of Marcellus seated, from the Giustiniani collection!!—408, Fragment of a Basso-rilievo, curious, because it represents a Four-wheeled Car—417, Bust supposed to be the likeness of Augustus when young: it was found at Ostia!!—421, Bust of Demosthenes—441, Head of Alcibiades!—442, Bust of Clodius Albinus—453, Statue, which seems to have been originally a Meleager; but is restored as a Roman Emperor holding the Globe, and a Figure of Victory—454, Statue of Æsculapius—458, a Cow—460, an Altar, found at Ostia—461, a Stork—462, an Hippopotamus—463, a young Wild Boar, in nero antico!—464, Mithras with the Bull, in bigio—465, a Swan!!—466, a Phœnix—467, a Dog—493, a semi-colossal Statue of Mercury—494, a semi-colossal Statue, in Pentelic marble, of Tiberius seated, excellently well preserved, and found at Piperno, the ancient Privernum!!!(1)—496, Statue of Minerva—498, Statue, restored as Atropos; it was found in Adrian's Villa—504, Head of Niobe—505, Colossal Head of Antoninus Pius, encircled with a civic crown—510, a Head, called Meleager—512, Bust of Adrian—513, Bust of Venus, in Parian marble, found in Dioclesian's Baths!!—525, Head, supposed to be a likeness of Cicero—533, Figure with an Urn, a funeral Chaplet, and a Lamb—534, Colossal Bust of Juno, found at Ostia—543, a Fragment, called Nero—544, Statue of Silenus with a Tiger!—545, a Fragment, called Tiberius—547, a Colossal bust of Isis, in Pentelic marble, found in the Garden of the Pontifical Palace on the Quirinal Hill—554, a Colossal Head of Antoninus Pius—555, a Head supposed to represent Pompey!—556, a Head called Lucius Verus when a youth—558, Head of Pallas—561, Bust supposed to represent the Father of Trajan!!—562, Bust supposed to represent Augustus!!—563, Bust called Aristotle—580, Colossal Bust of Trajan, found in the Porto Trajanello, at Ostia—588, Statue of Venus—589, Statue of Mercury, in Pentelic marble, found near the Monte di Pietà—591, Statue of the Emperor Claudius—604, Bust of Bacchus—605, Bust of Silvanus—606, Bust of Neptune, in Pentelic marble, found at Ostia—608, Bust of the younger Agrippina—618, Head, supposed to represent Marcus Brutus—619, Head of Agrippina the elder—621, Statue of Pan seated—636, Statue of

(1) The fourteen Cities of Asia Minor, thrown down either by the earthquake which took place at our Saviour's Crucifixion, or (according to some records) in the year 17, and which Cities the Emperor assisted the inhabitants to rebuild, erected a statue to him in consequence. On the same occasion, there were two Medals stamped of Tiberius; in both of which he is represented sitting, with a patera in one hand and a spear in the other, precisely in the posture of the Statue found at Piperno.

Ceres, placed on an Altar, which merits observation, and exhibits on one side Apollo and Diana, on another Mars and Mercury, on the third Hope and a Fountain, and on the fourth Hercules and Silvanus—638, Fragment supposed to have represented an Hermaphrodite—636, Statue called Alexander—642,643, and 644, fine Fragments—647, Statue of Atys—654, a mutilated Statue of Isis—655, a Group of Loves, etc.—674, Ganymede borne off by the Eagle—678, Basso-rilievo representing Ancient Galleys—681, Statue of Hygeia—684, Statue of Æsculapius—685, Statue of Venus—686, Statue called the Vestal Tuccia—698, Bust found among the ruins called Roma Vecchia, and supposed to represent Cicero!—700, a colossal Head of Antoninus Pius, found at Ostia!—708, a Semi-colossal Recumbent Statue of Hercules, found in Adrian's Villa!—Nearly opposite to this Statue is the Head of a River God, in *terra cotta.*

Gallery of the Nile. Just beyond the entrance to the second division of the Galleria Lapidaria. This spacious and splendid Apartment, erected by command of Pius VII., and opened to the Public in 1822, exhibits a considerable number of ancient columns of precious marble, is beautifully paved with the same material, and well-restored ancient Mosaics; and likewise embellished with a fine modern Frieze of stucco, copied from antique Bassi-rilievi too much injured for use. Some of the most striking pieces of Sculpture in this Gallery are—No. 2, a Hermes of Pentelic marble, bearing a Greek Sepulchral Inscription, and apparently made with a Half-figure of Mercury, and part of another Hermes—5, a Statue of Mercury—6, a Bust, found at Ostia—8, a Semi-colossal Statue of Domitian, from the Giustiniani collection! (1)—9, a Bust in the style of the Egyptian School—10, a Colossal Bust of a Dacian Slave, found in the Forum of Trajan!—11, Statue of a Discobolus!—12, Bust of Apollo—13, a Bust, in Carrara marble, called the Emperor Philip the Elder!—14, Statue of Lucius Verus! (2)—16, Colossal Bust of Commodus, found at Ostia!—17, Statue of a Faun, in Greek Marble, supposed to be an ancient copy of a celebrated Faun by Praxiteles; it was taken from the Ruspoli collection!—19, Bust of a Dacian Slave, supposed to have been done in the time of Trajan—20, a Semi-colossal Statue of the Emperor Claudius, in Carrara marble, from the Ruspoli collection (3)—22, a Bust called Titus—23, Statue of Minerva Medica, in Greek Marble, from the Giustiniani collection!!! This master-piece of Grecian sculpture was found near the picturesque Ruin on the Esquiline Hill, called (in consequence) the Temple of Minerva Medica—26, Statue of Diana—30, Statue of a Wrestler, found at Tivoli, in the Villa of Quintilius Varus—32, Statue of a Wrestler, found in the same place—34, Statue of a Wrestler, found in a Villa which belonged to Lucullus—36, Statue of a Wrestler, found in the Villa of Quintilius Varus, at Tivoli—38, Statue of a Wrestler in repose, from the Ruspoli collection—41, Statue, supposed to represent Ceres, or one of the Seasons.—In this part of the Gallery are—A Bust of Pius VII., by Canova (4)—two Columns of black Egyptian granite, taken from the Portico of the Church of Santa Sabina—four magnificent Columns of cipollino, and four of porphyry, the last taken from the Church of S. Bartolommeo: and each of the four surmounted by a Colossal Mask, representing Medusa, and found near the Temple of Venus at Rome. Here likewise are two magnificent Columns of Oriental alabaster, which adorn the door of the Giardino della Pigna, and were found in the Villa of Lucius Verus, near the spot called Acquatraversa—42, Statue of Venus Anadyomene, in Greek marble!—45, Statue of a Grecian Philosopher—46, Bust of Lucius An-

(1) The Mosaic Pavement, in front of this Statue, was found among the ruins of an ancient villa, about two miles from the Porta S. Sebastiano, and called Torre Marancio.

(2) The black and white Mosaic Pavement, in front of this Statue, represents Ulysses escaping from Scylla and the Sirens.

(3) The Mosaic Pavement, in front of this Statue, came from Torre Marancio, as did all the others of a similar description.

(4) The valuable Mosaic Pavement, with Diana of Ephesus in its centre, was discovered in 1801, at Poggio Mirteto, in the country which once belonged to the Sabines.

tonius, brother to the Triumvir—47, Bust, executed in superb Oriental alabaster, and called Sallust, though without sufficient authority!—48, a Semi-colossal Statue of Fortune, found at Ostia!!—50, Bust of Marcellus—52, Bust of Pallas!—53, Bust of Adrian!—55, an incognito Bust—56, ditto—57, a Semi-colossal Statue of Antonia, Mother of the Emperor Claudius, found at Tusculum—60, a Semi-colossal Statue, called Clemency, in Grecian marble—62, Bust called Ptolemy, son of Juba, King of Mauritania—64, Bust of Caracalla when young—66, Bust of Marcus Aurelius, when young—67, Hermes of Hercules, found at Ostia—71, an incognito Bust, from the Ruspoli collection—72, Statue of Demosthenes! At the Base of this Statue is a Scrinium, or Capsa, in which manuscripts were kept by the Ancients—74, an incognito Bust—75, a Statue called Abundance, but supposed to have originally represented Fortune.—78, Statue of a Female, probably a Juno—81, Statue of Euripides!—83, Bust of Macrinus, very rare—84, Statue of Diana, supposed to be contemplating Endymion—86, Bust of Trajan, excellent both with respect to resemblance and execution!!—87, one of the statues called Canephoræ; it once ornamented the Villa of Sextus V., and is of Pentelic marble (1)—89, Bust, of superb Oriental alabaster—90, Statue of an Amazon, probably copied from the famous Amazon of Ctesilaus!—93, a small and beautiful Statue of a Faun blowing the Pastoral Flute, and found near the Lake of Circeii!!—94, Statue of a Priestess of Isis—98, the celebrated Colossal Group of the Nile and his Offspring. The sixteen Infants who surround the River God are supposed to be emblematical of the height (sixteen cubits) to which the Nile usually rises; and the Plinth on which the Group rests is ornamented with Bassi-relievi, representing Animals and Plants indigenous to the Nile and its neighbourhood!!! This elaborate Group, probably executed during the reign of Adrian, was found among the ruins of a Temple consecrated to Serapis, near the Church of Santa Maria sopra Minerva; and corresponds with the description given by Pliny of the Group of the Nile in the Temple of Peace, except that the Group he describes was basalt, and this is white marble—103, an elegantly-formed Vase of basalt, ornamented with Dionysiac Masks, etc.—106, a Recumbent Statue of a Faun, which served as the ornament of a Fountain in the Villa of Quintilius Varus, at Tivoli—107, an Hippocampa, surmounted by a Nereid—109, ditto—110, a Recumbent Statue of a Faun which likewise served as the Ornament of a Fountain in the Villa of Quintilius Varus—111, Statue of Ganymedes, Grecian sculpture, and supposed originally to have adorned a Fountain: it was found at Ostia (2)—114, Statue of Pallas, found at Velletri, and executed in Grecian marble!!—116, an incognito Bust—117, a Statue of the Emperor Nerva wearing the toga, which is beautifully executed—118, Bust of a Nymph, probably the Fragment of an Entire Statue—119, Colossal Bust of Claudius, found at Piperno, and supposed to have made part of a Colossal Statue of that Emperor, fragments of which have been discovered—123, a Statue called Æsculapius, but more probably Augustus's Physician, Antonius Musa, in the character of Æsculapius!!—124, a Semi-colossal statue of Antinous in the character of Vertumnus; it is made of Grecian marble, and was found at Ostia!!—126, Group of Silenus nursing the Infant Bacchus!—128, Colossal Head of a Dacian Slave!—129, a Semi-colossal Statue of Commodus, in Pentelic marble—132, Statue of a Canephora.

At the end of the second division of the Galleria Lapidaria, and leading to the Museo Pio-Clementino is a *Staircase* ornamented with Arabesques by Daniello da Volterra: and *to the left of the Staircase are Apartments* containing Statues, Busts, Egyptian Divinities recently discovered near the first Cataract of the Nile, and reputed to be some of the most ancient specimens extant of Egyptian sculpture; a Mummy found in the Burial-place of the Egyptian princes, and wonderfully well preserved,

(1) Canephoræ were young ladies of noble birth, who, during festivals celebrated in honour of Minerva, carried on their heads, in baskets, various things destined for sacrifice.

(2) The name of Phedimos, a Grecian artist, is inscribed upon this Statue.

even to the linen which fills the Coffin; Mummies of Cats, and other Animals held sacred, with a considerable number more of Egyptian Antiquities: and beyond this Gallery are *three rooms*, containing Casts, in plaster, of Statues and Bassi-rilievi, found at Athens, and now in the British Museum. These Casts were given by George IV., of England, to Pius VII. The Bassi-rilievi placed round the first room represent part of the interior Frieze of the Cella of the Parthenon, exhibiting festivals celebrated at Athens, in honour of Minerva, and called Panathenæa. The recumbent Statue marked «A,» represents the river Ilissus, which waters Athens. The Statue marked «B,» is called a young Hercules; and that marked «C,» an *Amorino*. The Bassi-rilievi placed round the second room likewise represent the Panathenæa. The Statue marked «D,» is called Neptune; the Group marked «E,» Ceres and Proserpine; and the Head of a Horse, marked «F,» appears to have belonged to the chariot of the setting Sun. The Bassi-rilievi in the third room represent the Battle of the Lapithæ with the Centaurs, which also adorned the Parthenon. The Group marked «G,» in the centre of this room, has not yet been explained. The Fragment marked «H,» is by some persons supposed to represent the rising Sun, and by others Oceanus; and the Heads of Horses, marked «I,» appear to have belonged to this Group. All the Originals of these Casts were executed by Phidias and his scholars, except the *Amorino*, which is supposed to have been done in the time of Alexander.

Museo Pio-Clementino. (1) *Square Vestibule.* This Apartment contains Arabesques, by Daniello da Volterra—the celebrated Belvedere Torso, supposed to be the remains of a group representing Hercules and Hebe, after the deification of the former; and executed, according to the inscription it bears, by Apollonius, the son of Nestor of Athens!!!!—The Sarcophagus of Lucius Cornelius Scipio Barbatus, and a Bust, both found in the tomb of the Scipio family, and made of peperino (2)—several Inscriptions relative to the Scipio family (all found in their Tomb)—and, opposite to the Sarcophagus, a recumbent Statue.

The second Apartment contains a Vase of Greek marble!! and four Fragments of Statues; that of a Female seated being much admired on account of the drapery.

In the Balcony is an ancient Dial, with the names of the winds in Greek and Latin, and found, according to report, near Titus's Baths.

The third Apartment contains a Statue of Meleager!!! and, fixed into the Wall on the right, a Basso-rilievo (subject, the Apotheosis of Homer); and, on the left, two Bassi-rilievi, the one representing a Sea-port, the other an ancient Roman Galley, with soldiers fighting.

Portico of the Court. To the right of the Entrance-door are—a column of granite, and another of white marble adorned with foliage—an ancient Bath, of black basalt, found in Caracalla's Baths—a Basso-rilievo fixed in the Wall, representing Fauns and Gryphons, under which stands a fine Sarcophagus ornamented with Lions' Heads, Fauns, and Bacchantes, and found under the new Sacristy of St. Peter's—here, likewise, is the Sarcophagus of Sextus Varius Marcellus.

First Cabinet. Perseus, by Canova—Damoxenus and Creugas, celebrated Wrestlers of antiquity, (3) by ditto—and, in the Niches on the sides of the Arch, statues of Mercury and Pallas.

Continuation of the Portico. On the right, a Sarcophagus representing Bacchus and Ariadne in the Island of Naxos—another representing Prisoners imploring Clemency from their Conqueror—in the large Niche, a Statue of Sallustia Barbia Orbiana, wife of Alexander Severus, in the character of Venus, accompanied by Cupid—a Sarcophagus

(1) So called from its Founders, Clement XIV. and Pius VI.

(2) It would seem extraordinary that the sarcophagus of one of the greatest men of the age in which he flourished should be made of so common a stone as peperino, if we did not collect from Pliny, that marble was not used at Rome for the purposes of sculpture, till about the 50th Olympiad.

(3) Damoxenus was banished from Syracuse, his native country, for killing his antagonist in a most unfair and brutal manner. See PAUSANIAS, viii. c. 40.

representing Achilles slaying the Queen of the Amazons; and, opposite to these, two beautiful half-columns of rare marble.

Second Cabinet. In the centre is the celebrated Statue of Meleager, once called the Belvedere Antinous!!! (1) It was found on a spot, named Adrianello, near the Church of S. Martino in Monte: with one of the arms and the left hand wanting.—On the right, fixed in the Wall, is a Basso-rilievo of Achilles slaying the Queen of the Amazons—opposite to this, another Basso-rilievo (subject, Isiac Ceremonies),—and in the Niches under the Arch, Priapus and a young Hercules.

Continuation of the Portico. On the right is a Sarcophagus representing the Seasons—another representing Nereides with the Armour of Achilles—opposite to these, a magnificent Bath of red Granite—and, fixed in the Wall, a Basso-rilievo, supposed, according to some opinions, to represent one of the Gates of the Temple of Janus; and, according to others, the Gate of Eternity. On each side of the entrance to the Hall of Animals is a fine Column of verde antique, and the Statue of a Shepherd's Dog!—Farther on are, a Sarcophagus, representing the Battle of the Athenians with the Amazons—another, representing Genii and Bacchanalian Figures—and, opposite to this, a magnificent Bath of red granite.

Third Cabinet. Here is the inimitable Group of Laocoon, Son of Priam and Hecuba, and High Priest of Apollo Thymbræus. Laocoon endeavoured to prevent the reception of the wooden horse into Troy; in consequence of which, he and his two sons are supposed to have been killed by Serpents!!!! This is the group mentioned by Pliny; as having been placed in the palace of Titus, and as the joint work of Agesander, Apollodorus, and Athenodorus of Rhodes: it was found, during the Pontificate of Julius II., near the Sette Sale, or Reservoirs, belonging to the Baths of Titus. (2) The Statue of Laocoon is universally considered as a *chef-d'œuvre* of antiquity; and displays the picture of human nature struggling with grief, and trying to oppose the stroke of fate with all the force of intellect. The left side of this wonderful Statue, where the Serpent's teeth have penetrated, is that part of the body which seems to suffer most, from its proximity to the heart; and is considered as the finest production of the Grecian chisel now in existence. The right arm was wanting, and Michael Angelo attempted to restore it in marble; but not pleasing himself sufficiently to continue the work, it was afterwards done in plaster by Bernini. The Sons are said to resemble men of diminutive stature more than children of nine and ten years old. Winckelmann supposes this group to have been executed in the time of Alexander the Great; but Pliny does not name the period when Agesander and his associates so eminently distinguished themselves. The Cabinet also contains a Basso-rilievo, fixed in the Wall, representing the Triumph of Bacchus after his Victory over the Indians; and another, the subject of which is Bacchanalians. In the Niches, on the sides of the Arch, are Statues of Polyhymnia, and a nymph, found near the Temple of Peace.

Continuation of the Portico. On the right side, fixed in the Wall, is a Basso-rilievo of Hercules and Bacchus, with their respective attributes—and, below this, a Sarcophagus representing Genii carrying Arms. Here, likewise, is a Bath, of gigantic magnitude. Fixed in

(1) According to the opinion of Visconti (already mentioned), this beautiful Statue represents Mercury.

(2) Some persons doubt whether the Laocoon of the Vatican be that mentioned by Pliny; because he says, the group was made with one single block of marble, and the Laocoon of the Vatican is composed of two pieces. Winckelmann, however, tells us, that in all probability the joint, easily discoverable now, was not to be perceived in Pliny's time.

When Travellers obtain permission to see the Vatican Museum by torch-light, they usually have four wax torches (each containing four wicks), placed within a reflector, fastened to a long pole: and the light, thus arranged, is most judiciously thrown on all the finest statues, so as to display and magnify their beauties, while their imperfections are left in shadow; and Laocoon, thus viewed, appears fine beyond conception, because his figure only is exhibited, without the rest of the group.

the Wall is another fine Basso-rilievo, of Augustus sacrificing! In the large Niche is a Statue of Hygeia; and, fixed in the Wall, a Basso-rilievo representing Rome with a victorious Emperor—here, also, is another gigantic Bath, of granite; and a Sarcophagus adorned with Tritons and Nereides.

Fourth Cabinet. This room contains the Belvedere Apollo!!!! a Statue equally celebrated with the group of Laocoon, and found at Antium, toward the close of the fifteenth century. The foot on which the figure stands was broken, and the pieces are not well put together; but the hands are finely restored, especially the left. This Statue is supposed to have been brought from Greece by Nero; it is rather taller than the common height of man, appears to tread on air, and exhibits all the masculine beauty, grace, and dignity, with which we may suppose Adam to have been adorned before the Fall. Two Bassi-rilievi are fixed in the Walls: that on the right represents a Chase; that on the left, Pasiphaë with the Bull; and in the Niches, under the Arch, are Statues of Pallas, and Venus triumphant.

Continuation of the Portico. Here are two Sarcophagi: in the centre of the first is Ganymedes; and in the centre of the other, Bacchus between a Faun and a Bacchante! opposite to these is a magnificent Bath of green basalt, found in Caracalla's Baths—close to the Door of Entrance is a beautiful Column of porphyry; and opposite to the Door, a Column of white marble, ornamented with Sculpture in the Arabesque style.

Hall of Animals. This Apartment is divided by a Vestibule in which are Columns and Pilasters of granite. The pavement near the entrance exhibits an ancient Mosaic of a Wolf; and, farther on, are other ancient Mosaics, some of which were found at Palestrina. Here is a unique, numerous, and most valuable collection of Animals, sculptured in every kind of precious marble, and several of them beautifully executed.

Right Side of the Hall. Some of the most striking things here are—Mithras stabbing the Bull—an Ibis—a Stag in flowered alabaster—two Groups, each representing a Dog on the back of a Stag—a Small Greyhound—a Staghound and Puppy—three Greyhounds—Europa—a Small Bull—a Small Lion, in breccia, with teeth and tongue of other marble—Group of Hercules and the Nemæan Lion—Group of Diomedes and his Horses slain by Hercules—a Centaur and a Love—and a Lobster.

Gallery of Statues. The most remarkable pieces of sculpture on the right side of this Apartment are—a Statue of Clodius Albinus—a half-length Figure of Love, supposed to have been executed by a Grecian artist!—a Statue of Paris, seated, with the Apple of discord—Hercules—Minerva with an olive-branch in her hand—a Statue, apparently Etruscan, of a Woman seated!—Caligula—a Nymph—an Amazon!—a Faun just waking from sleep!—Juno!—Isis—a Seated Figure bearing the name of Posidipos!!—Heads of Domitia, Galba, Lysimachus, Ariadne, Menelaus, Valerian, Elagabalus, Pertinax, Agrippa, Caracalla, Julia Mammea, Jupiter Serapis (in basalt), and Antinous. At the bottom of the apartment is a Statue of Jove seated, with Lightning in his hand!! (the Basso-rilievo on the Pedestal represents Silenus and a Faun!) (1) The other side of the apartment contains the Head of a Flamen, or ancient Roman Priest of the second class, wearing the Sacerdotal Tiara; a Head, with a Phrygian Cap, found near the Arch of Constantine; busts of Trajan and Antoninus Pius; a Statue of Livia, in the character of Piety; a Head of Claudius; a Bust of Sabina; Heads of Brutus and Aristophanes; a Bust, in Porphyry, of Philip the Younger; a Bust of Marcus Aurelius; a Demi-figure of Apollo; and two Portraits (on the same block of marble), called, without authority, Cato and Portia. This side of the apartment likewise contains a Sitting Statue bearing the name of Menander!!—Nero, in the character of Apollo—a Statue of Septimius Severus—a Sitting Statue of Dido—Neptune with his trident—Narcissus!—Bacchus as a River God—the Emperor Macrinus—Æsculapius and Hygeia—a Muse—Seneca, in a consular habit—a Female sleeping—one of the Danaides, with a Vase in her hand!

(1) This celebrated Statue once adorned the Palazzo Verospi.

—a Faun leaning against a tree—and a Statue of Diana!!

Cabinet of Mosaic Masks. The Ceiling of this elegant room was painted by Domenico de Angelis, and represents the Marriage of Bacchus and Ariadne—Paris giving the Apple to Venus—Diana and Endymion—Venus and Adonis—and Paris and Minerva. Here are eight Columns and eight Pilasters of Oriental alabaster—a beautiful ancient Frieze—a Basso-rilievo, representing the Apotheosis of Adrian—with others, allusive to the Labours of Hercules. Here, also, are Seats of porphyry—a Basin and a *Sedia balnearia* of osso antico—a beautiful antique Mosaic Pavement, found in Adrian's Villa—a Statue of a Bacchante! (*)—Ditto of Venus rising from the bath!!—Ditto of one of Diana's Nymphs with a Torch!—a Faun, in rosso antico, found in Adrian's Villa!!!—Paris, in a Phrygian dress—Minerva—Ganymedes with the Eagle!!—and Adonis!!!

Continuation of the Gallery of Statues. A Priestess—a Faun—a female Figure, draped with peculiar beauty, and supposed to represent a Vestal!!!—a Recumbent Semi-colossal Statue, called Cleopatra, but supposed to represent Ariadne asleep, in the Island of Naxos!!!—Mercury, and Lucius Verus!

Continuation of the Hall of Animals. Right side, going out of the Gallery, an Equestrian Statue of Commodus—an Eagle—a Tiger—two Lions, one of which holds in his claws the Head of a Bull—two Bassi-rilievi, fixed in the Wall; the one represents a Cow and her Calf; the other Wild Boars, driven by Amorini—a Sphinx of flowered alabaster—the Head of an Ass—a small Horse—three Goats—a Sow and Pigs—Group of a Lion devouring a Horse—a Cow, in grey marble—Hercules slaying Gerion—a Horse—Hercules with Cerberus chained—and a Group of a marine Centaur and a Nereid.

Hall of the Muses. This apartment is ornamented by sixteen Columns of Carrara marble, with Capitals taken from Adrian's Villa; and contains (among other sculpture) a rare and highly valuable collection of Statues and Hermæ, found together, in the Villa of Cassius, at Tivoli: the Statues represent Apollo and the Muses; the Hermæ are Portraits of distinguished Grecians, with their names inscribed upon them. On the right is a Hermes of Cleobulus, without the head—a Statue of Silenus—Hermæ of Sophocles and Epicurus—a Statue of Melpomene—a Hermes of Zeno—a Statue of Thalia seated!—a Hermes of Æschines, the only Portrait existing of that great orator—a Statue of Urania—a Hermes of Demosthenes—a Statue of Calliope—a Hermes of Antisthenes, the only Portrait existing of that Philosopher—a Statue of Polyhymnia crowned with flowers, because she is the Muse of Rhetoric—a Head called Posidonius—a Hermes of Aspasia veiled, the only Portrait existing of that distinguished lady, and found at Castro Novo—a Statue of a female seated, supposed to represent Sappho!—a Hermes of Pericles, the only Portrait existing of that great statesman—Hermæ of Solon, and Pittacus, without the heads—a Hermes of Bias, the only Portrait existing of that philosopher—a Statue supposed to represent Lycurgus—a Hermes of Periander, the only Portrait existing of that great statesman—a Head of Alcibiades—a Statue of Erato—ditto of Clio—a Hermes of Socrates—a Statue of Apollo, in his theatrical dress, with a Lyre, exhibiting the death of Marsyas—a Hermes supposed to represent Miltiades—a Statue of Terpsichore seated—a Hermes of Zeno the Epicurean—a Statue of Euterpe—a Hermes of Euripides—a Statue of Bacchus in female attire—a Hermes of Aratus—and a Hermes of Thales, without the head. In the Pavement is a Mosaic (found at Lorium), representing comic and tragic Actors—and another, in the Arabesque style, found near Santa Maria Maggiore. The Ceiling was painted by the Cav. Conca, and represents Apollo and Marsyas—the Seven Sages of Greece—Homer singing to Minerva—Apollo, and some of the Muses, with Homer, Virgil, Ariosto, and Tasso, in the Angles. Here likewise are Bassi-rilievi, representing the dance of the Corybantes—the Combat of the Lapithæ with the Centaurs—the Birth of Bacchus, etc.

The Entrance to the large Circular Hall contains, on the Arch of the Door

(*) According to some opinions, this Statue represents one of the Hours.

to the right, a Medallion of Juno—in the Niche a Statue of Pallas—and, below, a Medallion with a festoon and a Medusa—in the opposite Niche a Statue of Mnemosyne—and below, a Basso-rilievo of three Poets.

Circular Hall. The Pavement of this apartment is an ancient Mosaic (found at Otricoli) representing Medusa's Head, and the Battle of the Lapithæ with the Centaurs, encircled by another ancient Mosaic, representing Marine Monsters, and found in the environs of Scrofano. A magnificent Porphyry Basin, (1) forty-one Paris feet in circumference, adorns the centre of this apartment, which is seventy feet in diameter, and contains—a colossal Bust of Jupiter!!—ditto of Faustina the elder!—ditto of Adrian formerly in his Mausoleum)—ditto of Antinous—a Hermes representing Oceanus (2)—a Bust of Jupiter Serapis—ditto of the Emperor Claudius—ditto of Plotina—ditto of Julia Pia—ditto of Pertinax!—two Hermæ (one on each side of the Entrance-door) found in Adrian's Villa, and representing Bacchantes!—Colossal Statues of Commodus in the character of Hercules—Augustus, in a sacrificial habit—Ceres, or Melpomene restored as Ceres!!!—Antoninus Pius—Nerva!!—Juno, as Queen of Heaven!!!(3)—the same heathen divinity as the Goddess of Health, with the dart, shield, (4) etc.; and a Group representing Bacchus, a Tiger, and a Satyr. The Busts are placed on Columns of porphyry, and other rare marbles.

Vestibule in the form of a Greek cross. The Door of this apartment is magnificently ornamented with two Egyptian Idols of red granite, under the form of Caryatides, taken from Adrian's Villa, and bearing the likeness of Antinous—two Vases of red granite, and a fine antique Basso-rilievo, representing a combat between Gladiators and Wild Beasts. In the Pavement is an ancient Mosaic, representing Arabesques, and a head of Minerva, found near Tusculum: the apartment also contains a half-draped Statue of Augustus; and, fixed to the Wall, a Basso-rilievo of a Gryphon—an Egyptian Idol, of nero antico, found at Tivoli, and placed upon a bracket ornamented with two Swans—a Statue on a pedestal, of Lucius Verus, when young, found at Otricoli—and near the window a large Sepulchral Monument of Porphyry, in which the remains of S. Costanza were deposited, and which was taken from the Church that bears her name—a Statue of a Muse seated, and holding a scroll, supposed to have once adorned the theatre at Otricoli—another Egyptian Idol, of nero antico, found at Tivoli, and placed on a bracket—a Statue of Venus, on a pedestal; and, fixed to the wall above, a Basso-rilievo representing three of the Muses. Before the Stairs are two Colossal Sphinxes, of granite, and fixed to the Wall, near the Arch supported by Columns of granite, a Basso-rilievo representing Children, and Lions' Heads—on the other side a Basso-rilievo with Bacchanalian Figures—in the Niche a Statue of Erato—and fixed to the Wall a Basso-rilievo representing three of the Muses—on a bracket another Egyptian Idol of nero antico, found at Tivoli—a Statue (on a pedestal) of a Muse seated—and, near this a Statue of a Female veiled—above, fixed in the Wall, a Figure of Victory, which once adorned the Baths of St. Helena—and, opposite to this another figure of Victory. Here likewise is the Sepulchral Monument of St. Helena, found at Torre Pignattara: it contained her remains, and is of porphyry—near it are, a Statue undraped, and another in the toga, both found at Otricoli—on a bracket an Egyptian Idol, found at Tivoli—and, on a pedestal, a Statue found at Otricoli, and representing a Youth veiled, holding a Patera. At the Bottom of the Staircase is a Recumbent Statue of the Tigris, in white marble, (5) and another of the Nile, in grey marble. The Staircase, which

(1) These immense Basins seem to have made part of the furniture of ancient Baths; there being in the Public Baths at Pompeii a basin of this description, which was evidently the lower part of a Fountain.

(2) It is supposed that this Head was originally encircled with Seven Stars; perhaps the planets.

(3) Fom the Barberini collection.

(4) Juno was worshipped at Lanuvium (where this statue was found) under the title of *Souspita*, and represented as clothed in a goat's skin, and armed with a spear and shield, her feet being protected by sandals.

(5) The Head of the Tigris was restored by Michael Angelo.

is magnificent, leads to a rotondo, called

The Apartment of the Car. In the centre of this Rotondo is an ancient and elegantly-sculptured Car of marble, with two Horses, the one antique, the other modern. On the right of the Entrance-door is a Statue of Perseus; and in the Niche a Statue with a long beard, called Sardanapalus; but more probably the bearded Bacchus. The apartment likewise contains a Statue which decidedly represents Bacchus!—a Warrior (with one foot on his helmet) supposed to represent Alcibiades—a Statue veiled, and in the act of sacrificing—a Statue of Apollo with the lyre—a Discobolus—a Statue supposed to represent Ajax, or Phocion!! probably the former, if we may judge by the cloak; for Phocion always appeared barefooted, and without a cloak, both in his rural retreat, and at the head of the Athenian armies—another Discobolus, imitated from that of Myron—an Auriga of the Circus—a Grecian Philosopher holding a scroll—Apollo Sauroctonos—and four small but beautiful Sarcophagi.

Gallery of Candelabra, etc. The Vestibule of this immense Gallery contains a considerable number of Egyptian Antiquities.

First Division. A Faun, in green basalt!—Diana of Ephesus—Small Statues of Children—two Sepulchral Urns standing on pedestals ornamented with Bassi-rilievi—and a small Statue of Mercury.

Second Division. Two Tripods—two Vases — Small Statues of Children — Diana Lucifera — Ganymedes and the Eagle—and a Statue of a Female finely draped.

Third Division. A Sarcophagus, adorned with Bassi-rilievi representing Diana slaying the Children of Niobe—a singular Candelabrum representing Lilies, and originally, perhaps, one of the ornaments of a Temple of Vesta—the Pescatore!—Diana and a Greyhound—Small Statues of Children—an elegant Altar.

Fourth Division. A Youth draped—a female Figure draped—ditto, with the Dorian Double Flute—a Priestess with the Patera—Ceres.

Fifth Division. A Sarcophagus with a Gladiator on the Lid—another with a Female Figure, resembling Sappho, on the Lid.

Sixth Division. Two of the largest and most beautiful Candelabra existing, with Pedestals embellished by peculiarly fine Bassi-rilievi!! other Candelabra—Cinerary Urns, etc.(1)

Seventh Division. Cinerary Urns—other Urns of rare marble—four Candelabra.

Eighth Division. Two Candelabra, one being particularly valuable on account of the fine Bassi-rilievi with which its Pedestal is enriched—Cinerary Urns—other Vases of rare marble—two superb Basins, etc.

Gallery of Easel-pictures, containing some of the finest Paintings extant. A Doge of Venice, by Titian—The Miracle of Pope Gregorio, by Andrea Sacchi—The Deposition from the Cross, by Caravaggio!!!—The Vision of S. Romualdo, by Andrea Sacchi!!—The Communion of S. Girolamo, by Domenichino!!!—The Martyrdom of S. Erasmus, by Niccòlo Poussin—The Martyrdom of Saints Processo and Martiniano, by Valentin.—The Madonna, the Saviour, S. Girolamo and St. Thomas, by Guido—A *Pietà* on wood, by Mantegna—The Magdalene, by Guercino.—The Incredulity of St. Thomas, by ditto—the Martyrdom of St. Peter, on wood, by Guido—The Coronation of the Madonna, on wood, by Pintoricchio—The Resurrection of our Saviour, by Pietro Perugino (in this Picture is the portrait of Raphael, asleep, dressed as a soldier: the other soldier who is running away, represents Pietro Perugino, and was done by Raphael. This picture is painted on wood.)—The Transfiguration, on wood, by Raphael!!!—A Presepio, designed by Perugino, and painted by Raphael and Pintoricchio—The Coronation of the Madonna, by Raphael, in his first style—The same subject, on wood, designed by Raphael, and painted by Giulio Romano and Francesco Penni!—Our Saviour seated on the clouds, and encir-

(1) The Candelabra of Mars, Mercury, Minerva, and Isis, are deemed the most valuable of any in the Vatican Museum; both with respect to their form, and elegance of their ornaments.

cled by Seraphim, attributed to Correggio—The Madonna and our Saviour; with the Martyrdom of S. Sebastiano underneath, on wood, by Titian—S. Michelina, by Baroccio.—The Dream of S. Helena, by Paolo Veronese—Religious Mysteries, by Raphael, in his first style—The Holy Family, by Garofalo, and three Saints under the last-named picture, by Perugino—The Madonna di Foligno, by Raphael!(1)—the three Theological Virtues, by ditto, painted on wood in his first style—A small Landscape on wood, with a Shepherd and cows, by Paul Potter!—The Madonna, with four Saints, on wood, by Perugino—Two small pictures united, and representing circumstances in the Life of S. Niccolo di Bari, by B. Giovanni Angelico, da Fiesole; and the Annunciation, by Baroccio.

Beyond this Gallery (on the right), is a room hung with Tapestry, and containing, on its Ceiling, the Descent of the Holy Ghost, finely painted by Guido.

The Vatican Museum is open to the Public every Monday and Thursday, Festivals excepted, at the fifth hour before sunset, and remains open four hours. Admittance may likewise be usually obtained on days when this Museum is not open to the Public, by an application to the Custode; who, thus called upon, expects a fee.

Biblioteca Vaticana. The usual entrance to this magnificent apartment is from the Museo Chiaramonti. The rooms are open to the Public on the same days, and at the same hours, with the rest of the Vatican Museum; but the Books can only be seen from nine, in the forenoon, till twelve.(2)

Part of the ancient manuscripts in the Vatican Library are supposed to have been collected during the fifth century, by the Pontiff St. Hilarius; who founded a Library in the Lateran Palace. Nicholas V. (learned himself, and a distinguished patron of literature), added above five thousand manuscripts to the original collection; placing them all in the Vatican: and as succeeding Pontiffs so much increased the contents of his library, that the apartment, wherein they were deposited, contained them with difficulty, Sextus V. erected, according to the designs of Domenico Fontana, the present superb apartment, which comprises forty thousand Manuscripts, and a choice collection of Books printed in the Fifteenth Century.

The Vestibule of this Library contains Chinese Works, relative to Anatomy, Geography, and Astronomy; together with two Columns, bearing ancient Inscriptions.

The Ante-room is ornamented with a Ceiling painted by Marco di Firenze and Paul Brill.(3)

The great Saloon has Frescos, by Zuccari, on its Ceiling, and a good Picture in oil, by Scipio Gaetano, near the Door of Entrance, representing Sextus V. receiving, from Fontana, the Plan of the Library. Round the Walls are Presses to enclose the Manuscripts;

(1) This admirable Picture was painted by order of Gismondo Conti (first Secretary to Julius II.) to commemorate the preservation of the Town of Foligno from a thunderbolt, at the intercession of Saints Girolamo and Francesco. The figure opposite to St. John Baptist, and clothed in Tyrian purple, represents Gismondo Conti; and the Tablet, held by the Cherub, was intended to have contained an inscription relative to the Picture.

(2) The Custode who shows the Manuscripts, and attends strangers round the apartment, expects from two to five pauls, according to the number of the party.

The Librarian of the Vatican, the celebrated Monsignor Mai, has discovered that some of the most valuable ancient Manuscripts have been used, in latter days, for other writings, merely to save parchment: the ancient characters, however, are frequently visible, below those of modern date; on ascertaining which, he has already been able to rescue from Oblivion some Books of *Cicero's Republica; The Correspondence between Fronto and Marcus Aurelius*, before and after the latter became Emperor; *a Fragment of an Oration by Q. Aurelius Symmachus*, with *the Supplement of two other Orations*; and *the Supplement to the Gothic Ulpian Commentaries.* A sight of these Manuscripts may be obtained by any Foreigner who is acquainted with the Librarian.

(3) This Library, according to the notice in the Ante-room, appropriated to the Translators of the Hebrew, Arabic, Syriac, Greek, and Latin languages, is open daily, for the use of Students, from November till June; festivals, Thursdays, and some other days excepted.

any of which, on being asked for, are immediately shown. This room contains a Sarcophagus of white marble with a Winding Sheet of Asbestos, nine Roman palmi in length, and seven in breadth —Etruscan and Grecian Vases—Cinerary Urns—and two superb tables of granite, supported by bronze Figures finely executed. Among the rare Manuscripts are several Hebrew, Syriac, Arabic, and Armenian Bibles—a Greek Bible of the sixth century in capital letters, written according to the Version of the Septuagint; and from which all the subsequent copies have been taken—a very large Hebrew Bible, presented to the library by the Duke of Urbino, and for which the Venetian Jews offered its weight in gold—a Greek Manuscript, containing the Acts of the Apostles in letters of gold (this was given to Innocent VIII., by Charlotte, Queen of Cyprus)—a Missal, written in 1118—another, adorned with Miniatures by Giulio Clovio, the scholar of Giulio Romano, and the finest miniature-painter of his time—a large Breviary, ornamented with fine Miniatures, and presented to the library by Matthias Corvinus, King of Hungary—the Annals of Baronius, written with his own hand, in twelve volumes—several volumes of Ecclesiastical History, by the learned Onofrio Panvinio, Augustine—a Martyrology, curious on account of its antiquity, and its Miniatures—Manuscripts relative to S. Carlo Borromeo—a manuscript Pliny, with beautiful Miniatures of Animals—a Virgil of the fifth century, written in capital letters, and illuminated with Miniatures representing the Trojans and Latians in the dress of their own times(1)—a Terence, equally ancient—another Terence, of the ninth century, illuminated with ancient Masks —a beautiful Tasso—a Dante adorned with exquisite Paintings, begun by the Florentine School, and finished by Giulio Clovio—a Treatise on the Seven Sacraments, composed by Henry VIII. of England—original Letters between that Prince and Anna Bullen—several Papers written by Luther—the Lives of Federico di Monte Feltro, and Francesco Maria della Rovere, Dukes of Urbino, adorned with exquisite Miniatures by Giulio Clovio—several Manuscripts written on Egyptian papyrus —and the Gospels of St. Luke and St. John, written in the tenth century, and bound in ivory.(2) From the upper end of this apartment branch two immensely long Galleries.

The Gallery on the right is supported by fine Columns of porphyry; two of which, with Figures on the top, were taken from the Arch of Constantine. Here are modern Paintings—Presses filled with Books—Etruscan and Grecian Vases—and, at the extremity of the Gallery, *a Cabinet*, containing beautiful Camei of Jupiter, Æsculapius, etc.—Etruscan Antiquities (among which is the recumbent figure of a Child!)—the finest Bust extant of Augustus!!!—a Bust of Nero—ditto of Septimius Severus—an ancient Silver Salver or Shield—Human Hair found in a Sarcophagus—ancient Seals, Rings, etc.

The commencement of the Gallery on the left contains very fine Etruscan and Grecian Vases—Presses filled with Books—a Statue of S. Hippolito, seated in a chair which exhibits the celebrated Pascal Calendar, and was found in the Cemetery of S. Lorenzo(3)—and a Statue of Aristides of Smyrna. *The second division* contains a Ceiling, by Pozzi, which represents the Church and Religion—a collection of Lamps, and other antiquities found in the Catacombs—Instruments used in torturing the primitive Christians—and a Portrait of the Emperor Charlemagne, in stucco. Near the end of this Gallery is a *Cabinet* superbly enriched with porphyry and other precious marbles, hung round with specimens of the Egyptian Papyrus, and exhibiting, on its Ceiling, the *chef-d'œuvre* of Mengs; who has represented, over the Doors, Moses and Saint Peter, beautifully painted, though less worthy of admiration than the four Genii, and the four Children, on the Coves of the

(1) These paintings are not good; but they have been excellently engraved, by Santi Bartoli, and may be purchased at the Calcografia Camerale.

(2) It seems extraordinary that there are no ancient Rituals here, to show the alterations supposed to have taken place, in Church Ceremonies, since the time of the primitive Christians.

(3) This is the most ancient marble Statue extant of a Christian; it was executed in the time of Alexander Severus.

Ceiling!! In the centre of this Ceiling is History resting upon the Wings of Time a Tablet, supposed to record the Works of Clement XIV.; while a Genius presents Scrolls of Papyrus, by means of which the Pontiff's fame may be transmitted to posterity. Janus is introduced into the Picture, as indicative of the present and the past: he appears to be dictating to History. This Cabinet also contains two Candelabra, of Sévres Porcelain, given by Napoleon to Pius VII. Beyond the Cabinet of Mengs are two Rooms in a direct line (one of which contains printed Books), and two Rooms on the right; one of which contains a celebrated Collection of Engravings; beautiful Etruscan and Grecian Vases, and a Ceiling done by Guido; the other contains magnificent Vases, and ancient Inscriptions fixed in the walls.

Chiesa della Trinità de' Monti. The Sacristy annexed to this Church contains the celebrated Deposition from the Cross, by Daniello da Volterra!!! one of the very finest frescos at Rome. The Church contains the Murder of the Innocents! another celebrated Fresco by the same great painter; and in the Church likewise is a copy, or what appears to be nearly a copy, of the Deposition from the Cross, painted on canvass, and cruelly injured. Before this Church Pius VI. erected an Egyptian Obelisk, forty-four Paris feet and a half in height (exclusive of its pedestal), inscribed with Hieroglyphics, and found, as already mentioned, in the Circus of Sallust.

Chiesa dei P. P. Cappuccini, in Piazza Barberini. This Piazza is supposed to have made part of the ancient Circus of Flora; where games, called *Floralia*, were celebrated, and where, according to Suetonius, elephants danced on ropes. The Chiesa dei P. P. Cappuccini is rich in paintings. The first picture on the right represents the Archangel Michael; and is considered to be Guido's finest easel production!!! St. Paul receiving his sight, in the Chapel opposite to that which contains the Archangel, is by Pietro da Cortona!! and over the Door of the Church is a Cartoon, by Giotto, from which the Mosaic, called The Navicella, and placed in the Portico of St. Peter's, was taken!

Palazzo Barberini. Staircase at the left end of the Portico of entrance. A fine Basso-rilievo at the foot of the Stairs—a fine Alto-rilievo of a Lion (taken from Palestrina) near the first Landing-place.

First Floor. The Ceiling of the principal Hall of entrance was painted by Pietro da Cortona!! The subjects are allusive to Urban VIII. The centre exhibits the Barberini arms carried to Heaven by the Virtues, in presence of Providence, who is surrounded by Time, Eternity, and the Fates. On one side is Minerva vanquishing the Titans; on another are Religion and Faith, with Voluptuousness beneath on the left, and Silenus on the right. On the third side are figures of Justice and Abundance in the air; and, below them, Charity on the right, and Hercules killing the Harpies on the left. On the fourth side is a Figure which represents the Church, accompanied by Prudence, sending Peace to shut the Temple of Janus, chasing the Eumenides, and ordering Vulcan to forge arms for the defence of Rome.

The Staircase at the other end of the Portico of entrance leads to Apartments containing Statues and Sarcophagi (some of which were found at Palestrina), together with several fine Pictures. Among these are—St. Matthew, by Guercino—St. Luke, by the same master—the Holy Family, by Parmigianino—S. Carlo Borromeo, by Pietro da Cortona—S. Girolamo, by Spagnoletto—the Guitar-Player, by Caravaggio—S. Andrea Corsini, by Guido—the Death of Germanicus, by Nicolas Poussin! a small Landscape, by Claude, between two small Pictures, the one painted by Guercino, the other by Albano—a Head, by Tintoretto—Raphael's *Fornarina*, painted by himself!—the Portrait of a Lady, by Titian!—a Picture, by Albert Durer—Adam and Eve quitting Paradise, by Domenichino! Beatrice Cenci, by Guido!—and her Mother, by Scipio Gaetano.

The Barberini Library, which contains nearly fifty thousand Printed Volumes, besides Manuscripts, is open to the Public every Monday and Thursday morning. (1)

Persons wishing to ensure admittance, at any given hour, to Palaces or Villas, should

(1) The Barberini Palace is shown from ten in the morning till two.

Chiesa di Santa Maria della Vittoria. The Front of this Edifice was built after the designs of Giovanni Battista Soria; and the interior part after those of Carlo Maderno: it is considered, in point of architecture, to be one of the most beautiful Churches at Rome. The inside exhibits Pilasters of Sicilian jasper, a well-painted Ceiling, a handsome marble Pavement, good Altar-pieces, and fine sculpture. The Paintings in the second Chapel, on the right, are by Domenichino! The last Chapel, in the cross aisle, contains a Group, in marble, of Joseph and an Angel, by Domenicho Guidi: the opposite Chapel, on the left, contains a Group of S. Teresa and an Angel, by Bernini. Here, likewise, are two Sarcophagi ornamented with fine Busts, by Bernini; and an Alto-rilievo, in bronze, representing the Last Supper, by the same artist. The next Chapel is embellished with fine marbles; and contains an Altar-piece, by Guercino; with a Picture, on each side, by Guido.

Fontana di Termini. This Fountain, which is opposite to the Church of Santa Maria della Vittoria, was erected by Fontana, at the Command of Sextus V. In the centre of the Edifice is a Statue of Moses; and on each side a Basso-rilievo; the one representing Aaron conducting the Israelites to quench their thirst; the other Gideon encouraging them to pass the river Jordan, and directing his soldiers to lead the way. This Fountain is likewise ornamented with four Lions, two of which are white marble, and two basalt; the latter being Egyptian sculpture, and highly estimated. They were removed from the Portico of the Pantheon, to be placed in their present situation. The Plinths on which these Lions rest are basalt, inscribed with Hieroglyphics.

Chiesa di S. Andrea a Monte Cavallo. This beautiful little Church was built by Bernini, in the form of an ancient temple: it is adorned with fine marbles; and contains, in the first Chapel on the right, a Picture of S. Francesco Saverio, by Baciccio; by whom likewise are the Paintings on each side. The Crucifixion of St. Andrew, over the high altar, is by Borgognone; and the next Chapel, dedicated to St. Stanislas, is ornamented with a Picture of that Saint, by Carlo Maratta; and a Sarcophagus of lapis-lazuli, containing his ashes. In the Conventual Edifice adjoining to this Church is a Chapel, once the Chamber of St. Stanislas, which contains his Statue, by Le Gros!

Palazzo Pontificio. This princely Structure is situated on the Quirinal Hill: and stands on the ruins of the Baths of Constantine. It was begun by Paul III., continued by Gregory XIII., and finished by succeeding Pontiffs. The Court-yard, or open Quadrangle of the palace, is upwards of three hundred feet long, by one hundred and sixty-five wide; three parts being surrounded with Porticos. The staircase on the right leads to an immense Hall, the Frieze of which was painted by Lanfranco and Carlo Saraceni: and over the door of the large Chapel, at the end of the Hall, is a fine Basso-rilievo, by Taddeo Landini, of our Saviour washing the feet of his Disciples. This Chapel, in size and shape similar to the Cappella Sistina at the Vatican, was fitted up with great elegance by Pius VII., who resided chiefly on Monte Cavallo. Contiguous to the large Chapel is a magnificent suite of apartments splendidly furnished in the French style, and enriched with a good collection of Pictures, among which are, in *the first room*, Saul and David, by Guercino!—St. Agnes, by Annibale Caracci—an *Ecce Homo*, by Domenichino—a Sketch of the Transfiguration, by Raphael!—The Martyrdom of the Jesuits, by Bassano—the Madonna and our Saviour, by Guido—St. Catherine, by Annibale Caracci—Ditto, by th Cav. d'Arpino—St. John, by Giulio Romano—the Madonna and our Saviour, by Rubens—the same subject, by Baroccio—the Madonna, our Saviour, St. John, etc. by Palma Vecchio. The small Chapel, adjoining to this room, is beautifully painted, by Guido: the subject being the Life of the Madonna; and the Annunciation,

apply a day beforehand. At a Palace it is usual to give, at Rome, as in other cities of Italy, from three to five pauls, according to the number of the party admitted: and in subterranean apartments, where the Custode provides wax lights, it is usual to give three pauls.

over the Altar, is particularly admired. *The second room* contains Pictures of Animals, by Petri. *The third room* is ornamented with a fine Ceiling. *The fourth*, with a Frieze, by Thorwaldsen, representing the Triumph of Alexander, and a fine Ceiling. *The fifth room* contains an elegant Bed, and a fine Frieze, representing the Triumph of Trajan, by Finetti. *In the sixth room* are Copies of Raphael's Arabesques, and a fine Frieze by Sig. Alessandro d'Este; and, *in the seventh room*, a beautiful Chimney-piece, and a Ceiling by Palagi. *The ninth room* contains a Picture of St. Peter, by Fra Bartolommeo!!—St. Paul, by the same great artist!!—S. Girolamo, by Spagnoletto—St. Cecilia, by Vanni—St. George, by Pordenone—our Saviour disputing with the Doctors, by Caravaggio!!—the Adoration of the Magi, by Guercino—the Marriage of St. Catherine, by Battoni—St. Cecilia, St. Agnes, etc., by Caraciola—S. Sebastiano by Paolo Veronese—the Ascension of our Saviour, by Vandyck—and a Picture by Annibale Caracci, representing a Legend.

These Apartments cannot be seen without an order from the Cardinal Secretary of State, when the Sovereign resides in this Palace; but, when he does not, they may be seen at any time, by an application to the Swiss Guards, in the Quadrangle.

Palazzo Rospigliosi. This Edifice was erected on the ruins of Constantine's Baths; and its Garden contains a Pavilion, the outside of which is ornamented with four large Bassi-rilievi, found in Trajan's Forum, and three small ones, found in the Baths of Constantine. On the Ceiling of the principal room of the Pavilion is the celebrated Aurora of Guido; according to many opinions the finest Fresco at Rome!!! Here likewise are two Loves, by the same artist; two Landscapes, by Paul Brill; two paintings, by Tempesta, both taken from Petrarca; the one represents the Triumph of Fame, and the other the Triumph of Love: two Columns of rosso antico; a bronze Horse, and a Statue of Diana: the four last were found in Constantine's Baths.

Room on the right. Death of Samson, by Lodovico Caracci—head of Guido, by himself—Garden of Eden, by Domenichino; and Sophonisba, after having swallowed poison, by Calabrese.

Room on the left. The Triumph of David, by Domenichino!—the Saviour, and the Twelve Apostles (each being a separate picture), by Rubens—the Saviour bearing his Cross, by Daniello da Volterra—Conjugal Love, by Giorgione—Andromeda, by Guido—an Amorino, by Nicholas Poussin—head of ditto, by himself—the five senses, by Carlo Cignani!—and an *Ecce Homo*, by Guido. Busts of Adrian, Septimius Severus, Cicero, and Seneca, found in the Baths of Constantine; and the celebrated Bust, in basalt, of Scipio Africanus, found, according to Fulvius Ursinus, at Linternum; and bearing, on the right side of the head, a mark which resembles a Scar. This mark may be seen on the marble bust of Scipio, in the Capitol; and likewise on his bust in the Villa Albani.

Fontana di Trevi. The water which supplies this beautiful Fountain was brought to Rome by Agrippa for the use of his Baths; and derives its name of *Aqua Virgo* from a young female Peasant, who discovered the Spring, and showed it to some famishing soldiers. It is deemed the best water at Rome. The decorations of this Fountain were designed by Niccolo Salvi at the command of Clement XII. The Statues represent Oceanus, Salubrity, and Abundance; and the Bassi-rilievi, over the two last, represent Agrippa and the Peasant girl.

Chiesa di S. Maria del Popolo. This Church contains, in the first and third Chapels, to the right, Paintings by Pinturicchio: the intermediate Chapel has an Oil Painting on the Wall, by Carlo Maratta. The Paintings in the Tribuna are by Pinturicchio; and the Chapel to the right of the High Altar contains a Picture of the Assumption, by Annibale Caracci! The Chigi Chapel was decorated according to the designs of Raphael; and contains a Statue of Jonas, designed by him, and executed, under his immediate orders, by Lorenzetto!! The statue of Elias also is supposed to have been designed by Raphael; the other Statues were done by Bernini. Near this Chapel is the singular Monument of the Princess Odescalchi Chigi.

Chiesa di S. Carlo al Corso. This

splendid Church was begun according to the designs of Onorio and Martino Lunghi, and finished by Pietro da Cortona, who erected the Cupola. The picture which adorns the High Altar is by Carlo Maratta, and represents the Apotheosis of S. Carlo! The Tribuna, the Angles of the Cupola, and the Ceiling of the Nave, were painted by Brandi. The Chapel in the Cross, on the right, was designed by the Cav. Paolo Posi; and the Picture in Mosaic, with which it is ornamented, was copied from that painted by Carlo Maratta in the Church of the Madonna del Popolo: the Statue of Judith is by Le Brun; and that of David by Pietro Pacili. The third Chapel on the right contains a Picture of St. Barnaba, by Mola!

Chiesa di S. Lorenzo in Lucina. The High Altar here is enriched with a celebrated Picture of the Saviour on the Cross, by Guido!

Chiesa di S. Ignazio. This magnificent edifice was erected by Cardinal Lodovico Lodovisio, chiefly after the designs of Domenichino: it is ornamented with fine antique Columns of marble, and contains two beautiful Chapels made after the designs of the celebrated Father Pozzi, a Jesuit. That on the right is adorned with an Alto-rilievo, by Le Gros, representing S. Luigi Gonzaga, whose relics are deposited here, in a tomb incrusted with lapis lazuli. The other Chapel contains a Basso-rilievo, by Filippo Valle, representing the Annunciation. Here, likewise, is the Monument of Gregory XV., by Le Gros; and a Picture of S. Giuseppe dying, by Trevisani! The Ceilings of the Nave and Tribuna are painted by Pozzi; and the former represents the Apotheosis of St. Ignatius; from whose head issue rays, emblematical of his having enlightened the four quarters of the world.

Chiesa de' SS. Apostoli. This noble Structure was erected by Constantine; and afterwards rebuilt by Fontana. The Portico of the old Edifice is still entire; and contains an antique Basso-rilievo of an Eagle at one end, and, at the other, a Basso-rilievo of Friendship deploring the death of Volpato, by Canova. The Church is divided into three aisles by Pilasters of the Corinthian order. The Ceiling of the Nave was painted by Baciccio; and represents the Triumph of S. Francesco. The Ceiling of the Tribuna was painted by Odazzi, and represents the Fall of the Angels!! The High Altar-piece is by Domenichino Muratori. The first Chapel, on the right, near the Great Door, and the Chapel, in the Cross, on the right, are particularly rich in marbles; and adjoining to the latter is another Chapel, which contains eight beautiful antique fluted Columns of white marble. The second Chapel on the left, near the Great Door, is ornamented with particularly fine Columns, of verde antique and other marbles: and over the Door of the Sacristy is the Monument of Clement XIV., by Canova; who has placed the Statue of the Pope between two female figures, namely, Temperance and Humility. This Church contains another fine Monument, by Pozzi, adorned with a beautiful Group representing Charity.

Chiesa di S. Maria di Loreto. This little Church, considered as a fine piece of architecture, was built by Sangallo; and has a double Cupola, like St. Peter's: it contains a celebrated Statue of St. Susanna, by Fiammingo.

Chiesa del Gesù. This magnificent Edifice was erected by Cardinal Alessandro Farnese after the plan of Vignola; and finished by Giacomo della Porta. The Frescos on the Ceiling of the Nave, Tribuna, and Cupola, are by Baciccio; who has represented S. Francesco Saverio ascending to Heaven!! The Angles of the cupola are particularly beautiful. The Chapel in the Cross, on the right, was made after the designs of Pietro da Cortona; and contains a picture by Carlo Maratta, representing the Death of S. Francesco Saverio. The great altar is decorated with fine Columns of giallo antico; and a Picture of the Circumcision, by Muziano! The Chapel of St. Ignatius, executed after the designs of Father Pozzi, is peculiarly magnificent; the Columns which adorn the altar being lapis lazuli fluted with bronze gilt; and the Globe held by the Deity the largest piece of lapis lazuli ever seen. Above the altar, in a Niche incrusted with lapis lazuli, is a demi-colossal silver Statue of St. Ignatius, accompanied by three Angels, and done after the designs of Le Gros. The remains of the Saint repose

under the altar, in a Tomb of bronze gilt, enriched with Bassi-rilievi and precious stones: and on one side of the altar is a celebrated Group of Religion vanquishing Heresy, by Le Gros; and on the other side a Group, by Teudone, which represents Idolatrous Nations embracing Christianity. The Ceiling was painted by Baciccio. This Church contains one of the best organs at Rome. (1)

Chiesa di S. Andrea della Valle. According to some opinions, this noble Edifice stands on the Site of the *Curia* of Pompey, where Cæsar was assassinated: its Cupola, by Lanfranco, is a master-piece!! the four Evangelists in the Angles are by Domenichino; and the St. John is called his *chef-d'œuvre* in this description of painting. The Ceiling of the Tribuna was done by the same great artist, and represents the Life of St. Andrew: the three large Frescos on the Walls of the Tribuna are by Calabrese, and represent the Martyrdom of St. Andrew. The Strozzi Chapel was designed by Michael Angelo; and the Barberini Chapel is rich in marbles and sculpture, and likewise in Paintings, by Passignano.

Chiesa della Trinità de' Pellegrini. This Church contains a High Altar-piece, by Guido, representing the Trinity. Our Saviour is on the Cross accompanied by two kneeling Angels: his figure and countenance are particularly fine: over the Cross hovers a Dove, and higher up, is God the Father!!! The representation of the Deity in the Lantern is likewise by Guido.

Chiesa di S. Carlo a' Catinari. This is a noble Edifice, adorned with one of the most beautiful Cupolas in Rome. The Ceiling of the Tribuna was painted by Lanfranco; and the Cardinal Virtues, in the Angles of the Cupola, by Domenichino: they are strikingly fine; particularly the figure of Fortitude!!! The Annunciation in the first Chapel, on the right of the Entrance-door, is by Lanfranco; and the Death of St. Anna, in one of the Chapels of the Cross, by Andrea Sacchi! The High Altar is decorated with four columns of porphyry, and a Picture by Pietro da Cortona. The Ceiling of the Sacristy was painted by Lanfranco, and represents the Assumption: and an Adjoining Room contains a Portrait of S. Carlo, by Guido! (2)

Chiesa di S. Giovanni de' Fiorentini. This fine Church, erected according to the designs of Giacomo della Porta, contains a Picture of the Martyrdom of Saints Cosimo and Damiano, by Salvator Rosa! a Chapel painted by Lanfranco! a Picture of S. Girolami, by Cigoli: and the Monument of one of the Corsini family, by Algardi.

Chiesa di Santa Maria in Vallicella, commonly called *Chiesa Nuova.* This splendid Church was built by S. Filippo Neri, after the designs of Martino Lunghi and Pietro da Cortona; the latter of whom painted the Ceiling of the Nave, the Cupola, and the upper part of the Tribuna; which last represents the Assumption. The Altar-piece of the first Chapel on the right was done by Scipio Gaetano—the dead Christ, in the next Chapel, is a Copy from Caravaggio's celebrated Picture in the Vatican. The High Altar is ornamented with four fine Columns of Porta Santa, and a superb Ciborio. The Tribuna contains Paintings by Rubens; but they are considerably damaged. The Chapel of S. Filippo Neri, under one of the Organs, contains his ashes, and his Portrait in Mosaic, copied from the original of Guido; the Chapel under the other Organ contains a Picture, by Carlo Maratta. The next chapel to that of S. Filippo Neri contains a Picture by Baroccio, of the Presentation of the Madonna in the Temple! The following Altar-piece is by the same artist, and represents the Visitation: and the Paintings in the last Chapel are by the Cav. d'Arpino. The Sacristy is enriched with a Statue of S. Filippo Neri, by Algardi! a Picture of the Madonna contemplating the Crown of Thorns, by Trevisani; and a

(1) There frequently is fine music in this Church, especially on the last day of the old year, the first day of the new year, the Festival of Corpus Domini, and for some days after.

(2) The Church of S. Carlo a' Catinari contains a Monument to the memory of Lorenzo Sperandi; with an epitaph which records, that he was famous for terminating amicably the differences which occurred amongst his friends and relations: an uncommon panegyric, though one of the greatest, perhaps, that can be bestowed on any man.

Ceiling finely painted by Pietro da Cortona! *The apartments above stairs* contain a Ceiling which represents S. Filippo Neri, etc., by Pietro da Cortona; the Portrait of the Saint, from which the Mosaic in the Church was taken; and a Head of our Saviour, by Pietro Perugino!

Chiesa di Santa Maria della Pace. Here, on the right of the Great Door, are Raphael's celebrated Sibyls, supposed to be predicting the Birth of our Saviour!!(1) This inestimable Fresco, considered, in point of composition, as the sublimest work of Raphael, was almost obliterated, and would soon have been totally extinct, had not a living artist restored it; and so well has he executed this difficult task, that every lover of the art of painting would wish to see him employed in restoring those Frescos of the *Stanze di Raffaello,* which are hastening rapidly to decay. Above the Sibyls are four Prophets, likewise by Raphael. The Frescos on the left of the great door are attributed to Timoteo d'Urbino. The first Chapel, on the right, is embellished with good sculpture; and this Church also contains a picture of the Visitation, by Carlo Maratta; and another of the Presentation, by Balthazar Peruzzi.

Chiesa di S. Agostino. Here is a celebrated Fresco of the Prophet Isaiah, by Raphael, placed to the left of the Great Door, and on the third Pilaster of the Nave!! Here, likewise, in the Chapel of S. Agostino, are three Paintings by Guercino: another of the Chapels was painted by Lanfranco; and another contains a Group, in marble, representing the Madonna, the Infant Jesus, and St. Andrew, by Andrea Contucci da Sansovino. One of the Altars is ornamented with the Statue of a Saint, by Ercole Ferrata; and another Altar exhibits the Madonna di Loreto, by Caravaggio.

Contiguous to this Church is a Public Library, deemed the best in Rome except those of the Vatican and the Minerva.

Palazzo Borghese. This is a splendid Edifice, and particularly rich in Pictures: those usually shown to Strangers are *in the apartments on the ground floor, the first room* of which contains —Christ taken into Custody, by Vanderstern—a Sibyl, by Guido Cagnacci—Adoration of the Magi, by Jacopo Bassano —St. Peter, by Spagnoletto—Sketch of S. Domenico, by Giorgione—St. Catherine of Siena, by Agostino Caracci—the Holy Family, by Garofolo—the Madonna and Infant Jesus, by Sossoferato—the same subject, by Andrea del Sarto—the Nativity, by Mazzolini di Ferrara—and the Crucifixion, by Leandro Bassano. *The second room* contains—Diana shooting, by Domenichino!!—the Deposition from the Cross, by Federico Zuccari!—Head of the Magdalene, by Agostino Caracci!—Head of Christ, by Annibale Caracci!—the Deposition from the Cross, by Garofolo—three Cabinet Pictures, by the same master—Christ bearing his Cross, by Muziano—Head of S. Antonio, by Agostino Caracci—Head of S. Francesco, by Annibale Caracci—two Landscapes, by Francesco, Bolognese—the Madonna, the Infant Jesus, and St. John, by Pierino del Vaga—

(1) The Sibylline Oracles were written on palm-leaves: a presumptive evidence that they came from Asia; where manuscripts were, and indeed still are, written on the leaves of trees.

Diodorus Siculus records, that the Cumæan Sibyl, who was consulted by Æneas (*Æneid.* VI. l. 36), flourished in the year before Christ 1181. According to the conjectures of ancient historians, the Oracle was set up at Cumæ by the Tyrrhenian Pelasgi; and as they are supposed to have been accompanied, in their migration to Italy, by a Horde of Canaaneans, probably the latter brought the Old Testament with them: and as the Romans appear to have borrowed many of their religious ceremonies from the Etruscan descendants of the Pelasgi, it seems fair to infer that the Sibylline Oracles were probably derived from the Old Testament. Libyca prophesied, "That the day would come when men would see the King of all living things." Cumæa, a Babylonian, prophesied, "That God would be born of a Virgin, and converse among sinners." Delphica prophesied, "That a Prophet would be born of a Virgin." Erythræa, a Babylonian, foretold a great part of the Christian religion, in verses recorded by Eusebius; the first letters of which, being put together, make the words, "*Jesus Christ, Son of God, Saviour:*" and Persica foretold, "That the womb of the Virgin would prove the salvation of the Gentiles."

The Italian word, *sibylla,* is Oriental; and signifies, a Gleaner of ears of corn.

Christ and his Disciples, by Bonifazio—Lucretia, by Vasari—Leda, by the same master—Troy in flames, by Baroccio—a *Presepio* by Tibaldi, one of Michael Angelo's scholars—and Diana's Bath, by Poelenburg. This room likewise contains a Sarcophagus of porphyry, found in Adrian's Mausoleum; and therefore supposed to have held his ashes. *Third room.* A Story from Ariosto, by Lanfranco—S. Francesco and Angels, by Annibale Caracci!—S. Antonio preaching to the Fishes, by Paolo Veronese!—a Portrait, by Andrea Sacchi!—a Portrait, by Pietro da Cortona!—Head of Raphael, by himself!—Pordenone and his Family, by himself!—the Madonna and Infant Jesus, by Garofolo—the same subject, by Giovanni Bellino—the same subject, by Frangi—Head of Petrarca, by Holbein—two Pictures, by Gentileschi—the Holy Family, by Palma Giovane—St. Catherine, and other Saints, by Parmigianino—the Last Supper, School of Titian—St. John, by Paolo Veronese—the Holy Family, by Pomarancio—Lucretia, by Bronzino—and the Holy Family, by Luini Fontana. *Fourth room.* The Deposition from the Cross, by Raphael!!—the same subject, by Vandyck!—Circe, by Dosso Dossi—the Visitation, by Rubens!—Saul and David, by Giorgione! St. Cecilia, by Domenichino!—St. John, copied from Raphael, by Giulio Romano—Europa, by the Cav. d'Arpino—the Flagellation, by Sebastiano del Piombo—a Group of Persons eating, by Teniers—the Birth of the Madonna, School of Titian—two of the Apostles, in separate pictures, by Michael Angelo—Vanity, by Luini—and a Head, by Paris Bordone. *Fifth room.* Four oval Pictures, by Albano!! the Madonna and Infant Jesus, by Andrea del Sarto—the Holy Family, School of Raphael—the same subject, by Lorenzo Tecreti—the Woman detected in Adultery, by Bonifazio—St. John, by Giulio Romano—Battle of Constantine, by the Cav. d'Arpino—Venus, by Padovanini—the Holy Family, by Fra Bartolommeo—and Lucretia, School of Guido! *Sixth room.* The *Fornarina*, by Giulio Romano—and several Pictures of Venus, etc., by various masters. *Seventh room.* Sacred and Profane Love, by Titian!!—Portrait of Cæsar Borgia, by Raphael!!—Portrait of a Cardinal, by Raphael—Portrait, by Pordenone!—the Prodigal Son, by Titian—a Boy with Flowers, by Caravaggio!—a Faun, by Lodovico Caracci!—the Holy Family, by Agostino Caracci—and a Cabinet Picture, representing the Resurrection of Lazarus, by the same master. *Eighth room.* The Graces, by Titian!!—the Prodigal Son, by Guercino! the Saviour on the Cross, by Vandyck!—Cattle, by Paul Potter!—a Small Head of Christ, by Carlo Dolci!—a Small Head of the Madonna, by the same master!—Samson, by Titian (a Sketch)—Portrait of Cosimo de' Medici, by Bronzino—the Resurrection of Lazarus, by Garofollo—the Magdalene, by Andrea del Sarto—the Flagellation, by Garofolo—two Portraits painted on marble, by Bronzino—and the Holy Family, by Caravaggio. *Ninth room.* A Concert, by Leonello Spada!—the Madonna and Infant Jesus, by Carlo Dolci!—Lot and his Daughters, by Gherardo delle Notti—the Holy Family, by Venuti—the same subject, by Scipio Gaetano—the same subject, by Andrea del Sarto—the same subject, by Giovanni Bellino—the Wife of Titian, by himself—the Holy Family, by Garofolo—the Madonna and Infant Jesus, by Frangi—the Ascension, by Taddeo Zuccari—and a Cook, by Caravaggio.

Palazzo Sciarra. The second Storey of this Edifice contains a small but choice collection of Pictures; the greater part of which once enriched the Palazzo Barberini. *First room.* Christ bearing his Cross, by the Cav. d'Arpino—St. Barbara, by Pietro da Cortona—*Noli me tangere*, by Garofolo!—the Madonna and our Saviour, by Giovanni Bellino—a fine copy of the Transfiguration, by Carlo Napolitano—S. Sebastiano, by Pietro Perugino—Christ and the Woman of Samaria, by Garofolo!—S. Francesco and an Angel, by Carlo Veneziano—Abraham's Sacrifice, by Gherardo delle Notti—Raphael's *Fornarina*, by Giulio Romano—a small Picture of the Madonna and our Saviour, by Titian—another of the Holy Family, by Bassano—another of the Deposition from the Cross, by Bassano—a large Antique Painting, subject unknown. *Second room.* A Small Landscape, by Paul Brill—two Landscapes, by Claude Lorrain!—two ditto, by Fiammingo—two, of a larger size, by Both!—Cupid, by the

Cav. Landi—two small Landscapes, by Breughel! and, between them, a small Claude—a Landscape, by Nicolas Poussin—several other Landscapes; and a Picture representing the Church of Gesù, during the Canonisation of St. Ignatius and S. Francesco Saverio: the architectural part of this painting is by Galiani, and the figures are by Andrea Sacchi. *Third room.* The Holy Family, by Frangi—Noah intoxicated, by Andrea Sacchi—the Flagellation, by Leonello Spada—Cleopatra, by Lanfranco!—the Deposition from the Cross, by Baroccio—the Saviour between Angels, by Fiammingo—Samson, supposed to have been painted either by Carocelli, or Guercino!—Moses, by Guido!—the Holy Family, by Albano!—and our Saviour, the Madonna, and other Saints, by Albert Durer. *Fourth room.* Vanity and Modesty, by Leonardo da Vinci!!!—Gamblers cheating a Youth, by Caravaggio!!!—Conjugal Love, by Agostino Caracci—the Magdalene, by Guido!—St. James, by Guercino—the death of the blessed Virgin, by Albert Durer—the Adoration of the Magi, by Garofolo!—Titian, and his Family, by himself!—Portrait of a Lady, by Titian! Martyrdom of St. Erasmus (a Sketch), by Nicolas Poussin!—the *Maddalena delle radici*, by Guido!!—S. Girolamo, by Guercino!—St. Mark, by ditto!—St. John, by ditto!—two Shepherds of Arcadia contemplating a Human Skull, by Schidone(*)—Portrait of a Youth, by Raphael!—Head of St. John after Decapitation, by Giorgione—the Madonna, the Saviour, and St. John, by Fra Bartolommeo; together with Small Pictures, by Breughel, Albano, etc.

Palazzo Doria. This magnificent Palace contains a large and fine collection of Pictures; among which are the most celebrated Landscapes at Rome. *The first apartment*, shown to strangers, is ornamented with a Painting on the Ceiling, by Pietro da Cortona; it represents Noah's Sacrifice. *The second apartment* contains Landscapes in tempera, by Gasparo Poussin, Ciccio Napolitano, etc. *The third apartment* likewise contains Landscapes, by Gasparo Poussin; and a Picture, by Castiglione, of a Female Turk on horseback! *Fourth apartment.* The marriage of St. Catherine, by Scipio Gaetano—two Small Landscapes, by Both; one of which represents the Repose in Egypt, the other the Fable of Mercury and Herse. *Fifth apartment.* Endymion, by Guercino—Portrait of a Lady, by Titian—Portrait of Macchiavelli, by Andrea del Sarto!—Portrait of Donna Olimpia Maldachini,(*) artist unknown—Portrait of a Lady, by Paolo Veronese—the Death of Abel, by Salvator Rosa!—Christ bearing his Cross, by Frangipani—Jansenius, by Titian—Portraits of Bartolo and Baldo, in the same picture, by Raphael!!—Icarus and Dædalus, School of Andrea Sacchi—the Deposition from the Cross, by Vasari—a Landscape, by Both—Head of a Lady, by Titian—a *Pietà*, by Annibale Caracci!—a Landscape, by Both—Diana and Endymion, by Rubens—Portrait, by Vandyck—Portrait by Titian—Portrait of a Gentleman with a book in his hand, by Titian—Portrait of a celebrated Widow, by Vandyck—S. Girolamo, by Annibale Caracci. *Sixth apartment.* Portrait, by Rubens, of his Wife—Portrait, likewise by Rubens, of a gentleman with gloves—Portrait, by Holbein, of his Wife—and Semiramis, Caracci School. *Seventh apartment.* Jacob's Journey, by Bassano—Icarus and Dædalus, by Albano—a *Presepio*, by Bassano—Bathsheba, by Bronchuest—the Holy Family, by Lodovico Caracci—and Grecian Charity, by Valentin. *Gallery. First division.* The Visitation, by Garofolo—the Madonna, by Sassoferrato!—a Landscape, by Domenichino!—two small oval Landscapes, by ditto!—the Confessor of Rubens, by the latter!—the Magdalene, by Titian—the Flight into Egypt, by Annibale Caracci!!!—a large and splendid Landscape, by Claude!!!—the Visitation, by Annibale Caracci!!!—St. John Baptist, by Valentin—the Assumption of the blessed Virgin, by Annibale Caracci!!!—S. Francesco, and Angels, by Annibale Caracci!!!—Lot and his Daughters, by Gherardo delle Notti!—two Landscapes, by Both—Christ borne to the Sepulchre, by Annibale Caracci!!: the Death of Tancred, by Guercino—the Nativity, by Annibale Caracci!!!—

(*) The skull rests upon a tomb bearing this inscription, "I, too, was of Arcadia."

(*) The Favourite of Innocent X., and his Sister-in-law.

St. Rocco, by Schidone—the Adoration of the Magi, by Annibale Caracci!!!—a large and splendid Landscape, by Claude, representing a Sacrifice to the Delphic Apollo!!!!—Sketch, by Correggio, of Virtue and other Figures. *The second division of the Gallery* contains Frescos on the Ceiling, by Melani; but no easel pictures. *Third division.*—A beautiful Landscape, by Claude, with Figures by Filippo Lauri, representing the Repose in Egypt!!!—a half-length Female Figure, by Murillo!—the Holy Family, by Garofolo—a Head, by Rubens—a Magdalene, by Feti—the Slaughter of the Innocents, by Luca Giordano—a Landscape, by Paul Brill!—the Prodigal Son, by Guercino!—a Landscape, by Torregiani!—two Small Landscapes, by Claude!—the Magdalene, by Annibale Carnas—St. Agnes, by Guercino!—the Madonna adoring the sleeping Saviour, by Guido!—Pope Panfili, by Velasquez—the Madonna, by Parmigianino—Marsyas teaching Olympus to blow the Dorian Flute, by Annibale Caracci—a *Presepio*, by Parmigianino—a large and sublime Landscape, by Salvator Rosa, called his *Belisario!!!!*—a Landscape, by Both, with Figures representing Christ in the Wilderness, attended by Angels—four Misers counting money, attributed to Manescalco of Anvers!—a half-length figure of a Faun, with Pan's Pipe, School of Rembrandt—the Madonna, the Infant Jesus, and Saints, by Lodovico Caracci. *Fourth division.* An *Ecce Homo*, by Lodovico Caracci—the Holy Family with two Angels, by Fra Bartolommeo—the Earth, being one of the four Elements painted by Breughel!—a Landscape, with figures of a Hermit, etc. by Domenichino!—Susanna, by Annibale Caracci—The Air, by Breughel!—a Landscape with Figures on the side of a river, by Domenichino!!—Samson, by Guercino—Noah's Ark by Bassano—Fire, by Breughel!—two Small Landscapes, by Both—an Angel visiting St. Peter when in Prison, by Lanfranco!—a Small Picture of our Saviour, on the Cross, by Michael Angelo!—the Garden of Eden, by Breughel!—Abraham's Offering of his Son, by Titian!!—Water, being the fourth Element painted by Breughel!—a Wedding Feast, by Teniers!!—a Woman catching Fleas, by Gherardo delle Notti—*the Maddalena sedente*, by Caravaggio!—Queen Giovanna of Arragon, by Leonardo da Vinci—a Copy of the Aldobrandini Marriage, by Nicolas Poussin—Portrait of a Duke of Ferrara, by Tintoretto—Portrait of an old Man with a Beard, by Titian—the Deposition from the Cross, by Padovanino—and the Holy Family and St. Catherine, by Titian.

Palazzo Bracciano. This spacious Mansion, built by the Chigi Family, was purchased and fitted up with peculiar taste and magnificence by the late Duke di Bracciano. *The Quadrangle* and *Staircase* are ornamented with ancient and modern Sculpture; and among the Paintings, in the rooms usually shown to Strangers, are the following. *First room.* Two Landscapes, by Claude, one of which is very beautiful—the Holy Family, by Giovanni Bellino—the Magdalene, by Murillo—and Christ with the Woman of Samaria, by Pietro da Cortona. *Second room.* Cleopatra, by Guido!—the Madonna and Infant Jesus, by Sassoferrato!—Painting and Sculpture, by Guercino—Children, by Giulio Romano—S. Gregorio, by Caravaggio—S. Girolamo, by Guercino—a large Picture, by Schidone—the Marriage of St. Catherine, by Parmigianino and the Holy Family, by Giulio Romano. *Third room.* Several interesting Portraits; among which are two Heads, by Luini; one by Raphael! and one, by Velasquez, representing Innocent X.,—two full length Portraits, by Vandyck—and a beautiful miniature *Pietà*, by Annibale Caracci!! *Fourth room.* The Holy Family, by Andrea del Sarto!—the same subject, by Gherardo delle Notti—the Madonna and our Saviour, by Rubens—a *Pietà*, by Bassano—two Sea-ports, by Fiammingo—a large Picture, by Palma Giovane—S. Francesco, by Lodovico Caracci—and a Magdalene, by Guido. *The fifth room* contains a Mosaic Pavement, admirably copied from that with which Sylla is supposed to have embellished the celebrated Temple of Fortune at Palestrina.(1) *The sixth apartment* (leading to the ball-room)

(1) This Mosaic is supposed, by Winckelmann, to represent the arrival of Menelaus in Egypt; but Kirker thinks it an Allegory: the first part showing the evils occasioned

has a Ceiling painted by Pozzi. *In the Ball Room* is a Mosaic Pavement, beautifully copied from that which adorns the Circular Hall of the Vatican Museum. Here are several pieces of modern Sculpture; pre-eminent among which, is the Hercules of Canova, represented in the act of throwing Lichas into the sea. Here likewise are some ancient Statues, and a Ceiling painted by Domenico del Frati and the Cav. Landi: the Oval, near the Group of Hercules and Lichas, is by the latter. *The room communicating with this apartment* has a Ceiling painted by the Cav. Camuccini; and representing the Fable of Cupid and Psyche. The Pavement is a Copy from ancient Mosaics: and *the room in the same line beyond this* contains an ancient Statue of a Philosopher seated. Beyond the ball-room, on the right, is a *Gallery* ornamented with an ancient Statue of a Canephora, and a Ceiling finely painted by Palagi.

Palazzo Colonna. This immense Structure stands on the site of the *Domus Cornelii.* On the Staircase is a Statue representing a Captive (probably taken from the Forum of Trajan); and fixed in the Wall, opposite to the door of entrance, is a Basso-rilievo of porphyry, representing the Head of Medusa, and supposed to be a likeness of Nero. *The ante-room to the Gallery* contains several Pictures; among which are, Calvin, by Titian—Luther, by the same artist—Cain and Abel, by Andrea Sacchi—Europa, by Albano—a Peasant eating, attributed to Annibale Caracci—and a Portrait, by Paolo Veronese. *The Colonna Gallery* (with respect to size and architecture, the finest apartment at Rome) measures, in length, two hundred and nine Paris feet; and, in breadth, thirty-five: at each extremity is a Vestibule, separated from the rest of the Gallery by Columns and Pilasters of giallo antico. The Ceiling is well painted; and represents the sanguinary Battle of Lepanto, fought in the Gulf of Patras; and among the Pictures and Statues which embellish this apartment are the following:—a Landscape, by Nicolas Poussin—ditto, by Vander Werf—Landscapes, by Gasparo Poussin, Orizonte, Paul Brill, Breughel, Berghem, etc.,—the Madonna, the Saviour, and St. John, by Romanelli—St. Peter with the Angel, by Lanfranco—the Magdalene in glory, by Annibale Caracci—S. Sebastiano, by Guercino—St. John in the Desert, by Salvator Rosa—Cæsar sacrificing, by Carlo Maratta—and a Sketch by Titian, of himself and his Family at their devotions. Statues of Venus, Germanicus, Trajan, and Flora, together with that of a Recumbent Female, supposed to be Grecian sculpture.

The Palace likewise contains a small Column of rosso antico, called the *Colonna Bellica*, which once stood before the Temple of Bellona; and near what is supposed to have been the Site of that Temple, the Column in question was found.(1)

Palazzo Giustiniani. This Edifice stands on the site of Nero's Baths; (2) whence several of the Antiquities of its

by Fortune when adverse; the second, the sacrifices offered to render her propitious; and the third, the solemnities used in thanking her for favours bestowed. The Cardinal de Polignac supposes it to represent the Expedition of Alexander to the Temple of Jupiter-Ammon: and the Abbé Barthelemy (in consequence, perhaps, of observing that several of the figures are in the Roman military garb, and that, above the gate of a building ornamented with four Egyptian statues, is a Roman Eagle) supposes the subject to be Adrian's Travels in Egypt; and thus far seems certain, that the scene lies in the Island of Elephantine, near Syene, and below the Cataracts of the Nile. It has been already mentioned that Mo aics were used in Persia during the time of Artaxerxes; and thence the art of making them was probably transported to Assyria, Greece, and Rome. But the Mosaic at Palestrina seems, from the shape of the Greek letters (particularly the Epsilon and Sigma), in which the names of the animals represented are specified, to be rather of the second century than older, in which case this Mosaic must have been made long after Sylla's time, and probably during the reign of Adrian. It is worth notice that the writer of the History of Animals in Greek (by name Ælian) was a native of Præneste, and the contemporary of Adrian.

(1) When Rome declared war against a foreign enemy, an arrow was shot from the top of the Column which stood before the Temple of Bellona: and Livy mentions (lib. i.) that a javelin thrown toward an enemy's territory was a declaration of war.

(2) Nero's Baths were restored by Alexander

Museum were taken: but as the major part have been sold, little now remains worth notice, except a Group in the Hall of entrance, representing two Warriors fighting; and, in the other Apartments, a Grecian Statue, with the arms elevated—a Group called Conjugal Love—a Bust of Scipio—a Statue, called Paris—ditto, of a Goat—a Group representing Hercules and Cerberus—and the Statue of a sleeping Female.

Chiesa di S. Luigi de' Frâncesi. The second Chapel on the right of the Principal Entrance to this Church contains Frescos, by Domenichino; which represent the Alms-deeds, Death, and Apotheosis of St. Cecilia, with other circumstances relative to her, and her Husband, St. Valerian.

Palazzo Massimi—celebrated for containing the Statue of a Discobolus, in white marble, copied from that, in bronze, by Myron; and one of the finest pieces of sculpture in Rome!!! It was found on the Esquiline Hill. On the back-front of the Palazzo Massimi are Frescos, by Caravaggio!

Palazzo Braschi. This magnificent Structure, built after the designs of the Cav. Morelli, is adorned by a Staircase particularly beautiful, both with respect to its construction and its decorations; among the latter of which are sixteen Columns of red Oriental Granite; Pilasters of the same; and four antique Statues, namely, Commodus, Ceres, Achilles, and Pallas. *In the apartments up-stairs* are the following Pictures: The Madonna and our Saviour, by Sassoferrato—the same subject, by Guido—the Madonna, our Saviour, and Saints, by Garofolo—two fine Portraits, by Vandyck—Delilah and Samson, by Caravaggio—the Miracle of the loaves and fishes, by Garofolo!—the Woman detected in Adultery, by Titian!—the Madonna and Angels, by Murillo!!—the Marriage of St. Catherine, by Fra Bartolommeo—the Marriage of Cana in Galilee, by Garofolo!—S. Sebastiano, by Fiammingo—Copy, by one of the Caracci School, of a Holy Family painted by Raphael—Lucretia, by Paolo Veronese—and the Crucifixion, by Tintoretto.

An unfinished apartment of this Palace contains a celebrated Colossal Statue of Antinous, in the character of Osiris, the Egyptian Bacchus: it was found in the Villa of Antoninus Pius, at Palestrina, during the Pontificate of Pius VI.; is of beautiful Greek marble, and about eleven English feet in height. The left hand once held a thyrsus of bronze; and close to the left leg stands the mystic Basket of Bacchus. The bronze drapery, which originally covered part of this figure, is, like the thyrsus, lost; the face and hair precisely resemble the Alto-rilievo of Antinous in the Villa Albani! the character is beautiful; the position grand and imposing; the execution delicate; the preservation of the marble perfect; in short, this is, according to the opinion of Flaxman, the finest of all the existing statues of Antinous.(1)

Palazzo Farnese. This immense Palace, commenced by Sangallo, and finished by Michael Angelo and Giacomo della Porta, is a peculiarly fine piece of architecture.(2) *Before it* stand two magnificent oval Basins of Egyptian granite (above seventeen feet in length, and in depth between four and five), which were found in Caracalla's Baths, and in *the Quadrangle* is the Sarcophagus of Cæcilia Metella, made of Parian marble, and found in her Monument. *The Gallery above stairs* is ornamented with some of the most admired Frescos in Rome, executed by Annibale Caracci and his scholars. The centre piece on the Ceiling represents the Triumph of Bacchus and Ariadne! Other paintings represent Paris re-

Severus; they extended to the Piazza Rondinini; near which spot, in a Public-house, contiguous to the Church of the Maddalena, part of their remains may be traced. They must have been sumptuously ornamented, judging by the number of fine statues, busts, and Bassi-rilievi, found in them.

(1) A mutilated Statue, commonly called Pasquin, which rests against one of the exterior Walls of the Braschi Palace, is supposed (judging by what remains) to have been originally a splendid work, representing Menelaus with the dead body of Patroclus.

(2) Most of the materials for building the Farnese Palace were taken from the Colosseum and the theatre of Marcellus: indeed the Colosseum, during many years, seems to have been considered merely as a stone-quarry.

ceiving the golden Apple from Mercury—Pan offering goat-skins to Diana—Galatea, with Tritons, Nymphs, and Loves—Jupiter and Juno—Apollo flaying Marsyas—Boreas carrying off Orythia—Diana and Endymion—Eurydice recalled to the Shades Below—Europa on the Bull—Aurora and Cephalus in a chariot, Titan asleep, and Cupid flying with a basket of roses—Venus and Anchises—Hercules and Iole—Cupid binding a Satyr—Salmacis and Hermaphroditus—Syrinx turned into reeds by Pan—Leander, conducted by Cupid, swimming to visit Hero—Perseus and Andromeda—Combat between Perseus and Phineas—Polyphemus playing on the Syringa, to charm Galatea—Polyphemus hurling the fragment of a rock at Acis—Jupiter and Ganymedes—and Hyacinthus and Apollo. Another apartment, called *Il Gabinetto*, contains fine Frescos, by Annibale Caracci; namely, Hercules supporting the celestial Globe—Ulysses delivering his companions from Circe—the same Hero passing the Islands of the Sirens—Anapius and Amphinomus saving their Parents from Death, during an Eruption of Ætna—Perseus beheading Medusa—and Hercules Wrestling with the Nemæan Lion. The Ornaments in *chiaro scuro*, which divide these paintings, are beautifully executed.

Palazzo Spada. The ground floor of this Edifice contains two rooms filled with Sculpture. *In the first*, is a Copy of the head of Laocoon, and a Statue of Antisthenes seated!! *In the second*, are eight Bassi-rilievi, found in the Temple of Bacchus!! and a Colossal Statue of a Warrior holding a Globe, supposed (though without sufficient authority) to represent Pompey, and to be the figure at whose base Cæsar fell!! This Statue, according to report, was found in a Vault, under the Strada de' Leutari, near the Piazza di Pasquino. Among the Pictures *up-stairs* the following are some of the most striking: *First room.* David with the Head of Goliath, by Guercino; and Roman Charity, by Caravaggio. *Second room.* Judith with the Head of Holofernes, by Guido—Lucretia, by ditto!—the head of Seneca, by Salvator Rosa—a Landscape, by Teniers—Jacob at the Well, by Nicolas Poussin—and Time unveiling Truth, by Albano. *Third room.* A Mother teaching her Child to work, by Caravaggio!!—the Saviour before Pilate, by Gherardo delle Notti—Beatrice Cenci, by Paolo Veronese—and Dido on the Funeral Pile, by Guercino. *Fourth room.* Portrait of Paul III., by Titian—ditto, of Cardinal Spada, by Guido—a Snow Piece, attributed to Teniers—the Heads of two Boys, attributed to Correggio!!—The Magdalene, by Guercino—a female Musician, by Caravaggio—and a large Picture representing the Flight of Helen, by Guido.

Palazzo Mattei. This Palace stands on the Site of the Circus Flaminius. *The Quadrangle* exhibits an ancient and valuable Basso-rilievo of green basalt, representing an Egyptian sacrificial procession! and on the Stairs are two antique Seats of marble, and two fine Bassi-rilievi. *The Corridor above* is likewise ornamented with Bassi-rilievi; and in the rooms usually shown to Strangers are the following Paintings—Fish, Poultry, and Butcher's Meat, four Pictures, all by Passeri—Charles I. and Charles II. of England (when young), by Vandyck—two Landscapes, attributed to Passeri—a Holy Family, of the Caracci School—Abraham's Sacrifice, by Guido—the Nativity, by Pietro da Cortona—and the Cavalcade of Clement VIII. and the Entry of Charles V. into Bologna, by Tempesta. *The Gallery* contains a Bust of Cicero; and its Ceiling is painted by Pietro da Cortona, Paul Brill, etc.

Palazzo Costaguti. Here are six Ceilings finely painted in fresco; the first, by Albano, represents Hercules wounding the Centaur—The second, by Domenichino, represents Apollo in his Car; Time bringing Truth to light; and Boys with lions' skins, Hercules' club, etc.!!—The third, by Guercino, represents Rinaldo and Armida!—The fourth, by the Cav. d'Arpino, represents Juno nursing Hercules. This room likewise contains Portraits of a Duke and Duchess of Ferrara, by Titian; and an interesting Picture of a Gipsy, by Caravaggio—The fifth Ceiling, by Lanfranco, represents Justice embracing Peace—and the sixth, by Romanelli, represents Arion thrown into the sea, and preserved by a dolphin.

Palazzo Falconieri. The Pictures

here, collected by Cardinal Fesch, are very numerous, and several of them very valuable; those of the Flemish School especially. *The first floor* contains, the Visitation, by Daniello da Volterra—Christ supping with the Pilgrims, by Paolo Veronese, who has introduced portraits of his own family into the picture—the Last Judgment, by Tintoretto—the Assumption, by Guido!—a Madonna and Child, by Andrea di Salerno—a fine Bassano—the Daughter of Herodias with the Head of St. John (the latter finely executed), by Guercino—the Holy Sepulchre, by Albano!—the Madonna, the Saviour, and St. John, by Murillo!—Peace and Justice, artist doubtful—a fine Portrait, by Titian—S. Carlo Borromeo, by Domenichino—Semiramis, at her Toilet, receiving intelligence of a revolt, by Mengs—two Portraits, by Paris Bordone—a Landscape, by Salvator Rosa—ditto, attributed to Titian—ditto, attributed to Annibale Caracci—ditto, by Gasparo Poussin—the Saviour borne by Angels after the Crucifixion, by Correggio!—two Children, by Ditto!—a Holy Family, by ditto!—a Madonna and Child, by Annibale Caracci—St. John, by Leonardo da Vinci—a Picture in the style of Murillo, artist unknown—a Picture, painted by Raphael when he was only eighteen, before he quitted the School of Perugino—and another, painted afterwards, when he was five-and-twenty—the Holy Sepulchre, by Annibale Caracci!—Sketch, by Correggio—a Holy Family, by Andrea del Sarto—a Madonna and Child, by Schidone!—Cupid mounted on an Eagle, by Domenichino!—a Holy Family, by Fra Bartolommeo!—St. John, by Correggio!—three Frescos, sketched by Michael Angelo, and finished by Sebastiano del Piombo—St. John preaching, by Rembrandt!—four Heads, by ditto, one being his own likeness—a Landscape with Cattle, by Cuyp!—another, with Fishermen, by ditto!—a Landscape, by Paul Potter—a Philosopher, by Gerard Dow!—a Battle, by Wouvermans!—the Caravan, by Adrian Vanderweide!—a Landscape, by Paul Potter!—the Saviour in Prison, by Teniers—a Landscape, by Isaac Van Ostade!—the inside of a Cottage, or Stable, by Teniers!—Peter denying the Saviour, by Gherardo delle Notti—the Magdalene, by Vandyck—insides of Churches, by Peter Neff—an *Ecce Homo*, by Rembrandt—the Ascension, by Vandyck, etc., etc. *The second floor* has not lately been shown to Foreigners; but contained, when last exhibited to public view, a Picture of Diana and other Figures, by Le Sueur—Christ, Mary, and Martha, by the same master—the following Pictures by Nicholas Poussin; the Holy Family with Angels—Human Life represented by the four Seasons!—the Deluge!—and a Landscape, called *Les Chartreux!* — Landscapes, by Claude, etc. etc.[1]

Palazzo Farnesina.[2] The *Entrance Hall* of this Edifice is finely painted in Fresco, by Raphael and his Scholars, who have represented the History of Psyche. On the Ceiling are the Council and Banquet of the Gods—in one of the Angles are the Graces; and she, whose back only is seen, was executed entirely by Raphael. *In an adjoining Room* is his Galatea, coloured by himself, together with a fine Colossal Head (in one of the Lunettes) sketched by Michael Angelo.[3] On the Ceiling of this room are Diana in her Car—and the Fable of Medusa—together with several other Ornaments, by Daniello da Volterra, Sebastiano del Piombo, and Balthazar Peruzzi. *The Hall above stairs* is ornamented with a Painting of Vulcan's Forge, by Peruzzi; and a Frieze, executed by the Scholars of Raphael.

Palazzo Corsini. This noble Palace, once the residence of Christina of Sweden, contains a magnificent double Stair-

(1) In order to see Cardinal Fesch's pictures, it is requisite to apply to his Secretary for permission; and likewise to mention the names of the persons who wish to be admitted.

(2) Unless the Custode be apprised beforehand, it is not always possible to gain admittance to the Palazzo Farnesina.

(3) We are told that Michael Angelo, thinking the figures in this room too diminutive for the situations in which they are placed, drew the above-named Head, in order to make Raphael sensible of his error; and Raphael is supposed to have felt the criticism so poignantly, that he became disgusted with his work, and left it unfinished.

case, which leads to a suite of Apartments enriched with some good Sculpture and several fine Pictures. *First Room.* A Sarcophagus, found at Antium! —an ancient Mosaic—a Head, copied from Guido, in modern Mosaic—a Bust, in nero antico. *Second room.* The Marriage of St. Catherine, by Carlo Maratta—Landscapes, by Orizonte, etc. *Third room.* A Head, by Rubens!—an *Ecce Homo*, by Guercino!!!—Christ before Pilate, by Vandyck!—St. Peter, by Caravaggio—the Holy Family, by Baroccio—the Madonna and Infant Saviour, by Caravaggio!!!—the same subject, by Vandyck!—two Small Landscapes, by Salvator Rosa—two Heads, supposed to represent Luther and his Wife, by Holbein—the Holy Family, by Fra Bartolommeo!!—the same subject, by Garofolo—Heathen Divinities, by Albano!—Portrait of Julius II., attributed to Raphael—Portrait of Philip II., by Titian—and an ancient Consular Chair, of Parian marble, embellished with Bassi-rilievi; and found on, or near, the site of the Basilica of S. Giovanni in Laterano. *Fourth room.* The Madonna and our Saviour, by Andrea del Sarto—a Vestal, by Carlo Maratta—the Holy Family, by ditto—Raphael's *Fornarina*, attributed to Giulio Romano—S. Girolamo, attributed to Titian—Paul III., attributed to Raphael—the Magdalene, by Baroccio—St. John, by Guercino—the Holy Family, by Bassano—the Crucifixion of St. Peter, by Guido!—a Wild Beast Hunt, by Rubens! —the Decapitation of St. John, by Guido!!! —St. Peter and S. Agata, by Lanfranco—Head of Cardinal Barberini, by Domenichino—a Hare, by Albert Durer!!—and a small Statue of Christ, by Michael Angelo! *Fifth room.* The Madonna, by Carlo Maratta—an *Ecce Homo*, by Carlo Dolci! —the same subject, by Guido—two Landscapes, by the master of Claude Lorrain—the Saviour and the Woman of Samaria, by Guercino—and the Nativity, by Gherardo delle Notti. *Sixth room.* Portrait of a Lady, by Leonardo da Vinci—the Sons of Charles V., by Titian—Cardinal Castiglione, by Raphael!—a Cardinal, by Domenichino—and a Doge of Venice, by Tintoretto. *Seventh room.* The Madonna and Infant Jesus, by Murillo!!! —a Small Picture of Christ, etc., by Correggio! a Large Landscape, by Gasparo Poussin!!!—two Landscapes, by Orizonte —Christ bearing his Cross, by Garofolo —the Martyrdom of S. Bartolommeo, by Lodovico Caracci!—a Portrait, by Domenichino—Christ disputing with the Doctors, by Luca Giordano—the Woman detected in Adultery, by Titian!—and S. Sebastiano, by Rubens. *Eighth room.* A *Pietà*, by Lodovico Caracci!—St. John Baptist, by Caravaggio—two Oval Pictures by Albano—Judith with the Head of Holofernes, by Gherardo delle Notti! —Love sleeping, by Guido—Seneca in the Bath, by Caravaggio—Landscapes, by Gasparo Poussin—Peter denying Christ, by Valentin—a Sketch for a Frieze, by Polidoro da Caravaggio!—and Susanna, by Domenichino. *Ninth room.* Two Colossal Heads, by Lodovico Caracci—four Heads, by Parmigianino—a large Picture, by Titian, representing Venus, etc.—Sheep, etc., by Teniers!—the Holy Family, by Nicolas Poussin—Prometheus, by Salvator Rosa—the Plague at Milan, by Muratori—a Landscape, by Nicolas Poussin!—and two Oval Pictures of Angels, by Sebastiano del Piombo.

Accademia di S. Luca. This Academy, and the adjoining Church of Saints Luca and Martina, stand near the Forum of Augustus; and the latter is supposed to have been erected on the foundations of the *Secretarium Senatus.* The Academy contains the Skull of Raphael—a celebrated Picture, by that Artist, of St. Luke painting the Portraits of the Madonna and our Saviour, and Raphael looking on![1]—a Picture of Christ with the Pharisee, by Titian!—two Landscapes, by Salvator Rosa—ditto, by Gasparo Poussin—two Heads, by Angelica, one being her own Portrait—Models, by Michael Angelo, of some of his Figures in the Cappella de' Principi at Florence; and several other interesting pieces of Sculpture and Painting. The Church of Saints Luca and Martina contains a Recumbent Statue of the latter Saint, under the great altar, by Niccolo Menghino; and here likewise is a Subterranean Chapel, made by Pietro da Cortona at his own expense.

The Roman *Accademia delle belle*

[1] This picture has been so much restored, that very little now remains of the original painting, by Raphael.

Arti, founded in the time of the Emperor Napoleon, is also called "Accademia di S. Luca;" and the Students belonging to this useful establishment receive, gratuitously, theoretical and practical lessons on the Art of Drawing. This Academy is likewise provided with able Masters, who instruct their Pupils in Sculpture, Painting, Architecture, in all its branches, Geometry, Perspective, and Optics, Anatomy, History, Mythology, and Costumes.

Rome contains several Hospitals: that of S. Spirito is a handsome Edifice, and receives Foundlings and Sick Persons of all descriptions: but the want of cleanliness in this Hospital renders it a dangerous place to visit. The Hospital of S. Michele, also, is a spacious Building; and receives the Sick, the Aged, and the Orphan Poor; the last of whom are instructed in the Arts of Painting, and of weaving Tapestry.

The Mosaic Manufacture, under the direction of the Cav. Camuccini, at the Vatican, is well worth notice; as are the *Studii* of so many distinguished Artists, that it would exceed the limits of this work to particularise them all.

The pre-eminent Sculptor of the present moment (1831) is the Cav. Thorwaldsen; who excels in every branch of his sublime Art: and whose chisel produces Bassi-rilievi which, like the Frescos of Raphael, may be called inimitable. Other distinguished Sculptors are—the Cav. d'Este—Finelli—Pozzi—Gibson—Caputi, celebrated for works in bronze—Hopfgarten and Jollage, likewise celebrated for works in bronze—and Gioacchino and Pietro Belli, distinguished for the elegance of their works in silver.

The most eminent Historical Painter is the Cav. Camuccini[1]—and among others who excel in this branch of their art are, Minardi—Wicar—and Overbeck. Among the most distinguished Landscape Painters are—Voogd—Werstappen—Teerlink—Chauvin—Catel—and Caracciolo, a successful imitator of Claude.—Keiserman is pre-eminent as a Landscape Painter in Aquarella. Signora Bianca Boni—and Signora Enrichetta Fioroni, are good Miniature Painters.[2]

Girometti, as an *Incisore*, is pre-eminent, both for Camei and Intagli of *pietra dura*—and Giovanni Dies, and Pestrini, are pre-eminent for Camei of *Conchiglia*.

Paoletti excels in the art of making Pastes, and Sulphurs—and some of the best specimens of *Scagliola* and Paintings *all' Encausto*, may be found in the Studio of Stefano Angelini.

Among the most eminent *Mosaicisti* is Gioacchino Barberi.

Rome is usually frequented during winter by several English medical men; and two well-known Physicians, Doctors Kissock and Thompson, reside there. Mr. Baines, likewise, a member of the English College of Surgeons, who, in consequence of delicate health, was compelled to retire from an extensive practice in England, is now (1836) settled at Rome.

Messrs. Torlonia and Co., the principal Bankers in this City, are highly respectable; and likewise particularly obliging and useful to the British Nation.

Messrs. Freeborn and Co. are also respectable Bankers, and these Gentlemen forward Works of Art to Great Britain.

Rome contains six Theatres; all of which are open during Carnival, and some at other seasons.

The Carnival usually begins eight days previous to Ash Wednesday; and finishes with Shrovetide. During this period of general festivity, the Corso, a fine street extending from the Porta del Popolo to the foot of the Capitol, is decorated with tapestry and silk hangings from every window and balcony,[3] enlivened with military bands of Music, and crowded with Masqueraders, in carriages and on foot, from two in the afternoon till sunset; during the latter part of which time horse-races, like those at Florence, are

(1) The Cav. Camuccini has, *at his private House*, a collection of Pictures, by the most distinguished masters; and he allows these Pictures to be seen by the Public, every Sunday morning, from ten till two.

(2) A List of the Artists resident at Rome, with their places of abode, has been lately published.

(3) When Triumphs, and other public Processions, took place in ancient Rome, the streets were decorated, as at the present day, with veils, or hangings.

exhibited. At night the Teatro Aliberti, a large and handsome edifice, is open for mask-balls: and though, during the three last days of Carnival, the crowd of Masks on the Corso, and in other parts of the City, is great beyond conception, and though the number of persons at the mask-balls often exceeds five thousand, not a single word is spoken that can hurt the most delicate ear, nor a single thing done that can tend to disturb public tranquillity.

Another Festival, little known to Strangers, but well worth observation, from being a remnant of the ancient *Saturnalia*, is that celebrated on Sundays and Thursdays, during the month of October, either in the Borghese Park, or on the Monte Testaccio. This hill contains the Public Wine-Vaults of Rome, and from being composed of large fragments of pottery, between which the air constantly penetrates, is peculiarly fitted for its present use; as an invariable and surprising coolness is preserved beneath its surface. When the Festival takes place on this Hill, tables are spread with refreshments; and hither flock the whole population of Rome and its environs, to regale themselves, and drink wine drawn from the vaults beneath their feet. Groups of peasants, attired in a variety of beautiful costumes, are seen dancing the *Saltarello;* others are seated in jovial parties round the tables; and others mingle with the upper ranks of Romans, who leave their carriages at the foot of the Hill, and stroll about to enjoy the scene; while the Pyramid of Caius Cestius, and the adjoining Tombs of the Protestants, by forming a strong contrast to these Saturnalian rites, render them more interesting. But when this Festival takes place in the Borghese Park, a more pastoral and a much gayer sight presents itself; as peasants and citizens are seen feasting on simple fare, and forming picturesque groups on the greensward under the shade of stately pine-trees; while parties of the Roman youth are engaged in gymnastic exercises, and long lines of carriages enliven the grounds thus liberally thrown open for the amusement of the public.(1)

During Lent the principal amusements are—Church Ceremonies; the Academy of the Arcadians; the Academy Tiberina; the music (which begins about three o'clock every afternoon, and is especially good on Fridays) at St. Peter's; and Concerts, which consist of a piano-forte and about twenty singers, who manage so as to give their voices the effect of a full band of instrumental music. They chiefly perform the Marcello Psalms; so called from a noble Venetian who composed this music, which is particularly fine. In the Church of Gesù, likewise, there frequently is fine music during Lent.

The Ceremonies of the Holy Week commence on Palm Sunday, in the Cappella Sistina, at the Vatican, where the Pope officiates, and blesses the Palms: after which, *the Passion* is beautifully chanted. In order to see this Function, which represents the entry of our Saviour into Jerusalem, it is necessary for Foreigners to go at nine in the morning.(2)

On Wednesday, in the Holy Week, at four in the afternoon, the *Tenebræ*(3) and the *Miserere* are sung by the Pope's Choir in the Cappella Sistina,(4) and likewise in St. Peter's.

On Holy Thursday Foreigners should be in the Cappella Sistina by half-past eight in the morning, to see the Ceremony of carrying the Host to the Cappella Paolina; the Illumination of that Chapel, and the representation of the Holy Sepulchre. They should then endeavour to obtain front seats in the Loggia, near the Court leading to the Museó Chiaramonti; but, if unable to accomplish this, they should station themselves near the steps leading to St. Peter's, in the covered Gallery not exposed to the sun, in order to see the Benediction; which takes place about noon, and is a peculiarly fine sight.(5)

(1) Pinelli constantly attended this Festival, to study subjects for his characteristic pencil; and late in the spring, parties frequently go to dine at Monte Testaccio, taking a cold dinner with them.

(2) It is not deemed proper, during the Holy Week, to appear in public without wearing mourning; and wherever the Pope officiates, Ladies are directed to appear in Veils.

(3) The Lamentations of Jeremiah.

(4) Allegri's *Miserere* is that usually sung in the Cappella Sistina.

(5) On quitting the Cappella Sistina, to obtain front seats in the Loggia, the best

After the Benediction, the Pope washes the feet of thirteen Pilgrims; and then waits upon them while they dine. To see both these ceremonies is attended with so much difficulty, that Foreigners would do well to relinquish the former, and witness the latter, which is generally considered as the more interesting of the two: and, in order to accomplish this, they should, immediately after the Benediction, ascend the Stairs opposite to those leading to the Museo Chiaramonti; and then turn into the Loggia on the left; which leads to the Sala Clementina, or Dinner-hall of the Pilgrims. But it is necessary to wait in the Loggia till the doors of the Sala Clementina are opened; which is not till after the Ceremony of washing the feet has taken place: and sometimes the crowd in the Loggia is very unpleasant. Persons who wish to see both Ceremonies should lose no time in going, immediately after the Benediction, to the Apartment adjoining the Sala Regia, where the Pilgrims' feet are usually washed.(1) At four in the afternoon the *Tenebræ* and *Miserere* are again sung by the Pope's Choir in the Cappella Sistina; after which, the inside of St. Peter's is illuminated by an immense Cross, thickly studded with brilliant lamps, and suspended from the centre of the cupola.(2)

On Good Friday, at ten in the morning, Foreigners should go to the Cappella Sistina, in order to see the Host taken by the Pope from the Cappella Paolina. At four in the afternoon the *Tenebræ* and *Miserere* are again repeated in the Cappella Sistina; the illuminated Cross is again displayed in St. Peter's; and about half-past seven, in the evening of this day, there is a particularly good Arcadia.

On Saturday morning, at eight o'clock, Jews and Turks receive baptism in the Church of S. Giovanni in Laterano; where during the morning there usually is fine vocal music; and about nine o'clock the Resurrection Service is performed in the Cappella Sistina, by the Pope, Cardinals, etc.(3)

On Easter Day, before nine in the morning, Foreigners should be at St. Peter's, in order to procure good places for seeing the Pope enter the Church in state; and after having witnessed this splendid procession, and the Elevation of the Host, they should once more place themselves either in the Loggia near the Court leading to the Museo Chiaramonti, or opposite to the Loggia, in one of the Arches of the covered Gallery below, to see the second benediction, and obtain a good view of the Piazza di S. Pietro, which, on Easter Day, seldom contains less than a hundred and fifty thousand persons, soldiers inclusive. Between twelve and one o'clock the Pope returns in state from the interior of St. Peter's; and immediately ascends to the Loggia on the outside of the Church; where he no sooner appears than all the troops kneel; and, when he has pronounced the blessing, the drums beat, the Cannon of St. Angelo fire, and the bells ring in every direction; while the superb costume of the Pontifical Court, the picturesque dresses of the peasantry, and the splendid equipages of the Cardinals, foreign Princes, etc., render this scene equally magnificent and impressive.(4) About half an hour after sunset commences the first illumination of the outside of St. Peter's; which is effected by means of four thousand four hundred lanterns, lighted by men suspended on the outside of the edifice by ropes, and drawn up and down by persons stationed within: but the service is so dangerous, that these lamp-lighters receive the sacrament before they begin their labour.

way is to *descend the first Staircase on the left.*

(1) When the Sovereign resides on Monte Cavallo, the Palms are blessed in the great Chapel of the Pontifical Palace there: and during the Pontificate of Pius VII. the Pilgrims' feet were washed in an Apartment contiguous to the Sala Clementina, in the Vatican.

(2) This illumination, particularly admired by lovers of the art of painting, has not taken place since the death of Pius VII.

(3) When the Sovereign resides in the Pontifical Palace at Monte Cavallo, this service is performed there.

(4) Persons who wish to have a particularly fine view of the Pontifical Court on Easter-day, should stand near the foot of the *Scala Regia*, or great staircase of the Vatican, about halfpast nine in the morning, and see the Pope and his Attendants descend the stairs on their way to St. Peter's.

The lamps which compose this first illumination cast a light somewhat resembling that of the moon: but, at seven o'clock, literally in one moment, the whole scene changes, and presents the most brilliant spectacle imaginable; as every part of the Church, to the very summit of the cross on the cupola, appears one blaze of fire. The materials which compose this second illumination are pitch, wood-shavings, and seven hundred and eighty-four flambeaux, so wonderfully managed that the effect is perfection. About eight o'clock commence the Fireworks of the Castle of St. Angelo. This magnificent sight begins with an explosion, called the *Girandola*, produced by four thousand five hundred rockets, so arranged as to represent an eruption of Vesuvius. A variety of beautiful changes then take place, and the whole closes with a second *Girandola*, appearing to convert the very Tiber into flames; and throwing reflected light upon the majestic dome of St. Peter's, which shines brilliantly amidst the seeming conflagration. (1)

These Fireworks, and the Illumination of the church, are repeated on St. Peter's day. (2)

On Ascension-day, the Pope usually officiates at S. Giovanni in Laterano; and gives the Benediction from the great Loggia on the outside of that Church: he likewise officiates on the Festival of Corpus Domini, when there is a magnificent Procession in the Piazza di S. Pietro, together with fine Music (the latter being repeated for several days) in St. Peter's. On the first Sunday in Advent he usually officiates in the Cappella Sistina; on Christmas-day at Santa Maria Maggiore, whither he goes in state; (3) on the eighteenth of January, at St. Peter's, whither, likewise, he goes in state (that being the anniversary of the day when St. Peter's Chair was placed in the Church); (4) on the second of February, in the Cappella Sistina, to bless the Candles, which is a splendid Ceremony; and again on Ash Wednesday in the Cappella Sistina, to throw cinders on the heads of the Cardinals, etc. (5)

The magnificence displayed at Rome in Church-ceremonies, and indeed on every public occasion, is unparalleled: but during the winter and spring of 1819, it could not be witnessed without astonishment. The first event which called forth this spirit of magnificence was the death of the exiled Queen of Spain; whose funeral is said to have cost thirty thousand scudi.

The scenes which took place, in consequence of the Emperor of Austria's visit to Rome, were of a very different description. No sooner was it known that he intended to honour the ancient Mistress of the world with his presence, than those hinges of papal government, the Cardinals, (6) worked incessantly to prepare for his reception; insomuch that every weed was removed from the streets and squares, every museum put

(1) Persons desirous of seeing both the Illumination and the Fireworks to advantage, should go in an open carriage to the Piazza di S. Pietro half an hour after sunset; remaining in the Piazza till the second Illumination of the Church has taken place; and then driving *quickly* to their station for seeing the Fireworks; passing over the Ponte Sisto, instead of the Ponte St. Angelo. The best Station for seeing the Fireworks is the Loggia of the Palazzo Altoviti, in the Piazza di St. Angelo, No. 15; and the front-places in this Loggia are usually let at a scudo each.

(2) If the weather be fine, and the moon in or about its second quarter, Travellers, after having seen the Fireworks, should drive to the Colosseo, and contemplate that edifice by moonlight.

(3) There is an interesting Function, on Christmas-day, at the Church of S. Maria Maggiore, from four in the morning till seven: persons, however, who go at half-past five, or even an hour later, see the most interesting part of this Function; which consists of a Procession, with the Cradle, etc.

(4) On the eighteenth of January, at three in the afternoon, there is beautiful Music in St. Peter's.

(5) When the Sovereign resides in the Pontifical Palace, at Monte Cavallo, the Functions of Candlemas Day and Ash Wednesday take place there.

(6) The word *Cardinal* is derived from *Cardo*, a hinge; and no council has been so long established in Europe as that of the Cardinals; for, though at times debarred from exercising its authority, it never, since first constituted, was, even for one moment, abolished.

into the nicest order, and almost every apartment of the immense pontifical palace on the Quirinal Hill (except a few rooms occupied by the Pope) new painted and new furnished; while three hundred cooks were hired for the Emperor and his suite; thirty carriages, besides those of the deceased Queen of Spain, put into requisition for his service; and three hundred coachmen and footmen clothed in sumptuous liveries, and engaged to wait on him, his companions, and attendants: and from the moment when he arrived, to that on which he departed, a fête of some description was daily proposed for his amusement, to fill up the time not occupied by church ceremonies. The most striking of these entertainments was the illumination of St. Peter's, and the display of fire-works at the Castle of St. Angelo; the former being lighted according to Buonarroti's plan, the latter exhibiting the Mausoleum of Adrian in its original form, superadded to the *girandola*, and other customary changes. The Fête given at the Capitol was likewise particularly splendid. The two museums of sculpture and painting, and the Senators' Palace, which fronts the steps leading to the Capitol, were all united by temporary galleries, and their façades completely covered with fire-works, so contrived that the Emperor let them off in due succession, merely by lighting the touch-paper of one rocket. The interior of the three united buildings was hung with white silk spotted with silver stars, like the drapery used by the Greeks in very ancient times; (1) the ceilings were adorned with paintings, and the floors covered with green cloth; while some of the finest sculpture now in existence added dignity and interest to every apartment. An ode, written in honour of the Emperor, was sung by the best vocal performers, supported by the best orchestra Italy could produce; while sixteen rooms were thrown open, containing supper-tables, exhibiting, among other decorations, highly-finished miniature paintings on wax; and loaded with every luxury of the Roman market: such, indeed, was the quantity of eatables provided for this entertainment, that no sooner had one dish been emptied than another appeared, as if brought by magic to fill its place. One of these supper-tables encircled the bronze statue of the wolf which was struck with lightning when Cæsar fell; and this statue made a beautiful ornament: other tables were adorned with equal taste; in short nothing was wanted but the presence of Rosa Taddei and Sgricci in the Arcadian hall, to add, by the wonderful notes of their incomparable lyres, to the various enchantments of the evening. (2)

It is usually, though not invariably, the wish of the Roman Government that English Ladies should have Tickets for the Ceremonies of the Holy Week; and when these Tickets are attainable, they may generally be procured by an application to the British Consul, or to Messrs. Torlonia and Co., who kindly take great pains to accommodate Protestants when they attend the Functions of the Roman Catholic Church.

British Travellers have lately been allowed to hire, and fit up, a convenient Apartment, on the outside of the Porta del Popolo, but very near it, for the celebration of Divine Service, according to the rites of the Protestant Church; and this privilege was granted in the most handsome manner.

Rome contains several Hotels, and a large number of private Lodging-houses. Among the former are *L'Hôtel des Iles Britanniques*, in the Piazza del Popolo, an excellent Inn, which furnishes a hundred and fifty beds (3)—*L'Hôtel de*

(1) "With stars of silver shone the bed of state."
HOMER. *Od.* vi.

(2) The hall where the Arcadian Academy assemble, when they present the laurel crown to any one of their Members, is in the Capitol.

Rosa Taddei (called, in Arcadia, Licora Parthenopia) is a celebrated *Improvvisatrice:* and Sig. Tommaso Sgricci's powers, as an *Improvvisatore*, are such that, on being given the most difficult subject for a tragedy which his audience can suggest, he never fails, after considering about ten minutes, to speak, on the given subject, a tragic drama, divided into five acts, so well constructed, and so beautiful with respect to versification and sentiments, that it is scarcely possible for those who listen not to think him inspired.

(3) This useful Establishment is one of the many comforts for which Travellers are indebted to Messrs. Torlonia.

l'Europe, Piazza di Spagna, likewise an excellent inn—*L'Hôtel de la Ville de Paris*, Via Babuino—*L'Hôtel de Londres*, Piazza di Spagna—*L'Hôtel Damon*, Via della Croce—*L'Hôtel de S. Carlo*, and *L'Hôtel de la Sibylle*, both in the Corso—and *L'Hotel de la Grande Bretagne*, Via Babuino.

Innkeepers at Rome are in the habit of compelling Travellers to hire their apartments per week; a very inconvenient custom: but at The Hôtel de l'Europe, and also at La Sibylle, Families and single persons are received by the day.

LIST OF OBJECTS BEST WORTH NOTICE, AS THEY LIE CONTIGUOUS TO EACH OTHER.

Foro Romano—Tempio della Concordia—Tempio di Giove tonante—Tempio della Fortuna—Arco di Settimio Severo—Chiesa di S. Adriano—Colonna di Foca—Comizio—Curia—Chiesa di S. Maria Liberatrice—Tempio di Antonino e Faustina—Tempio di Remo—Tempio della Pace—Arco di Tito—Gradinata del Tempio di Venere e Roma—Colosseo—Arco di Costantino—Chiesa di San Teodoro—Arco di Settimio Severo in Velabro—Arco di Giano Quadrifronte—Cloaca Massima—Chiesa di S. Maria in Cosmedin—Tempio di Vesta—Tempio della Fortuna Virile—Palazzo de' Cesari—Circus Maximus—Chiesa di S. Gregorio sul Monte Celio—Terme di Tito—Sette Sale—Chiesa di S. Martino in Monte—Chiesa di S. Pietro in Vincoli—Chiesa di S. Maria della Navicella—Chiesa di S. Stephano Rotondo.

Obelisk of the Piazza del Popolo—Obelisk of the Trinità de' Monti—Statues, Horses, and Obelisk in the Piazza di Monte Cavallo—Chiesa di S. Bernardo—Chiesa di S. Maria degli Angeli—Giardino di Sallustio—Campus Sceleratus—Obelisk of S. Maria Maggiore—Column in the Piazza di S. Maria Maggiore—Basilica di S. Maria Maggiore—Obelisk of S. Giovanni in Laterano—Battisterio di Costantino—Basilica di S. Giovanni in Laterano—Scala Santa—Anfiteatro Castrense—Basilica di Santa Croce in Gerusalemme—Temple of Venus and Cupid—Claudian Aqueduct—Chiesa di S. Bibiana—Tempio di Minerva Medica—Arco di Gallieno—Chiesa di S. Prassede.

Campidoglio—Tempio di Pallade—Tempio e Foro di Nerva—Foro e Colonna Trajana—Mausoleo di C. Poblicius Bibulus—Dogana Pontificia—Obelisk of Monte Citorio—Colonna Antonina—Mausoleo d'Augusto—Mausoleo Adriano

Tempio del Sole, nel Giardino Colonnese—Obelisk of the Piazza di S. Maria sopra Minerva—Chiesa di S. Maria sopra Minerva—Pantheon—Bagni d'Agrippa—Teatro di Pompeo, Campo di Fiori—Palazzo Stoppani—Piazza Navona—Chiesa di S. Agnese—Teatro di Marcello—Portico d'Ottavia—Tempio d'Esculapio—Chiesa di S. Cecilia in Trastevere—Basilica di S. Maria in Trastevere.

Chiesa di S. Prisca, Monte Aventino—Chiesa di S. Sabina—Chiesa di S. Alessio—Villa of the late King of Spain—Sepolcro di Cajo Cestio—Terme di Caracalla—Sepolcro degli Scipioni—Porta S. Sebastiano—Basilica di S. Sebastiano alle Catacombe—Circo di Romolo—Sepolcro di Cecilia Metella—Basilica di S. Paolo—Chiesa di S. Paolo alle tre Fontane—Chiesa di S. Urbano alla Caffarella—Fontana della Dea Egeria—Tempio di Redicolo—Chiesa di S. Agnese fuori Porta Pia—Chiesa di S. Costanza—Mons Sacer—Porta S. Lorenzo—Basilica di S. Lorenzo—Porta Maggiore.

Basilica di S. Pietro—Vaticano—Chiesa della Trinità de' Monti—Chiesa dei PP. Cappuccini—Palazzo Barberini—Chiesa di S. Maria della Vittoria—Fontana di Termini—Chiesa di S. Andrea, a Monte Cavallo—Palazzo Pontificio—Palazzo Rospigliosi—Fontana di Trevi.

Chiese, di S. Maria del Popolo—di S. Carlo al Corso—di S. Lorenzo in Lucina—di S. Ignazio—de' SS. Apostoli—di S. Maria di Loreto—del Gesù—di S. Andrea della Valle—de la Trinità de' Pellegrini—di SS. Carlo a' Catenari—di S. Giovanni de' Fiorentini—di S. Maria in Vallicelli—di S. Maria della Pace—di S. Agostino.

Palazzi, Borghese—Sciarra—Doria—Bracciano—Colonna—Giustiniani—Chiesa di S. Luigi de' Francesi—Palazzi, Massimi—Braschi—Farnese—Spada—Mattei—Costaguti—Falco-

nieri—Farnesina—Corsini—Accademia di S. Luca.

PROMENADES.

Rome is embellished with one of the most magnificent Promenades in Europe, that begun by the French, and finished by Pius VII., on the Pincian Hill. The ascent to this Promenade is from the Piazza del Popolo; and on the height nearly opposite to that Piazza, Pius VII. erected an Egyptian Obelisk inscribed with Hieroglyphics, and found in a Circus, supposed to have been constructed by Elagabalus, in the vicinity of the *Amfiteatrum Castrense*, on the outside of the walls of Rome.

Next to this drive on the Pincian Hill, the most frequented Promenades are, the Corso, the Park of the Villa Borghese, and the Road between the Porta Pia and the *Mons Sacer*.

The extensive Garden of the Villa Medici, now the French Academy, is open to the Public as a Promenade; so is the Garden, made by Pius VII., near the Colosseum, and consisting of three Walks: that on the right of the principal entry leads toward the Cœlian Hill; that in the centre toward S. Giovanni in Laterano; and that on the left is part of the ancient *Suburra*, the most frequented quarter of ancient Rome.

VILLAS NEAR ROME.

Villa Olgiati, fuori la Porta del Popolo. This Casina (likewise called Villetta Nelli, and known by the name of Raphael's Villa), was once inhabited by that Artist and his Scholars; and still contains some of their works; one of which, the Marriage of Alexander and Roxana, is a beautiful little Fresco.(1)

Villa Borghese. The park in which this magnificent Villa stands is about three miles round; and contains handsome Fountains, and a Temple called that of Æsculapius, from an ancient Statue of Æsculapius placed there. The Portico of the Villa leads to a splendid *Hall*, the Ceiling of which was painted by Mariano Rossi, and represents the delivery of Rome from the Gauls, by Furius Camillus. Here, likewise, placed most advantageously, near the Ceiling, is an Alto-rilievo of Curtius devoting himself to the *Dii manes*. The Horse (than which nothing can be finer) is certainly antique: but, according to some opinions, the figure of Curtius is modern. Among the Statues in other apartments on the ground-floor are, an Hermaphrodite (found in the gardens of Sallust, and supposed to be Grecian sculpture), resting on a Mattress, excellently executed, though modern!—an ancient copy in marble of the Shepherd Martius, extracting a thorn from his foot—Sleeping Loves, by Algardi—and several Statues found at Frascati: among which are—Venus—a Priestess of Apollo—Ceres—Domitian (valuable from its rarity)—a Vestal—and a Head of Tiberius. The Ceiling of *the Gallery upstairs* was painted by Pietro Angeletti, and represents the Fable of Acis and Galatea. Over the fire-place of another apartment is a Basso-rilievo in rosso antico, by Agostino Penna. Here likewise is *a room* painted by Hamilton, who has represented the Story of Paris and Helen: and in the same room is a superb modern Vase of Oriental marble. The most striking easel pictures are—St. John, by Mengs—a Bacchanalian Scene, by Nicolas Poussin—the Holy Family, by Luca Giordano—a Hen and Chickens, by Petra!—two Snow-pieces, by Foschi!!—and a Portrait of Paul V., by Caravaggio. This Villa also contains a Ceiling painted by Caccaniga, to represent the Fall of Phaeton—two Ceilings, by Conca,—the one representing Antony and Cleopatra,—the other a Bacchanalian Sacrifice; and likewise a Ceiling (painted by Lanfranco, and retouched by Corvi) which represents Hercules, Antæus, etc. The entrance to the Villa Borghese has lately been much improved; and the Villa Olgiati, and grounds belonging to it, are now added to the Borghese Park.(2)

Villa Ludovisi, near the Porta Salara.(3) This superb Villa once made part

(1) Persons who wish to see the paintings in this Villa, should apply to the Custode, Via Colonna, No. 52, fourth piano.

(2) The Custode of the Villa Borghese lives in the Borghese Palace at Rome; but is always ready to show the Villa when desired; and generally there, from two o'clock till four in the afternoon during winter and spring.

(3) The Villa Ludovisi, though beyond the Streets, is within the Walls of Rome.

of the Gardens of Sallust, and now belongs to the Prince of Piombino: it consists of three Casini. The façade of the largest, on the left, near the Gate of Entrance, is embellished with Statues, Busts, and ancient Bassi-rilievi: and that on the right contains a choice collection of ancient sculpture; namely—a colossal Head of Juno!!—Statues of Æsculapius, Apollo, and Venus—a Bust of Claudius, the head being bronze, the rest marble—a Bust of Julius Cæsar—Statues of Antoninus Pius, and Apollo—a Bust of Antinous—a Statue of Mars in repose, with Love at his feet!! restored by Bernini—a Group of Apollo and Diana—and ditto of Pan and Syrinx—a Statue of Cleopatra—a Gladiator seated—the Head of Bacchus—Venus Anadyomene—Hercules—Bacchus—Mercury—and a figure finely draped, and supposed to represent Agrippina. Here likewise is the celebrated group, executed, according to the inscription it bears, by Menelaus, a Grecian sculptor, and supposed to represent Phædra and Hyppolitus; or Orestes discovered by his sister Electra; or Papirius Prætextatus and his Mother!!!!(1)—Here too is the almost equally celebrated Group, called Pætus and Aria; though Winckelmann thinks it may represent Canace receiving the sword sent by her Father!!! On the Ceiling of a Room in the third Casino is Guercino's Aurora!!! a Fresco equally admired with that of Guido, though totally different from it; as the one represents Evening, Night, and Daybreak; the other Sun-rise. On the Ceiling of the room over Guercino's Aurora is a beautiful figure of Fame, accompanied by War and Peace! and the Casino likewise contains two Landscapes painted in fresco, by Guercino; and two by Domenichino; with a semi-colossal Bust of Marcus Aurelius, in porphyry, the head being bronze. Among the Bassi-rilievi in this Villa, Pyrrhus is the most celebrated. In the garden are several pieces of ancient sculpture, among which is the Statue of a Senator, with "Zeno," the name of a Grecian artist, on the drapery.(2)

(1) According to Winckelmann, the subject of this admirable Group is Orestes discovered by Electra; but the marble seems to tell the Story of Papirius and his Mother.

Villa Albani. This is one of the most magnificent Villas in the environs of Rome; and contains a large and highly valuable Collection of Sculpture. The front of the Villa is embellished with a noble Portico, each end of which has a small Cabinet: in that on the left are two Statues of Canephoræ! and one of the Statues called Caryatides!! (found on the *Via Appia*, and inscribed with the names of two Athenian sculptors, Criton and Nicolaus.) In that on the right are two Canephoræ and a Statue of Juno. The Portico is ornamented with a Statue supposed to represent one of the Hours, several Statues of Roman Emperors, etc. The Staircase of the Villa displays a Basso-rilievo of Rome triumphant!—ditto of three of the Children of Niobe!—and ditto of Juno Lucina (Juno who gives life, or light), or the goddess Rumilia, supposed to protect infants. This Basso-rilievo is Etruscan, and the most ancient work of its kind in Rome. The Apartments leading to the Gallery contain several small Statues: among which are—Pallas, in bronze!—Diana, in Oriental alabaster, with the head, hands, and feet of bronze—the Hercules of Glycon, in bronze—Diogenes—the Palladium!—Silenus—two Fauns—Apollo Sauroctonus, in bronze!!! found on the Aventine Hill, and supposed to be the Apollo Sauroctonus of Praxiteles, described by Pliny—Osiris, curious for the material with which it is made—and a Serapis of Canopus, in green basalt!—On a marble disk over one of the doors, is the combat of Apollo with Hercules, for the recovery of the sacred Tripod—and, fixed in the wall, over a fire-place, is the celebrated and beautiful Alto-rilievo of Antinous in profile, found among the ruins of Adrian's Villa!!! The Gallery, a splendid apartment, incrusted and paved with rare marbles, has on its Ceiling a Fresco by Mengs, representing Apollo and Mnemosyne encircled by the Muses! This apartment is likewise adorned with two Bassi-rilievi, representing Trophies—an Etruscan Basso-rilievo representing a sacrifice!—a Basso-rilievo of Hercules between two

(2) Admission to the Villa Ludovisi cannot be obtained without a witten order (most difficult to procure) from the Prince of Piombino.

of the Hesperides!—ditto of Icarus and Dædalus, found at the foot of the Palatine Hill—ditto of Bellerophon and Pegasus—and ditto of Marcus Aurelius seated, with Faustina standing near him in the character of Peace. Here also is a superb Statue of Jupiter!! and the celebrated Pallas attributed to Phidias!!! It has been already mentioned that the original hands and arms of this Pallas were joined on to the trunk, after the latter was finished: the existing hands and arms are modern. A Room beyond the Gallery contains a Basso-rilievo, apparently of the Ægina School; the subject is the final separation of Orpheus and Eurydice. In the Gallery of Sculpture, below stairs, contiguous to the first-mentioned Cabinet, are—Hermæ of Epicurus and Alexander; and the celebrated Mercury with a Double Inscription, the one Greek, the other Latin—a Statue of Faustina seated—two Statues of Venus—a Muse—a Faun—and a Priestess. In the Gallery contiguous to the other Cabinet are—Hermæ of Euripides and Numa—a Statue of Hope, in the style of the Ægina School—Statues of Fauns—Apollo—Diana—and a Priestess, supposed to be an ancient imitation of a Grecian statue. Beyond this Gallery is an Apartment containing a marble Sarcophagus, ornamented with a representation of the Marriage of Peleus and Thetis!! The next Apartment contains a Bust, called Berenice, in porphyry, with the Head of green basalt—Busts of Caracalla, Pertinax, and Lucilla—a Basso-rilievo representing Diogenes in his Tub, conversing with Alexander—and another Basso-rilievo in rosso antico, representing Dædalus making wings for Icarus. Here also is a Bust of Serapis, in basalt! with several Bassi-rilievi in *terra cotta*. The next Apartment contains a work called Ptolemy, by one of the Scholars of Praxiteles—a Pallas of the Ægina School—a Small Statue of a Fisherman, placed on a Triangular Pedestal, representing the Three Seasons into which the ancients divided the year—and a Basin of white marble, twenty-two Paris feet in circumference, adorned with the Labours of Hercules, in Basso-rilievo! and found eight miles from Rome, on the *Via Appia*, where Domitian raised a Temple to Hercules. Another Apartment contains an ancient Mosaic, which represents the overflow of the Nile—and a small Basso-rilievo, valuable on account of its subject, which is Iphigenia prepared to sacrifice Orestes and Pylades, in the Temple of Diana at Taurica! These Apartments are likewise enriched with a Statue of Cupid bending his bow, supposed to be an ancient Copy of the Cupid of Praxiteles. In Front of a contiguous Building, is a Statue of the Ephesian Diana placed on a Pedestal ornamented by fine Bassi-rilievi: and, at the bottom of the Garden, is another Building, with a Circular Portico, where are Statues of Mercury, Achilles, Apollo, Diana, Hercules, Bacchus! and two Canephoræ! found at Frascati. Among the Busts and Hermæ in this Portico, the most remarkable are those of Æsop, Chrysippus, Theophrastus, Isocrates, Quintus Hortensius, Caligula, Balbinus, and Aurelian. The Apartments to which the Portico forms an entrance contain Statues of Egyptian Divinities, and two valuable pictures in Mosaic, found at Frascati.

Villa Mattei. This Villa is situated beyond the Arch of Dolabella, though within the walls of Rome. The Garden is adorned with an Egyptian obelisk (the upper part of which is ancient, and inscribed with Hieroglyphics); and commands a particularly good view of Caracalla's Baths. *The first room* shown to Strangers, in the Villa, contains a Copy of the Demoniac Boy. *Second room.* Statue of a Sleeping Amorino—ditto of Venus, by Canova—and a Group, called Filial Affection, by a Spanish Artist. *Third room.* A Copy of Raphael's Galatea—a Picture of the Salutation—and another of the Saviour dead. *Fourth room.* A Picture of Horatius Cocles on the Sublician Bridge, copied by Camuccini from that in the Capitol—a Landscape—and the Seizure of the Sabines. *Fifth room.* A Picture of a Saint blessing a dying Person—another Picture of the Martyrdom of a Saint, and a Bust of Nero, by Canova. In the *Sixth room* is an ancient Pavement, found near the Villa.

Villa Doria Pamfili, fuori la Porta S. Pancrazio. On the Janiculum Hill, and in the way to this Villa, is *the Church of S. Onofrio;* which contains, under its Portico, three Lunettes, paint-

ed by Domenichino. The Madonna and our Saviour, over the Door, were likewise done by the same great master: and, in the Church, are the Tombs of Torquato Tasso, and Alessandro Guidi; the former of whom died in the adjoining Convent, which contains a Bust, moulded from his face.

Beyond the Church of S. Onofrio is the *Fontana Paolina*, constructed at the command of Paul V., by Fontana, with materials taken from the Forum of Nerva. This magnificent Fountain displays six Ionic Columns of red granite, supporting an entablature, upon which rest the Armorial Bearings of the Pontiff. From three Niches, between the Columns, rush three Torrents of Water, and precipitate themselves into a vast Basin of marble: while from two smaller Niches rush smaller Streams, out of the Mouths of Dragons. The water is supplied from Trajan's Aqueduct.

About three quarters of a mile beyond the Porta S. Pancrazio, on the *Via Aurelia*, is the *Villa Doria Pamfili*, of which Algardi was the architect. The Paddock belonging to this Villa is nearly four miles in circumference; and, according to some opinions, the Site of the Gardens of Galba. The Villa contains several pieces of Sculpture, among which are: Donna Olimpia Maldalechini—Faustina!—Vespasian—Marcus Brutus—and a Sibyl. Here, likewise, is a Sketch, by Raphael—ditto, by Giulio Romano—a Bust of Demosthenes!—ditto, of another Philosopher—a Group, of Cybele seated on a Lion!—Groups of Children at play—Clodius in female attire—an Hermaphrodite—Bacchus, in rosso antico—a Basso-rilievo of a famous Gladiator, who lived during the reign of Caracalla—and two beautiful Sarcophagi, one representing the Story of Meleager, the other Diana descending from the celestial Regions to visit Endymion. In a room above-stairs is a Portrait of the Cenci; and in the attic storey a small Museum. The Roof of this Villa commands a fine view of Rome: and in the Garden, near the Gate of Entrance, is *an ancient Public Burial-place*, well worth observation.

The Janiculum Hill, according to tradition, derives its name from a Fortress erected on its summit by Janus. Tradition likewise reports that Numa was buried at the foot of the Janiculum Hill.

Villa Madama, fuori la Porta Angelica. This Edifice, which stands near the base of the Monte Mario (anciently *Clivus Cinnæ*), was designed by Raphael, and finished, after his death by Giulio Romano; who painted the Portico, and designed the Ornaments in Stucco, with which it is embellished. The interior of the Villa, though in a ruinous state, still displays a beautiful Frieze, and a Ceiling, both painted by Giulio Romano, who has represented, on the latter, the Cars of Diana and Apollo, Birds, Beasts, etc.; among which are a sleeping Lion, and a Goat going to be sacrificed, both finely executed. This room likewise contains most valuable Cartoons; which are so totally neglected that they must very soon be quite spoiled. In two other rooms are Friezes and Cartoons, cruelly injured, but once very beautiful. The view from this Villa is charming: and the Ponte Molle, the Tiber, the City of Rome, and mountains of the Apennine, appear to more advantage here, than from any other spot.

A winding path leads from the Villa Madama to the Villa Mellina, situated on the upper part of the Monte Mario, and commanding a distant prospect of the Mediterranean Sea.(1)

(1) Late in the spring, when the weather at Rome becomes hot, parties frequently go to the Villa Madama, taking with them a cold dinner, which they eat on the Terrace there; and then proceed to the shady walks which surround the Villa Mellina; ordering their carriages to meet them at the foot of the hill behind that Villa.

CHAPTER VIII.

TIVOLI, SUBIACO, CORA, NORBA, FRASCATI, GABII, PALESTRINA, ALBANO, OSTIA, NETTUNO, ARDEA, CIVITA-VECCHIA, VITULONIA, TOSCANELLA, VEII, VIA SALARIA, RIETI, AND PELASGIC FORTRESSES IN ITS ENVIRONS.

Excursion from Rome to Tivoli.—Pons Mammeus.—Monument of Julia Stemma.—Lago de' Tartari.—Bridge of the Solfatara.—Ponte Lucano.—Adrian's Villa.—Cassius's Villa.—Inns at Tivoli.—Temple of the Tiburtine Sibyl.—Temple of Vesta.—Grotto of Neptune.—Grotto of the Sirens.—Circular Terrace.—Villa of Varus.—Ponte dell' Acquorio.—Tempio della Tosse.—Mecænas's Villa.—Site of the Villa of Sallust.—Site of the Temple of Hercules.—Garden of the Villa d'Este.—Claudian Aqueduct near the Convent of S. Cosimato.—Horace's Villa, and Sabine Farm.—Subiaco.—Benedictine Convent.—Forest Scenery near Civitella.—Cora.—Norba.—Signia.—Pelasgic Fortresses.—Excursion from Rome to Frascati.—Sepulchre.—Grotta Ferrata.—Villas Bracciano, Belvedere, and Ruffinella.—Ruins of Tusculum.—Excursion to Palestrina.—Temple of Fortune.—Villa of Antininus Pius.—Gabii.—Tor de' Schiavi.—Sites of ancient Cities.—Excursion to Albano.—Tomb erected by Pompey.—Amphitheatre.—Reservoir.—Prætorian Camp.—Temple of Minerva.—Ancient Baths.—Museum.—Lago Castello.—Castel Gandolfo.—Nymphæa.—Emissario.—Tomb, commonly called that of the Curiatii.—Via Appia.—Climate of Albano and Aricia.—Lodging-houses, etc.—Excursion to Ostia.—Ancient Town.—Castel Fusano.—Tor Bovacciana.—Isola Sacra.—Fiumicino.—Claudian Harbour.—Town of Portus.—Modern Ostia.—Nettuno.—Antium.—Circean Promontory.—Ardea.—Lavinium.—Laurentum.—Civita-Vecchia.—Vitulonia.—Toscanella.—Veii.—Via Salaria.—Rieti.—Pelasgic Fortresses.—Character of the Romans.

As British Travellers seldom visit Rome without making Excursions into the neighbourhood, it may not, perhaps, be superfluous to give an account of Tivoli, Tusculum, Gabii, Albano, Veii, and other places, more distant and therefore less known; at the same time pointing out the most convenient manner in which these interesting remains of ancient Italy may be visited.

TIVOLI.

The distance from Rome to Tivoli is about eighteen Roman miles. This excursion ought to be made in dry and temperate weather; and persons who wish to view the scenery to advantage should go during May, or October. The price usually given for an open carriage, with six seats, and four horses, is from eight to ten scudi; going and returning the same day, and including the *buonamano* of one scudo, commonly given to the driver. The usual price for a light open carriage with two horses, going and returning the same day, but not including *buonamano*, is four scudi.(1) The road, generally speaking, is good; though now and then, in the ancient *Via Tiburtina* (great part of which still remains), there are large loose blocks of basalt, which, if not avoided, might break a carriage.

After passing the Gate and Church of St. Lorenzo, the first interesting object is *the Ponte Mammolo* (*Pons Mammeus*), thrown over the Teverone, anciently called the Anio, from Anius, who precipitated himself into it. This Bridge is about four miles distant from Rome, and derives its present appellation from Mammea (the mother of Alexander Severus), by whom it was repaired. Farther on, (between eleven and twelve miles from Rome), is *a small Monument* erected to the memory of Julia Stemma, by her children: and beyond this (about half a mile), on the left of the high road, and very near it, is *the Lago de' Tartari*, anciently a volcano. The water of this Lake tartarises every vegetable substance with which it comes in contact, and is curiously edged round with petrifactions. At a short distance beyond this Lake the ancient *Via Tiburtina* formed two branches; one of

(1) It should always be specified in the bargain for the carriage and horses, that the Hirer means to go round by Adrian's Villa, on the way to Tivoli.

which, under the name of *Via Valeria*, went to the left; and crossing the Anio on a Bridge, now called Ponte del Acquorio, led up to Tivoli; while the other, crossing the Anio at the Ponte Lucano, led to Adrian's Villa: the former road, however, is now abandoned, and the latter pursued to a Bridge thrown over the Canal of the Solfatara; a sulphureous stream, anciently denominated *Aquæ Albulæ*; (1) which smells offensively, and is of a whitish-blue colour, resembling milk. Not far hence a beautiful Landscape presents itself to view, formed by the Ponte Lucano, the Anio, and the Plautian Tomb. *The Ponte Lucano* is supposed to derive its name from M. Plautius Lucanus: which seems probable, as close to this Bridge stands the above-mentioned Burial-place of his family, a remarkably handsome Edifice of its kind, constructed with the *Lapis Tiburtinus*, found in quarries close to the Anio, and near Tivoli. After crossing the Ponte Lucano, the road divides; one branch leading to Tivoli (which is about two miles distant), the other leading to Adrian's Villa, which is about one mile and a half distant from the bridge, and near twice as much from the Town. Travellers usually take the latter road: [illegible] on arriving at *Adrian's Villa*, send for the Cicerone, to conduct them through the Ruins; all of which may be seen in less than two hours; and, during this time, it is customary for the drivers to shelter their horses and wait. Adrian himself was the architect of this celebrated Villa, which extended three miles in length, and one in breadth, and contained Temples, Theatres, Baths, and Porticos, adorned with *chefs-d'œuvre* of sculpture and painting: to which buildings he gave the names of the most remarkable edifices in the world, calling one the Lyceum of Aristotle, another the Academia of Plato, a third the Prytaneum of Athens, a fourth the Serapeon of Canopus, a fifth the Pœcile of the Stoics, etc., etc. The most interesting of these Ruins are, *The Greek Theatre*, where the *Proscenium* and Seats for the spectators may still be traced: and adjoining to this Theatre, toward the west, are remains of a large Square Court, once surrounded with Porticos. Contiguous is a modern Edifice, erected on the ruins of a *Nimphæum*.

Pœcile. This was originally an oblong building with a Portico round it, ornamented by double rows of columns. One Side Wall alone remains.

Temple of the Stoics, in shape a hemicycle, with Niches for statues. It was originally lined with porphyry.

Maritime Theatre. A Mosaic, representing marine monsters, made part of the pavement of the Edifice in question, which was therefore called by its present name: but, as the building is circular, it probably was either an Amphitheatre, or a Bath. To the left of this Ruin are remains of what appears to have been a Library: and another Ruin, not far from the Temple of the Stoics, is called, though without sufficient authority, the Temple of Venus and Diana.

Imperial Apartments. This Edifice is large, and appears to have had Two Storeys; in the lower of which, remains of Paintings are discernible: and in the subterranean part are Cryptæ, resembling those, supposed to have been cellars, in the Villa of Diomedes at Pompeii. Contiguous to a long line of Arches in this part of the Villa, is an Edifice with remains of Ceilings, beautifully stuccoed, and Baths adjoining.

Barracks for the Prætorian Guards. The number of chambers contained in these Barracks has given them the name of *Cento Camerelle*. This Edifice seems to have had Three Storeys; on the outside were Galleries, supported by co-

(1) The Canal of the Solfatara was made to convey the superabundant water of a Lake, anciently called *Aquæ Albulæ*, into the Anio. This sulphureous Lake is about one mile north of the Bridge of the Solfatara Canal; and contains floating Islands, formed by roots of trees, shrubs, and reeds, intermixed with a very small portion of earth. The water of this Lake is warmer than the external air: and though, both above and below Tivoli, there are fishes in the Anio, yet, after it receives the *Albulæ*, there are none. Near the Lake are vestiges of Agrippa's Baths, frequented by Augustus; and in consequence of the reparations they afterwards received from Zenobia, Queen of Palmyra, these Ruins are now called *Bagni della Regina*. Zenobia had an abode assigned her near Adrian's Villa, where she died, surrounded by her children: and the Numidian Syphax, another illustrious captive, ended his days at Tibur.

lumns; and each Chamber had one door only, which opened into the Gallery parallel with it. The communications now discoverable between these Chambers are evidently of modern date.

Naumachia. Judging by the shape of the ground, this seems to have been likewise a Circus.

Serapeon of Canopus, built in imitation of the celebrated Serapeon at Canopus in Egypt. The *Atrium,* or open Court, belonging to this Edifice, appears to have been originally filled with water. Some of the Chambers appropriated to the priests, and an apartment with remains of Paintings, may still be distinguished. On the right of the Serapeon are Ruins of the Academia; likewise of another Greek Theatre; and, to the left of the Serapeon, was the Entrance to the Infernal Regions, with the Elysian Fields not far distant.

Vale of Tempe. Through this little Valley flows a Streamlet, in imitation of the Peneus, by which the celebrated Thessalian Vale was watered: and after having reached this part of Adrian's Villa,(1) Travellers usually get into their carriages, and ascend the Hill to Tivoli, passing through a venerable wood of olives; among which, on the right, are remains of the Villa of Cassius.

Tivoli, the ancient *Tibur,* is built upon rocks formed of a deposition from the water in this neighbourhood, intermixed with roots and branches of petrified trees. Dionysius of Halicarnassus reports that it was founded by the Sicani, sixty years previous to the Trojan war: and as a proof of this fact, he adds that the name of *Sicelion* was, in his time, still attached to a portion of the City. According to other accounts, Tibur was founded by one of the followers of Evander; but the best-established conjecture is, that one of the Pelasgic Chiefs who formed settlements in Italy, established himself on this spot; which the Greek writers call τὰ Τίβουρα. Tibur assisted the Gauls during their invasions of Latium, and even ventured to attack Rome: but, after various struggles, was discomfited at Pedum, and finally reduced to perfect subjection by Camillus. We are told by Livy that soon after this period the Tiburtini were enabled, by the following circumstance, to confer an obligation on their vanquishers. The Roman pipers, owing to some disgust, retired with one accord to Tibur; which had long been an asylum for fugitives. The Tiburtini, however, were requested by the Roman government to send these deserters immediately back to Rome; as no sacrifice could be offered without their assistance: and the magistrates of Tibur, in order to obey this mandate, reduced the pipers to a state of inebriation, and then conveyed them during night into the Forum Romanum, where, on awaking in the morning, they were much surprised to find themselves. At what period Tibur became a Municipium is unknown; but we have reason to believe it was anterior to the civil wars between Marius and Sylla. The latter is reported to have deprived the Tiburtini of their privileges: they were, however regained upon his abdication, and confirmed by the Emperor Claudius. Hercules seems to have been considered as the patron of Tibur; and his Temple, on the foundations of which the Cathedral of Tivoli is built, was famous throughout Italy. Suetonius m[illegible]tions that Augustus often administered justice in the Porticos of this Temple.

Previous to the Autumn of 1826, the Anio descended, from a great height, at the east end of the modern Town, where it formed a large and beautiful Cascade; and after a second Fall, under a lofty Bridge, lost itself among rocks worn into fantastic shapes by the force of the water: but an unexampled inundation of the Anio, during the Autumn of 1826, swept away the Bridge; and, what is still more lamentable, destroyed all the beauty of the Cascade. A branch of the same river is carried through Tivoli; and forms small Cascades, which should be viewed from the opposite bank. The best Inn at Tivoli, in some respects, is *La Regina;* though, in point of situation, that called *La Sibilla* is preferable. Near the latter stands *the Temple of the*

(1) Scarcely any windows can be traced in the remaining buildings of this Villa.

Persons who bring a cold dinner from Rome, and spend the day here, find a tolerable apartment to dine in, furnished by the Custode; who expects for the use of this apartment, and his attendance, one scudo.

Tiburtine Sibyl, now converted into a Church: it is the most ancient Temple remaining at Tivoli; and appears to have been built in the form of a parallelogram, with an open Portico, adorned by four Ionic Columns, and terminated with a Pediment. The Columns on the outside of this Edifice are still discoverable; but there is nothing worth notice within. Adjoining to the above-named Temple is a shabby modern building, which extends to *the Temple of Vesta*. This beautiful specimen of ancient architecture, proudly situated on a rock which hangs over one of the Cascades, is a Rotondo, twenty-one Paris feet and a half in diameter, surrounded by an open Portico of fluted Composite Columns, whose Capitals are adorned with Lilies (emblematical, perhaps, of Vestal purity), and support an Entablature decorated with Heads of Oxen and Festoons of Fruits and Flowers.(1) Hence an excellent path, made by General Miollis, leads to the *Grotto of Neptune*. Nothing can be more delightful, both to the painter and the naturalist, than this walk; the views it presents being remarkably picturesque; and the petrifactions in the rocks extremely curious. In one place is a Petrified Carriage-wheel, and in another the Hoof of a Quadruped. The Grotto of Neptune, into which the Anio precipitates itself with such violence as to form a spray resembling rain, combines the sublime and beautiful so wonderfully, that even Salvator Rosa's magic pencil could not do justice to the scene; and at the entrance of the Grotto is a rock, which, with very little aid from imagination, might be figured as the Genius of the Anio, sculptured by the nervous hand of Buonarroti.(2) On returning hence, Travellers are usually conducted down a Narrow Flight of Steps, into a deep Ravine, to see *the Grotto of the Sibyl;* which exhibits the third Fall of the Anio; and presents a picture almost equally striking with the Grotto of Neptune.(3)

The next object of interest is *the Circular Terrace;* which displays the small Cascades to great advantage, and makes a round of about four Roman miles. In this track, on the right, stands a Church, called the Madonna di Quintiliolo, and erected on the foundations of *the Villa of Quintilius Varus*, supposed to have been very magnificent, and still exhibiting remains of a *Reservoir for Water*, resembling, though in miniature, that at Baiæ, called the *Piscina mirabilis*. This part of the Terrace commands a distant view of *the Cathedral*, which is only remarkable for being placed on the Site of *the Temple of Hercules*. Beyond the *Ponte dell' Acquorio* (*an ancient* Bridge in excellent preservation), is an Edifice, similar, in shape, to the Temple of Minerva Medica, at Rome, and equally well preserved: it is called *Tempio della Tosse*, but whether because originally consecrated to Tussis, the god of coughs, or because it was the Sepulchre of the Tossi family, seems uncertain. On the left of this Edifice, *the ancient Roman Road* to Tivoli passes through *the Ruins of Mecænas's Villa;* enough of which remains to prove that it must have been spacious and splendid.(4) Near this

(1) Vesta, as the goddess of light and heat produced by fire, was supposed to preside over the earth; and therefore the decorations of the Frieze of this Temple are expressive of the productions of the earth, and consequently of her worship. The ox, as the symbol of agriculture, was sacrificed to Vesta. The door of entrance to this Temple, and the only window which remains perfect, are narrower at top than at bottom; and, thus far, the building resembles an Egyptian edifice: probably therefore it was erected, or repaired, by Adrian; who seems to have liked every thing which reminded him of Egypt.

(2) Owing to the change which has lately occurred in the course of the Anio, it is difficult now to discover the entrance to the Grotto of Neptune.

(3) The spray of the Anio makes the adjacent ground so slippery, that it is dangerous to venture close to the gulf into which the river precipitates itself; and the steps, and path, leading to the Grotto of the Sirens, are dangerous, if not passed with caution.

Persons unaccustomed to long walks usually have donkeys in readiness at the Garden Gate, near the Temple of Vesta, to carry them round the circular Terrace.

(4) A modern writer, by name Sebastiani, supposes the spot, now denominated the Villa of Mecænas, to have been the Forum of Tibur: he likewise supposes the Tempio della Tosse to have been a Temple dedicated to the

Villa are Rocks consisting of Petrifactions; and opposite to it is *the Site of the Villa of Sallust*, called, by some persons, that of Horace; but his Villa was ten miles distant. Beyond *the Site of the Temple of Hercules*, to which Mecænas's domain extended, is *the Villa d'Este*, standing in a Garden, which contains Water Works, called *the Girandola*—a Fountain embellished with a Colossal Statue of the Tiburtine Sibyl—and another Figure, representing Tivoli. The Villa contains Ceilings painted by Zuccari, Muziano, etc.; but they have suffered cruelly from neglect. Hence Travellers usually return to their Inn; dining there, and afterwards driving back to Rome.(1)

Persons who wish to see the remains *of the Claudian Aqueduct near the Convent of S. Cosimato*, and to extend their excursion to *Subiaco*, and *Cora*, should sleep at Tivoli; thence, setting out early next morning, upon mules, or donkeys, for the above-named Convent; on the road to which, are seen remains of the Martian Aqueduct, and villages sweetly situated on the peaks of mountains. The Convent stands on a romantic cliff, overhanging a deep and narrow valley; through which flows the Anio, broken into beautiful cascades, by fragments of tartareous rocks, apparently fallen from the surrounding precipices. Travellers, on reaching this spot, are, in the first instance, conducted to the Brink of a perpendicular Rock (situated beneath a petrified mass of tartareous depositions, which overhangs it), in order to view the remains of one Arch of the Claudian Aqueduct, serving originally as a Bridge over the river. The opposite side of this stream is clothed with woods. Passing through the Convent, Travellers are, in the next instance, conducted down a Narrow Passage and Staircase, formed in the rock, to a Gallery; below which are Cells for monks, and, lower still, is the Aqueduct. Part of the interior of this magnificent Work, which was carried through the centre of several mountains, may be seen buried under the Convent Garden, and is as perfect as if only just finished. *Horace's Villa and Sabine Farm* are about three miles distant from the Convent: but so little now remains of the Villa, that its foundations cannot easily be traced.(2) The road to *Subiaco* lies on the right of that called the high road (but a very bad one) leading to the Abruzzi: and the Town of Subiaco (anciently *Sublaqueum*) is beautifully placed on a small eminence, surrounded with lofty mountains. There being no regular Hotel in this Town, the accommodations for Travellers are wretched; and beds cannot be procured without difficulty. The distance from Tivoli to Subiaco is twenty-eight miles. *The Walk to the Benedictine Convent*, about two miles distant from the latter Town, displays grand and picturesque scenery: but the ascent to this Convent is long and steep. Passing within sight of Nero's Baths, the path leads, through a grove of Ilexes, to a Precipice, at whose base rolls the Anio, and on whose brow stands the Convent; which was founded during the fifth century. Its situation is delicious; but some overhanging rocks threaten its Church with ruin.(3) After sleeping at Subiaco, those Travellers who delight in fine Forest Scenery usually go, through a Rocky Narrow Path, *to Civi-*

Sun; and he also endeavours to prove that Horace had, beside his Sabine Farm, a Villa at Tibur.

(1) Travellers commonly pay at *La Sibilla*, at Tivoli, for dinner, per head, from six to eight pauls; for tea, two pauls; breakfast, two pauls; beds each, three pauls; servants each, per day, three pauls; and donkeys each, for the Terrace, three pauls. It is impossible to procure good wine, or good water, at either of the Inns; and persons who require tea should take it with them.

The time usually employed in driving from Rome to Adrian's Villa is about three hours and a half; from Adrian's Villa to Tivoli, about one hour; and from Tivoli to Rome, about four hours.

(2) According to the description Horace gives of this Villa, which he calls *Lucretilis*, it stood near the *Fanum Vacunæ*; supposed to have been the spot now called Rocca Giovane, and about ten miles from Tivoli.

(3) Not far distant from Subiaco, on the *Via Valeria*, and about a mile from the Osteria del Cavaliere, are found, on the left, ruins of *Carseoli*, an ancient Town of the Æqui, built near the western bank of the Fucine Lake. From *Carseoli* the *Via Valeria* goes to Tagliacozzo; thence proceeding in the direction of Albe, which lies about

tella; and thence to *Palestrina.* This Path is only fit for mules: the ascents and descents being uncommonly steep and slippery. *Near Civitella the Forest Scenery* commences; and *the Valley to the east of Olevano* is picturesque beyond description, and much frequented by Painters. After passing Genazzeno, a miserable place, the road becomes good; and continues so to Palestrina. This is called a ride of twenty miles, but appears to be more. After sleeping at Palestrina,(1) Travellers frequently proceed to *Cora,* going through beautiful lanes, at the commencement of the ride; then traversing a tract of open country, which leads to the ruinous village of San Giuliano (celebrated for its Lake, supposed to have been the crater of a volcano); and at length, after winding round the base of the Apennine, turning to the left, near a small Chapel, called the Madonna del Monte, and ascending by a good mule-path to the upper Gate of Cora, or pursuing the carriage-road to the lower Gate.

Cora, magnificently placed on an eminence which overlooks the whole expanse of the Pontine marshes, and commanding a splendid prospect of Monte Circeo and the Mediterranean Sea, retains its ancient name and site, and is, at the present moment, divided into an upper and a lower town. This Fortress, according to Pliny, owed its existence to Trojan adventurers, led by a chief called Dardanus, and was more ancient than Rome. The Volsci subsequently occupied it; but, at length, like all the strong holds of that nation, it fell into the power of the Romans. We are not, however, told when it became a Roman colony; but Dionysius ranks it among the Latin cities as early as the reign of Tullus Hostilius. Its walls are strengthened by circular Towers, placed like buttresses, not far distant from each other; and, judging by the style of masonry, erected or repaired about the time when Sylla repaired the walls of Palestrina. Several of the walls of the houses in Cora display the same neat style of masonry; some of the streets are tolerably clean, and not very narrow; and the present number of inhabitants is reported to be six thousand, none of whom look unhealthy, nor wretchedly poor. The first object, peculiarly interesting to antiquaries, which presents itself in the upper Town, is the Portico of the Temple of Hercules, towering proudly over the lower buildings, and consisting of six Roman Doric Columns, partly fluted, which support a pediment. The diameter of the Columns is small; but they are beautifully proportioned. The doorway of the Temple appears to have been wider at the bottom than the top, according to the Egyptian manner of building; and over it is an Inscription. This Portico adjoins a Church dedicated to St. Peter, and containing, near the door of entrance, traces of the Temple, together with an ancient Altar, adorned at the four corners by Rams' heads supporting Garlands, but disfigured by modern work. The Portico of the Temple is seen to the best advantage in a little Garden contiguous to the Church. The next objects of interest are the Pelasgic walls of the Citadel, which stood in the upper part of the Town. Several fine specimens of these Walls present themselves; and the size of the polygonal stones which compose them is immense. Lower down on the hill stood the Temple of Castor and Pollux, now converted into a house, which displays, on the outside, two well-preserved Columns with Corinthian capitals, and above them the following Inscription:—

M. CASTORI POLLVCI DE. CS. FAC.
M. CALVIVS. MEPN.

This Temple, and that of Hercules, are supposed to have been erected in the reigns of Tiberius and Claudius. Below the Temple of Castor and Pollux is a small Piazza, which exhibits Walls constructed with immense stones varying in size and shape, and not closely united

sixty miles from Rome, and has grown out of the remains of the ancient *Alba;* a town probably occupied once by the Pelasgi, as it appears to have been fortified with Pelasgic walls. The modern Albe is contiguous to the Facine Lake, and the ruins of *Marruvium,* now called S. Benedetto, are on its margin.

(1) For an account of the accommodations here, see the article "PALESTRINA."

in the Pelasgic style, but having between them large cavities, which may perhaps have been originally filled up with smaller stones; though, in order to preserve the Walls, this insertion was not needful. Under the Piazza are large subterranean chambers, supposed to have been Baths; and at the foot of the hill, on the way to the lower Gate of the Town, is a picturesque and nearly perfect Etruscan Bridge, probably erected about the time of Tullus Hostilius: and travellers who wish to go in a carriage to the lower Gate of the Town, instead of riding or walking from the Chapel of the Madonna del Monte to the upper Gate, should pass the Chapel, and wind round the bottom of the hill to a turn on the left, which leads to the lower Gate.

The Inn at Cora is nothing more than a *restaurant* for peasants and farmers, which furnishes eggs, ham, bacon, vegetables, good wine, and excellent bread.

The distance from Palestrina to Cora is about twenty miles; and from Cora to Velletri, by the carriage-road, it cannot be more than nine or ten miles. This road (at present, 1831, undergoing repair) passes close to S. Giuliano, and traverses a flat but pretty country.

Five miles to the south of Cora, and on the same ridge of hills, are remains of the Pelasgic Fortress of *Norba*, the site of which is now partly occupied by the village of Norma. Pliny mentions *Norba* among the early Latin cities on the Volscian frontier; and Dionysius calls it a place of consequence. The Romans established a Colony there, to check the inroads of the Volsci; and the disastrous end of the Town evinced its fidelity to its rulers: for the zeal displayed by the people of *Norba*, on behalf of Marius, drew upon it the vengeance of one of Sylla's generals, to whom its gates were opened by treachery; but the high-minded inhabitants chose rather to perish by their own hands, than become the slaves and victims of a sanguinary conqueror.

Vestiges of the ancient Fortress and its Citadel, called by the inhabitants of Norma *Vivita*, may be found at the distance of less than half a mile from the modern and dirty village of Norma. Stupendous Pelasgic Walls encircled this Fortress, and are, in many parts, wonderfully well preserved. They consist of immense masses of stone, cut into a polygonal shape with a smooth surface, and firmly joined together merely by their own weight. The Gates, four in number, may still be traced, and are exceedingly grand with respect to their construction: one of them, where probably a strong guard was posted, exhibits considerable remains. Within the Walls is a large quadrilateral spot surrounded by Pelasgic masonry, which contains tubes for the conveyance of water: it does not appear to have had a roof, but was probably a bathing-place exposed to the open air. Wells, and other reservoirs for water, are found near it; and not far distant remains may be traced of a Temple, which was consecrated to Hercules. The Acropolis seems to have been situated in the centre of the Town, and was apparently surrounded by three Walls. Subterranean Aqueducts, and Passages leading to Sally-ports, are, according to report, found under the site of the Acropolis.

It is asserted by the inhabitants of Cora, that a road, passable for small low four-wheeled carriages of the country goes from Cora to Norba; but the inhabitants of Norma do not confirm this assertion. From Velletri, however, there is a carriage-road to Nymfa, a village situated at the foot of the mountain on which Norma stands. This road, in distance about fifteen miles, goes from Velletri to Cisterna, between three and four miles beyond which stands an ancient Tomb on the left, with a Gate near it; and Travellers going to Nymfa must pass through this Gate, directing their course toward the Volscian mountains till they reach Nymfa; whence it is necessary to walk or ride to Norma, there being no carriage-road. The mule-track, which goes straight to this Village, is rough and precipitous; but the circuitous ascent winding to the right, and three miles in distance, is gradual, and the road good. Between the ancient Tomb near Cisterna, and the Lake of Nymphæus, on which Nymfa stands, the soil, though swampy, is always passable for light carriages, unless deluged by winter rain; and the Lake of Nymphæus, the deserted town of Nymfa,

its dismantled baronial castle, decayed monastery, and other ruins, are exceedingly picturesque. The river Nymphæus takes its source in the Lake; which, according to Pliny, was celebrated for its floating Islands, called *Saltuares*, from their being said to move to the time of dancing feet. Vestiges of a Temple, sacred to the Nymphs of the place, are discoverable on the margin of this Lake, and the ruinous Village of Nymfa still contains a wine-house, and likewise a few inhabitants, of whom saddle-horses might be procured for the ascent to Norma, but not saddles. At Norma donkeys with saddles are attainable. Another ancient Fortress on the Volscian frontier, and not far distant from *Cora*, was *Signia;* which became a Roman Colony during the reign of Tarquinius Superbus, to whom its foundation is ascribed; but the remains of an irregular polygonal Wall in this Town seems to indicate that it once belonged to the Pelasgi; though an ancient Temple here, originally dedicated to Hercules, but now become the Church of St. Peter, and likewise a Reservoir for water, hollowed out in the earth (both of which may be found in the Acropolis), are constructed with square masses of peperino, similar in size to those of the Cloaca Maxima at Rome, and consequently they may be considered as Etruscan architecture. *Signia*, at present denominated Segni, possesses a Saracenic Gate, deemed by antiquaries particularly interesting; and its inhabitants were formerly celebrated on account of the invention of a singular mode of flooring with bricks, called the *opus Signinum*.

Persons who have leisure and inclination to pass a few days at Tivoli may find, in its near neighbourhood, several antiquities which, though seldom sought for, are extremely interesting. To see them with as little difficulty as possible, it is requisite to inquire, at *La Sibilla*, for the *cicerone* most competent to show the environs of Tivoli; who was, in 1829, a person called *Stupendo*. Under his guidance it is advisable to proceed, in the first place, to *Monticelli*, the ancient *Cænina;* examining, on the way, *the Pelasgic Wall at the Villa of Ventidius Bassus*, in the Olive Grove—*the magnificent Walls* which support *the Terrace of a Temple*, on a spot called Colonnicelle—and remains of another *Temple*, with an *Inscription* near it, on a spot called *Vitriano*, and about half a mile distant from Colonnicelle. To the right of the ancient part of the Road leading to Monticelli, are remains of two *Fortresses with Pelasgic Walls;* and at Monticelli is *an old Fort*, which encloses *a small Roman Temple* at the angle of the great Tower. The key of this old Fort, which commands a superb view, must be applied for at Monticelli.

Travellers who set out on horseback, at nine or ten o'clock in the morning, from Tivoli, may examine all these objects of interest, and return to Tivoli before dusk.

Another ride, which occupies two hours only, is to *the Temple of the Bona Dea*. The road to this Temple passes over the *Monte Spaccato*, in which there is a very curious *Fissure*. The Temple had been converted into a church, now a pile of ruins; but commanding a delightful view.

A third ride, to *the remains of four Pelasgic Fortresses*, may be accomplished in one day, provided the Traveller be able to set out early. These Fortresses were built in the Valley of the Aqueducts, vestiges of which, namely, the *Aqua Claudia*, the *Aqua Martia*, and the *Anio Vetus*—may be seen at the Ponte degl' Archi, on the ancient road leading to this Valley; where, on the left, the first antiquity worth notice is *a Mass of ancient Wall* placed on a gentle elevation. The remains are very few, but sufficient to describe *the circuit of a Town;* its original name has been lost in the lapse of ages, and that of *Penidola*, or *Menidola*, substituted by the modern inhabitants of the country. On the same side of the Valley, near *the Osteria d'Empolo*, are, *a Latin Inscription*, and *the very small remains of the Town of Empulum*. Farther distant, on the same side, are curious and interesting *Ruins*, called *Vormello*, but probably the ancient *Saxula;* and on a height, the road to which is steep and unpleasant, stands *Ceciliano*, where *very ancient Pelasgic Walls* may be traced; but what fortress they surrounded is

unknown. Ceciliano, computed to be about nine miles from Tivoli, commands a lovely view.

Persons fond of extensive and extraordinary prospects, and at the same time capable of bearing severe fatigue, might find it worth while to visit the summit of *Monte Guadagnolo*, the loftiest hill in the vicinity of Rome; but there being no road whatever to this Eminence, the ascent is most difficult, and quite unfit for Ladies. *Monte Genaro*, another lofty Hill, may be ascended with less toil, and the view from its summit is equally fine.

Sure-footed horses, accustomed to scale mountains, are required on the road to Ceciliano.

As several ancient Fortresses of Latium and its environs, particularly those found in the territories which once belonged to the Volsci, were surrounded by Pelasgic Walls, it may, perhaps, be expedient to describe what seems to have been the Pelasgic style of fortification, and at the same time to point out the apparent difference between that style and the Etruscan.

Some of the Grecian or Pelasgic bastions, according to specimens recently discovered, consisted of huge polygonal stones, fixed irregularly one upon another, without cement, and having the interstices filled up with smaller materials. This mode of construction is, from its rudeness, deemed by some antiquaries the most ancient: specimens of it are found in Greece, and likewise in the Latin towns of Arpino, Roselle, and Aufidena; but probably the smaller materials alluded to are nothing more than reparations. Another, and, according to many opinions, a more ancient sort of building, consists of huge masses of stone cut into angular shapes, and so skilfully united, without cement, as to form a compact and smooth surface. This latter style, seen at Palestrina, is more common than the former, both in Greece and Italy. A third sort of Pelasgic fortification, by far the most perfect of the three, and seen at Atina and Alatri, consists of gigantic polygonal masses of stone placed irregularly one above another, so as to form, without the aid of cement, a completely smooth surface; and united in so masterly a manner, that even the point of a sword could not penetrate between them: a circumstance which materially augmented their value as fortifications; it being impossible to scale such walls without the aid of ladders.

Another kind of wall, of a less ancient date, was constructed with stones cut into the shape of perfect trapezoids; and, at a still later period, stones were sometimes so placed as to exhibit a tendency to a curve line; which tendency may be seen in the walls of Norba, and in those near the lower Gate at Ferentino. This style is supposed to have been quickly followed by the construction of arches. Irregular polygonal bastions are called by Euripides, Strabo, and Pausanias, *Cyclopean*. The ancients, however, seem to have bestowed this epithet on every thing wonderful: and as we are told, by all the most enlightened modern Travellers who have visited Greece, that the ancient towns in that country were originally fortified by this description of walls; and likewise as we see remains of these irregular polygonal constructions in almost every ancient Italian fortress supposed to have been once occupied by the Tyrrheni-Pelasgi, we may perhaps, without any impropriety, change the epithet of *Cyclopean* to *Pelasgic*.

The great difference between Pelasgic and Etruscan fortifications seems to be that, in the former, masses of stone of various shapes and sizes were placed irregularly one above another; and, in the latter, square or oblong hewn stones were ranged in parallel lines one above another, and joined, without cement, in a manner resembling the teeth of two saws. This is exemplified at Fiesole, Volterra, Cortona, and in various Etruscan cities. The very few remains of the ancient walls of Rome appear to have been built nearly in the same manner: and square masses of stone were employed in early subterranean Etruscan works, as we see by the Cloaca Maxima at Rome, and the Emissario at Albano.

FRASCATI.

The distance, going straight, from Rome to Frascati, is about twelve Roman miles: but the pleasantest manner

of making this excursion is to go by way of *Marino* and *Grotta Ferrata* (which circuit lengthens the distance about four miles), and to return from Frascati by the direct road. The price commonly given for a light open carriage conveying two or three persons only, and drawn by two powerful horses, is four scudi, *buonamano* not included: and by setting out early, this excursion may be accomplished with ease in one day, during dry and temperate weather.

The road to Marino is the same as that to Albano, till within about three miles of the latter town; when the Marino road turns off to the left, and passes through a pretty country. *Marino* is well situated in a salubrious air; and, judging from its Walls, erected during the dark ages, it probably was, at that period, a place of strength and considerable consequence. Two of its Churches still claim attention; that dedicated to St. Barnaby being ornamented with a very fine picture by Guercino, representing the Martyrdom of St. Bartholomew; and that dedicated to the Holy Trinity being enriched, by the pencil of Guido, with a representation of the Trinity, executed during his residence at Marino; whither he retired for a time, owing to a controversy, about money matters, with the Roman Government. The distance from Marino to Grotta Ferrata is short; and the road passes through a beautiful country.

Grotta Ferrata, usually denominated the Site of Cicero's *Tusculanum*, was, in times past, a celebrated Convent, founded by St. Nilus, of the Order of St. Basil; and subsequently fortified with high walls and gates of iron, from the latter of which its present name is derived. Its Church contains a Chapel consecrated to St. Nilus, and adorned, by Domenichino, with splendid Frescos, uncommonly well preserved. The most celebrated of these Frescos are—St. Nilus praying for rain—rain descending—St. Nilus meeting the Emperor Otho III.!—(In this picture Domenichino has represented himself, clothed in green, and holding the bridle of the Emperor's horse; with Guido leaning on the horse, and Guercino behind Guido.)—The Demoniac Boy, one of the finest Frescos existing!!!—Saints Nilus and Bartolommeo praying to the Madonna—and an Architect showing the plan of the Convent to St. Nilus!—the Altar-piece (an easel picture) is by Annibale Caracci—the Salutation, and all the other Frescos on the Walls and in the Cupola, are by Domenichino.

An Apartment up stairs contains a piece of a Frieze, said to have been found in Cicero's Villa, and representing a Grecian General speaking to an Officer and a Soldier, who are bringing a Wounded Man into his presence.

The distance from Grotta Ferrata to Frascati is little more than a mile; the drive is lovely; and the Villa now called Bracciano, formerly Odescalchi, which stands midway between the two places, merits notice, as it is charmingly situated, and adorned with finely-painted Ceilings, by Domenichino and other great artists. Beyond this Villa, and contiguous to Frascati, is the Villa Aldobrandini, denominated, on account of its position, *the Belvedere;* and in this Villa persons who bring a cold dinner from Rome are usually allowed to dine.

The origin of Frascati appears, from Muratori, to have been as follows. After the barbarous demolition of Tusculum, by Pope Celestin III., in 1191, those of its inhabitants who survived their City encamped on the skirts of the plain, among the ruins of Lucullus's Villa,(1) where they founded Frascati, so named from the Italian word *frasche*, branches of trees, with which their original huts were composed.

The Belvedere Casino is a handsome Edifice, placed on a Terrace, and embellished with valuable marbles, and with Paintings by the Cav. d'Arpino. The Garden contains an Apartment painted in fresco, by Domenichino; and likewise exhibiting good Waterworks.(2) In order to see the *Villa Ruffinella*, and *the Ruins of Tusculum*,

(1) On the site of this extensive Villa stands the modern Villa Ludovisi; where, according to Lumisden, Lucullus's Library and Gallery of Statues may still be traced.

(2) The Custode of the Casino furnishes Travellers with table-linen, dishes, plates, glass, knives and forks, if required; and likewise with wine of the country. He

without waste of time, it is advisable for strangers to procure a Cicerone, under whose guidance the walk is delightful through the Aldobrandini domain to *the Villa Ruffinella*, supposed, by some antiquaries, to have been the site of Cicero's celebrated academic retreat. On the Hill contiguous to this Villa are *the Ruins of Tusculum*, which was founded, according to ancient Historians, by Telegonus, the Son of Ulysses; and, like many of the old towns of Latium, placed by its Founder on a commanding eminence. Among the ancient Structures still discoverable are remains of what the Ciceroni denominate "Schools of Cicero;" but probably it was an Amphitheatre. Beyond this, are ancient Streets; one of which was the road, through Tusculum, to Præneste—specimens of Etruscan Walls—a small Theatre, quite perfect, but filled with earth and rubbish—a still smaller adjoining structure, of the same description; probably these were the Comic and Tragic Theatres—remains of an Aqueduct—ruins of a large Reservoir for water—remains of Baths—stones bearing ancient inscriptions—and a Gallery, together with Grottos, belonging, it is supposed, to one of Cicero's Villas; for according to Tradition he had two at Tusculum. On the mountain beyond the remaining Walls conjecture places the site of the Citadel.

The distance to this ill-fated Town, from the Belvedere, is about two Roman miles; the ascent continual, but not steep.

From Tusculum Travellers usually walk back to the Belvedere; thence proceeding, in their carriages, by the direct road, through Frascati to Rome; and passing, at the distance of about nine miles from Frascati, the *Monte del Grano*, discovered about the middle of the sixteenth century to be the Family Sepulchre of Genesius Marcianus, the Father of Alexander Severus; and here was found the Barberini Vase, now in England, and distinguished by the appellation of the Portland Urn.(1)

GABII.

Strabo records that this city was erected on the *Via Prænestina*, at the distance of about a hundred stadia from Rome. Appian places it midway between Rome and Præneste; and the spot on which it appears to have stood is about eleven ancient miles from the Porta Maggiore. The direct road to this spot is by the *Via Prænestina*, which originally issued from the Porta Esquilina of Servius Tullius, near the existing Arch of Gallienus; but now the Porta Maggiore is the nearest Gate to the *Via Prænestina*, which, though not in good condition, may be passed with safety, by persons travelling in a light carriage driven by a skilful coachman. The first objects of interest seen on this road are a considerable number of ruins, which encircle a building called Torre de' Schiavi, situated at the distance of two modern Roman miles and a half from Rome. These ruins are supposed to be remains of the spacious and splendid Villa of the Emperor Gordianus, which is said to have contained baths, and other edifices, vying in magnificence with the public buildings of Rome. One of these ruins appears to have been a Reservoir for water; and remains of two halls are also discoverable. Here likewise stands a Temple, in tolerably good preservation, and supposed to have been consecrated to Fortune: its shape is circular, and its roof nearly perfect; it had in front a rectilineal portico; and under the Cella is a Vault in very good condition. Traces of paintings, which once ornamented the Cella, prove that this Temple was converted into a church after the promulgation of Christianity.

About eight modern miles from Rome the *Via Prænestina* is carried over a Bridge thrown across a deep ravine, which seems to have been the bed of a

expects five pauls for the use of an apartment to dine in; three pauls for the use of his tab'e-linen, etc.; and two pauls for exhibiting the Water-works: and the Cicerone, who accompanies Strangers to Tusculum, expects from three to five pauls, according to the size of the party. Ladies may be provided with donkeys, at four pauls each, to carry them from the Belvedere to Tusculum, and thence to Frascati. Of Gentlemen, only three pauls per donkey are demanded.

(1) Tolerable accommodations may be found in the *English Hotel* at Frascati.

river, perhaps dried up by a volcanic eruption. This Bridge being flat, straight, and devoid of parapet walls, Travellers might drive, or even walk over it, without discovering it to be a Bridge; and no person can see its masonry to any advantage without going down into the ravine, where seven noble arches, constructed with wonderful solidity, present themselves to view; and toward the bottom of the centre arch is another, probably designed to operate as a breakwater. Large and handsome key-stones ornament the seven first-named arches; and the whole Edifice is constructed with hewn stones of immense dimensions, similar to each other in width, though not in length, and placed row above row horizontally. Some of the exterior stones are shaped like embossed work; and probably they were all so shaped originally, though now flattened by time. This Bridge, called Ponte di Nono, resembles in its style of architecture the Etruscan masonry at Veii.

About two miles farther distant is a little wine-house, called l'Osteria dell' Osa, from its vicinity to a rivulet anciently the *Veresis*, but now denominated the Osa. After crossing this rivulet, which communicates with the *Lacus Gabinus*, now il Pantano, and waters the site of the ancient Town of *Collatia*, the Traveller should drive to the extremity of that part of the *Via Prænestina* which runs parallel with the Lake, and then walk to a green knoll with a very small opening in its summit, and another, almost equally small, at its base, and leading into a subterranean vault, above which probably stood a temple. In order to trace the site of the city of Gabii, it is advisable to walk from the green knoll round the rocks which enclose the Crater of the Volcano (for such the Lake of Gabii evdently appears to have been), terminating this walk at the Osteria dell' Osa.

Gabii seems to have stood partly on the rocks above the Crater, and partly on the Crater itself; the crust of which appears in consequence of some great convulsion of nature, to have suddenly sunk into the bowels of the earth, leaving no representative above ground but the Lake. Of the edifices on the rocks, however, several vestiges may be traced. The first which presents itself is a mass of broken walls, apparently of a quadrilateral form, composed of huge stones arranged in the Etruscan manner, and probably the remains of the Citadel of Gabii. Beyond these Walls are Rocks, which seem to have served as Ramparts: they are surrounded with vestiges of masonry; and, farther on, fronting the *Via Prænestina*, is a spacious plot of ground, which, according to appearance, was enclosed by walls, and probably was the Court of the Temple of Juno; as the centre of this plot contains a quadrilateral Edifice supposed to have been consecrated to her worship, and consisting of three lofty and massive Walls tolerably perfect, built with huge stones beautifully joined together without cement, and placed horizontally, in the Etruscan style, one above another. The Mosaic Pavement of this Edifice is similar to that in the Temple of Jupiter at Pompeii; and holes for rafters indicate that there was a roof to the temple in question; but probably this Temple might have been converted into a place for Christian worship during the lower ages, and roofed in consequence. Vestiges of the spot on which an altar stood may be seen at the upper end of the Pavement. Beyond this Temple are Rocks which seem to have served as Ramparts, and on the margin of the Lake, beneath these rocks, is a wine-house, called l'Osteria di Pantano, and supposed to stand near the site of the major part of the City. The Lake, properly so denominated, is small; but its margin is broad, and must be full two miles in circumference. From the Osteria di Pantano to the Bridge and Osteria of the Osa is not half a mile.

In early ages there were two towns called Gabii: one belonging to Sabina, and now denominated Torri; the other built in Latium by the Alban kings, and claiming Juno as its patroness; in consequence of which she obtained the appellation of Gabina. This town, the ruins of which now surround the Lacus Gabinus, became, after it fell into the hands of the Romans, a Municipium, and likewise a Colony: it suffered, however, so cruelly from civil war, as to be, in the days of Horace and Strabo, almost depopulated; but Antoninus and

Commodus raised it from this state of ruin; insomuch that it became a thriving town, and was embellished with several splendidly-furnished Villas, as modern excavations have proved. Romulus and Remus, according to Plutarch, were educated at Gabii.

The best plan for Travellers who make an excursion from Rome to the Lacus Gabinus, is to order their driver, while they walk round the Crater of the Volcano, to stable his horses at the Osteria dell' Osa. It is likewise advisable to take a cold dinner from Rome, and eat it in the Porch of the Osteria: after which, weather permitting, it is worth while to walk from the Osteria to a hill called Castellaccio, the site of the Citadel of the ancient *Collatia*, celebrated for having been the spot on which Lucretia died. The path to Castellaccio lies through a pretty valley, north of Gabii, half a mile in length, and watered by the Osa.

Collatia was an Alban Colony; and as it gave its name to one of the Consular roads, this town must, in early ages, have been considerable; though Strabo represents it as little more than a village, and Pliny says it had ceased to exist in his days. Under the hill, however, which is now called Castellaccio, remains of marble architectural ornaments may be seen among the herbage; and on the hill ancient walls and other ruins are discoverable.

PALESTRINA.

The distance from Rome to Palestrina is about twenty-five Roman miles; and as five hours and a half are usually occupied in going, and five hours in returning, it is scarcely possible to accomplish this excursion in one day. The price commonly charged for a light caleche and a pair of strong horses, going one day, and returning the next, is eight scudi. Two roads branch off from the Porta Maggiore; that on the left leads to the ancient *Via Prænestina*, that on the right is the *Via Labicana*, by which Travellers usually go part of the way to Palestrina. This road in dry weather may be called tolerably good; but after a long continuance of rain it becomes so muddy that the deficiencies in its ancient pavement are completely hidden; and therefore not always avoidable. Beyond Colonna, however, near the Osteria di San Cesario, another ancient road, in remarkably good preservation, leads to Palestrina. On the *Via Labicana*, at the distance of one mile and a half from the Porta Maggiore, are remains of the Aqueduct which conveyed water to Rome for the Baths of Alexander Severus: the water now bears the name of Acqua Felice: and half a mile distant from this Aqueduct stands Tor Pignattara, in a Garden on the left, close to the road. The Ruin thus denominated is the Mausoleum of Saint Helena; within the walls of which a Chapel has been erected, leading to the Catacombs of Saints Pietro and Marcellino. The Mausoleum, judging from its remains, must have been a stately edifice. Several funereal inscriptions relative to the *Equites Singulares*, which have been found hereabouts, incline antiquaries to suppose that the burial-ground of this picked body of horse was not far distant from the Mausoleum of St. Helena. Four miles from Rome is a ruin called *Cento Celle*, where stood the College of the *Sylvian Aurelian* Gladiators. Thirteen miles and a half from Rome, on the left side of the road, is a Pool of water, in remote ages probably the mouth of a volcano; and supposed to be the *Lacus Regillus*, where Posthumius defeated the sons of Tarquin. A little farther distant from Rome stands the Village of Colonna, proudly seated on an eminence, and said to have usurped the place of the ancient city of *Labicum*, from which the road derives its name. Ficoroni asserts that, in the year 1650, foundations of the walls, with other remains of *Labicum*, crowned a hill now denominated *Colle delli Quadri*, and situated about fifteen miles from Rome, on the *Via Labicana*, and contiguous to the village of Colonna. Strabo says, that *Labicum* was placed on a height rather more than a hundred and twenty stadia (between fifteen and sixteen miles) from Rome: and as we are told that the ancient town was destroyed in the time of Augustus, and a new one erected near it, probably Colle delli Quadri may be the site of the new town, and Colonna of the old one. Julius Cæsar had a villa at *Labicum*, which

became a Roman Colony about four centuries previous to the Christian era.

Palestrina, the ancient *Præneste*, exhibits objects particularly interesting to antiquaries; namely, its Pelasgic Walls, those built by Sylla and Adrian, and remains of a celebrated Temple, dedicated to Fortune, and one of the most magnificent Edifices of former ages, with respect to situation, size, and architectural splendour. It was placed above the Town, on the side of a mountain cut into terraces, and crowned by an *Arx*, or Citadel, remarkable for strength of position, and encompassed with Pelasgic Walls nine Roman palmi in breadth. The founder of this venerable City, if traditional accounts may be credited, was a Chief named Prænestus, and the reputed grandson of Ulysses and Circe. We learn, however, from much better authority, that *Præneste* claimed a Greek origin, and was called by its founder Πολυστέφανος. This circumstance is recorded by Strabo: and Pliny mentions that *Præneste* was once denominated *Stephane*. We may infer from Dionysius of Halicarnassus that it was subsequently colonised by Alba, but in consequence of vainly endeavouring to assist the family of Tarquin, it fell under the yoke of Rome; though after this period the Prænestini frequently rebelled against their conquerors, and were at length defeated by T. Quintus Cincinnatus, near the river Allia: but this defeat, and the consequent loss of their strong holds, did not prevent them from again revolting, till they were finally subdued by Camillus. *Præneste*, during the war which Pyrrhus waged against Rome, must have fallen into his hands; because he is represented by Florus as reconnoitering the situation of Rome, from the towers of *Præneste*. During the war between Sylla and Marius the cause of the latter was espoused by *Præneste:* and when young Marius took refuge within its walls, and preferred dying by the hand of one of his own soldiers, rather than fall into the power of Sylla, *Præneste* was compelled to submit to that victorious general, who cruelly massacred the inhabitants, plundered the town, and sold the spoils by auction: but it survived these disasters; and seems to have been colonised by the soldiers of Sylla; while he, perhaps to make atonement for his barbarity, restored and embellished the Temple of Fortune, adding to the number of its priests, and assuming himself the name of Felix, Fortunate. Adrian, likewise, who particularly sought and acknowledged the protection of Fortune, repaired and ornamented this immense edifice; and after the destruction of *Præneste*, in 1432, the modern Town of Palestrina gradually rose, not on the Site of *Præneste*, but on that of its Temple. Specimens of *Adrian's Wall* present themselves to view on the approach to Palestrina; beyond these, are well-preserved remains of *Sylla's Wall;* and just within the Town, and likewise at the commencement of the ascent leading toward the Citadel, are remains of *Pelasgic Walls*, composed of smooth angular masses of stone, skilfully joined together without the aid of cement. *The Temple of Fortune* seems to have consisted of Three Storeys: the Lowest was provided with an immense *Reservoir for water*, in which, perhaps, the victims were purified: it still exists in Prince Barberini's Garden, and is nearly perfect.(1) The Second Storey contained the *Ædicula* of *Fortuna Primigenia;* and the Third that of *Fortuna Prænestina:* probably the goddess was represented in the former character with a young Jupiter and Juno in her arms; and in the latter character with the *Sortes*.(2) There were four Avenues to the Temple; one, on the Arches of the Street called Aricioni; and another (corresponding to it) was opposite to Prince Barberini's Garden: these led to

(1) Under the lowest Terrace are remains of nine Piscinæ.

(2) Cicero, in his treatise on Divination, alludes more than once to the antiquity of the Oracle known by the name of the *Prænestinæ Sortes:* but at what period the Temple of the *Prænestinæ Sortes* was erected seems uncertain. We may, however, collect from history that, in consequence of the veneration in which the Fane of Fortune at *Præneste* was held by the ancients, it enjoyed the privilege of affording an asylum to criminals and fugitives.

the Lowest Storey. The third Avenue was near the Porta del Sole; and the fourth, on the opposite side, above the Porta S. Martino. These last-named entries led up to, and united in, that part where the modern Piazza is situated; and this Piazza was the Court of the lower Temple, now the Seminario. Two Streets, which slanted up the hill, led to the higher Temple, and were likewise the Avenues to a Portico supported by Columns, and now called Via di Colonnara. Remains of the Columns may still be traced. The higher Temple stood in a spacious Court, now occupied by the Barberini Palace; where the celebrated Mosaic Pavement(t) which originally ornamented the Tribuna of the lower Temple (now the Seminario), has recently been placed. A Court adjoining to the Seminario exhibits remains of stately Columns, said to have been adorned with Capitals cut into foliages different from any known order of Architecture: and adjoining to this Court, in an apartment filled with wine-casks, are remains of a Tribuna, with three Niches for statues; and, at each end of the apartment, remains of what seem to have been Altars. The shape of this lower Temple was apparently square, and its height stupendous. Some parts of the Walls, belonging to the first and second Terrace of these Temples, display specimens, quite perfect, of ancient Roman stone-work, called *opus incertum;* other parts exhibit specimens of reticulated brick-work; and others resemble the Etruscan walls of Fiesole. There are three Terraces, on the highest of which stands the Church of St. Rosalia (the Burial-place of the Princes of Palestrina), adorned with an unfinished but finely-designed *Pietà*, by Michael Angelo. From this Church a mule-path leads to the summit of the Hill, where stood the *Arx*, or Citadel of Præneste; no part of which remains except its Gate of Entrance and Pelasgic Walls, still in high preservation: within these Walls stands a modern Village, whose Church contains a Picture by Pietro da Cortona. Strabo reports that the rock, on which the Citadel of Præneste stood, was perforated by art in various directions; both for the purpose of procuring water, as well as for secret escape. The prospect from the Citadel is very extensive; and the walk thither, and back again to Palestrina, may be accomplished with ease in an hour and a half. In the environs of Palestrina are remains of an ancient Roman Villa, near which the Braschi Antinous was found; and a picturesque Ruin of a Serapeon, supposed to have been erected by Adrian; together with several other Ruins of ancient Roman edifices.(u)

The Inn at Palestrina contains four small bed-rooms with tolerably clean beds: and likewise furnishes good wine, pigeons, chickens, eggs, coffee, milk, and in their season excellent walnuts. Travellers who dislike walking may procure donkeys.

Persons who make the excursion from Rome to Palestrina on horseback, might return by the ancient *Via Prænestina*, visiting on their way the Lacus Gabinus; but, in order to do this, it is necessary, at a short distance from Palestrina, to quit the commonly-frequented carriage-road, and follow the course of the *Via Prænestina* to the Convent of S. Pastore; thence proceeding on the same road to the margin of the Lake.

Several ancient Towns, beside those already mentioned, stood between Rome and Præneste; and the environs of the latter, according to Livy, were very populous; for he records that Cin-

(t) A description of this Mosaic has been already given, in the account of the Bracciano Palace at Rome. (See page 203, Chap. VII.) Pliny, l. 36. c. 25, mentions, that a Mosaic Pavement was placed, by Sylla, in the Temple of Fortune at Præneste: but it does not follow that this was the identical Pavement; because others, representing the fable of Europa, etc. have been found here. Valerius Hermaiscus made additions to the Temple of Fortune; and Lumisden thinks he might have ornamented it with the Mosaic in question; wishing to preserve a memorial of Egypt, through which country he travelled with Adrian.

(u) The Temple of Fortune at *Præneste* was the place whither private individuals went to seek guidance from the heavenly deities. The Lots preserved at Præneste were pieces of oaken board, with ancient characters graven on them. They were mixed together by a boy, and one was drawn for each person who consulted the Oracle.

cinnatus, before the reduction of Præneste, made himself master of its dependencies, which consisted of eight towns; and on the pedestal of the statue of Jupiter Imperator brought by Cincinnatus from Præneste, to grace his triumph for the conquest of that city, this circumstance was recorded.

Not far distant from the Lacus Gabinus, and near the Source of the *Aqua Virginis*, in the way to Rome, stood the ancient *Solonus*, probably so called because the town and the water were consecrated to Apollo; for *Sol-on* signifies the sun. *Scaptia*, an ancient town of Latium, and now denominated Passerano, may be found on the *Via Prænestina*, and farther north, in the way to Poli, is S. Vittorino, the ancient *Æsula*, seated on a mountain. Poli, the ancient *Bola*, a small town prettily situated, lies in the way to Palestrina; but possesses no antiquities: and between Palestrina and Subiaco stands the ancient *Treba*, now called Trevi. Zagarolo, placed between the *Via Prænestina* and the *Via Labicana*, is supposed to be the ancient *Pedum*, which was taken by storm and destroyed by Camillus. *Scaptia*, which gave its name to a Roman Tribe, stood near *Pedum*; but Pliny says no vestige of this town remained in his time.

ALBANO.

The distance from Rome to Albano is fourteen Roman miles; and the road (in part the *Via Appia*) is, generally speaking, excellent. The objects most worthy of notice in this road have been already described, under the article "Porta S. Giovanni;" except a Sepulchral Monument (on the left, and very near the Gate of Albano), which appears to have been a magnificent edifice, three storeys high, incrusted with marble, and each storey ornamented with columns. These ornaments, together with the incrustation, have disappeared; but the belts, or *præcinctiones*, of the three storeys, and the marble blocks to which they were fixed, still remain. This monument is supposed to have been erected by Pompey, to enclose the ashes of his wife Julia, the Daughter of Cæsar.

(1) These Vessels are shaped by hand, instead of being cast in a mould, like Grecian vases.

Albano, situated between Castel Gandolfo and Aricia, was built in the fifteenth century, partly on the site of Pompey's Villa called *Albanum Pompeii*, and partly on the ruins of the Villa of Domitian. Vestiges of *an Amphitheatre, a Reservoir*, and *a Prætorian Camp*, probably constructed by order of Domitian, may be traced here, at the Abbey of *St. Paul*; *and the Chiesa della Rotonda* is supposed to have been an ancient Temple consecrated to Minerva. Contiguous to the Post-house are *considerable remains of ancient Baths*. But the object best worth notice in this Town, is a small *Museum*, belonging to Sig. Giuseppe Carnevali, which consists of Sepulchral Monuments, found under a bed of lava in the vicinity of *Alba Longa*, the ancient Capital of Latium. The shape of each of these Sepulchral Monuments is that of a Vase; and within each of the Vases was found a small Cinerary Vessel of *terra cotta*, containing ashes and bones, and made, as it is conjectured, in the precise shape of the Huts of the Aborigines of the spot, probably Etruscans.(1) Each Cinerary Vessel exhibits Unknown Characters; and these Sepulchral Monuments likewise have Doors with curious Fastenings. The Cinerary Vessel was placed in the centre of each Monument, and encircled with small *terracotta* Vessels (one to hold the sop for Cerberus, others for the purifying water, wine, oil, bread, incense, etc.); a Lamp, like those of pottery now used in cottages; a Stylus passed through a Canceller; Knives and a Lance. After seeing this Museum, Travellers, who have three hours to spare, should proceed, through a beautiful and shady path, to the Hill which commands the *Lago Castello*, or Lake of Albano, the Crater of an extinct volcano, near six miles in circumference, and famous for particularly large and well-flavoured Eels. *Castel Gandolfo* (a village built in the lower ages) stands on the top of the Hill; and a beautiful walk leads down to the Lake, whose banks exhibit two *Grottos*, or *Nymphæa*, supposed to have been made by Domitian.(2) The depth to this Lake near Palazzola, the Site of *Alba Longa*,(3) is

(2) Domitian, before he succeeded to the Empire, resided chiefly at Albano.

(3) Dionysius of Halicarnassus says, that

computed to be four hundred and eighty feet, and its subterranean Canal, or Outlet, called *the Emissario*, is one of the most extraordinary works of the ancient Romans; and was made during the siege of Veii, in obedience to the Delphic Oracle. It is carried above a mile under the Hill of Albano to the Plain; and measures in breadth between five and six palmi, and in height from nine to ten palmi. It appears that, after tracing the line of this Canal above ground, pits were sunk at certain distances from each other; by which means several labourers were let down, and enabled to work at the same time: so that the Canal was completed in the course of one year (that of Rome 359). The entry to the Canal from the Lake, and its issue in the Plain, are wonderful specimens of the solidity of Etruscan architecture; and the interior part of this ancient Funnel seems perfect as when first completed. Another path, to the left of Castel Gandolfo, leads back to Albano; and the Ilexes which shade this walk are some of the largest in Italy.(1) Outside of the Gate of Albano, leading to Aricia, is *an ancient Tomb*, on the left, called *that of the Curiatii*,(2) though there does not seem to be any ground for this assertion, as monuments were erected to their memory near the *Fossæ Cluiliæ*, where they fell. The Tomb in question consists of a lofty Square Base, on which are placed five round Pyramids, one being in the centre, and one on each of the square corners. Two of these Pyramids are entire, and the others, though defaced, still visible. This tomb appears to be very ancient, as it resembles that of Porsena at Clusium.

Farther on, toward Aricia, is a remarkable part of the *Via Appia*, consisting of a long and vast Mole, carried across the Valley of Aricia, to facilitate the passage; arches being constructed at certain distances, to discharge the water liable to collect there; for the fertile Valley of Aricia was, in times past, a Lake.

Not far distant from Albano is the *Mons Albanus*, now Monte Cavo, and formerly, perhaps, the Capitoline Hill of *Alba Longa*, on the summit of which hill, and near three thousand feet above the level of the Mediterranean Sea, stood the Temple of Jupiter Latialis,(3) erected by Tarquinius Superbus, according to Dionysius of Halicarnassus, as a place of worship common to the Romans and their allies; where they assembled annually to offer sacrifices; and where Tarquin instituted the *Feriæ Latinæ*. On this spot, likewise, Roman Generals, who were refused the honour of the Great Triumph in Rome, had the Lesser Triumph, called an Ovation. Nothing now remains of this famous Temple except heaps of stones; most of its materials having been employed to build the Convento de' Passionisti, now standing on its site: but part of the *Via Triumphalis*, which led to this temple, still continues in good preservation.

The best way of ascending Monte Cavo is from Marino. About halfway up the mountain (to the left of the road) stands a Village, called Rocca di Papa, and supposed by some antiquaries to be *Fabienses*, mentioned by Pliny: above this Village is a precipitous rock, where probably stood the ancient *Arx Albana*, and a little higher than the Village is a Plain, called Hannibal's Camp.

The air, both at Albano and Aricia (one mile distant), is less oppressive during summer, though perhaps not more salubrious, than that of Rome; and the country is beautiful. Private lodging-houses may be procured at each

Alba Longa was built between a mountain and a lake, which served instead of walls. If we may credit Virgil, Ascanius founded this City on the spot where Æneas discovered a white Sow with thirty Pigs.

(1) Persons who do not choose to walk may hire a donkey for three pauls, including *buonamano* to the man who leads it. The Albano Cicerone expects four or five pauls; and the Cicerone at the Emissario two pauls, if he find lights. The best Inn at Albano (the *Europa*), furnishes good dinners, whole-some wine, and tolerable beds, at reasonable prices.

(2) Livy (lib. i.) speaks thus, of the Horatii and Curiatii. "Their Tombs still exist, in the respective places where each combatant perished. The Sepulchres of the two Romans are on the Alban side of the field, close together; those of the three Curiatii nearer to the Roman side, and at a short distance from each other."

(3) Latinus, after his death, was worshipped as Jupiter Latialis.

place; and a public carriage goes three times a-week, during summer, from Rome to Albano; the fare, for going, being five pauls, and the same for returning.

OSTIA.

The distance from Rome to Ostia (anciently *Ostia Tiberina*) is about sixteen Roman miles; and the price commonly charged for an open carriage, with six places and three horses, to go and return, is five scudi, *buonamano* not inclusive. By setting out early, this excursion may be accomplished in one day: but, as *Mal' aria* prevails dreadfully at Ostia, it should be visited in cold weather; and persons unaccustomed to this pestiferous air ought not to encounter it, without drinking a glass of strong wine. The time occupied in going from Rome to Ostia is about three hours and a half; and, in returning, about four hours. The Road is good, and lies on a gentle descent parallel with the Tiber; the sinuosities of which river are, on one spot, very picturesque. The country near Ostia is a dreary Marsh, interspersed with Salt-works, and a dead Lake, literally covered with wild fowl.

The modern road to Ostia follows the course of the ancient *Via Ostiensis*. The *Porta Trigemina*,[1] which appears to have stood under the Priorato di Malta, between the Aventine Hill and the Tiber, was likewise called *Porta Ostiensis*, before Aurelian extended the walls of Rome; but after that period the Gate now called Porta di S. Paolo became the *Porta Ostiensis*. Beyond this Gate the road passes the ancient Almo, consecrated to Cybele; thence proceeding to the ruins of the Basilica of St. Paul: and farther on, passing the site of the *Vicus Alexandri*, an ancient Roman Village. Upward of four miles from the Gate is the *Via Laurentina*, still a carriage-road, which leads to Decima and Prattica: and nine miles from Rome is the Ponte della Refolta, an ancient Bridge, beyond which the road crosses another ancient Bridge thrown over the *Salinæ*, or Salt-works, which are mentioned by Livy as having existed in the days of Ancus Martius, who, according to all the Roman historians, founded Ostia. Under the last-mentioned Bridge are Ruins of an Aqueduct.

Travellers who wish to make the most of their time should, when they arrive at the spot leading to *ancient Ostia* (from which the modern Town is about a quarter of a mile distant), get out of their carriages, and send them to Castel Fusano (about a mile and a half distant), where stabling may be procured; and where, in a Casino which belongs to the Chigi family, persons who bring their own dinner are usually allowed to dine, paying for the room they occupy.

The Tiber has two mouths; and therefore is called by Virgil, "King of horned floods." Near one of these mouths Ancus Martius founded Ostia; which was, in ancient days, so pleasantly situated, that the Romans frequently spent part of the year there; and its widely-spread and thickly-scattered ruins prove that it must once have been large and populous. The site of its Walls, which, according to appearance, were semicircular, and remains of the Towers which defended them, may still be discovered; although, generally speaking, Ostia is more completely demolished by time, war, excavations, and lime-kilns, than almost any other ancient town of Latium. The Theatre likewise may be traced, by remains of some of the foundations of its Seats; as may the Cella of a Temple, called that of Jove, but without good authority. Its walls are constructed with brick, and nearly perfect: they exhibit the best style of ancient Roman architecture; and seem to have been cased with marble on the outside, and also within: and as the remains of the Cornice, Frieze, and Architrave resemble, in beauty of execution, the embellishments of Trajan's Forum, it appears probable that this temple was of the age of Trajan. Its interior displays remains of a Cella, under which is a *Penetrale*, or Recess, now filled with earth. The Vestibule of this Temple seems to have been formed by six fluted columns of the Corinthian order; fragments of which may be discovered in the vicinity. The pavement of the Edifice was giallo antico, mixed with Numidian marble. The statue of

(1) Thus named in honour of the three Horatii.

the presiding divinity stood on a lofty pedestal, similar to those in the Temple of Venus and Rome: the interior of the Building likewise contained six Niches for other statues; and as there is no appearance of windows, perhaps it was lighted by means of its door.(1) Beyond the remains of this Temple is a Circular Edifice, with niches, and some well-preserved Paintings, considering that they are exposed to the external air. This edifice is called *L'Arca di Mercurio*, the word *Arca* being a corruption of *Area*. In the same mass of building another apartment is discoverable. Farther on are four Pedestals with ancient Inscriptions, perfectly legible; one being in honour of Julia, the Consort of Septimius Severus: and still farther, that is, still nearer to the mouth of the Tiber, are a Corinthian Capital of the lower ages, and a building called *Tor Bovacciana*, which commands this branch of the river; where, according to Virgil, Æneas landed, after his flight from Troy. Although the earth here has gained considerably on the water, and several of the woods have been felled, still, the savage wildness of the country, and the awful magnificence of its forests of gigantic maritime stone-pines (extending upwards of twenty miles along the coast), accord well with this description in the Æneid:—

"The Trojan, from the main, beheld a wood,
Which, thick with shades and dusky horror, stood.
Betwixt the trees the Tiber took his course,
With whirlpools dimpled, and with downward force
That drove the sand along, he took his way,
And roll'd his yellow billows to the sea.
About him, and above, and round the wood,
The birds that haunt the borders of his flood,
Who bathed within, or bask'd upon his side,
To tuneful songs their narrow throats applied.
The captain gives command; the joyful train
Glides through the gloomy shade, and leaves the main."

Adjoining to Tor Bovacciana is a green field, in a semi-circular shape, which probably was the ancient Port; though the spot so denominated is nearer to modern Ostia, and opposite to the Cella of the Temple supposed to have been dedicated to Jove. Contiguous to Tor Bovacciana is a Ferry to the *Isola Sacra*, a flat square piece of ground, about half a league broad, which projects into the sea between Ostia and Porto; and is formed into an island by the two mouths of the Tiber: it was probably called *Sacra*, because festivals in honour of Castor and Pollux were celebrated there. In order to see *the remains of the Harbour made by Claudius*, and *the ruins of the Town of Porto*, built by Trajan, and anciently denominated *Portus*, it is necessary to cross the *Isola Sacra*, toward the western mouth of the Tiber, called *Fiumicino*, by which mouth vessels going to Rome now enter the river. Here was the Claudian Harbour, and the Light-house resembling the famous Pharos, at Alexandria, and built upon the wreck of a huge vessel which had been employed, by Caligula, in transporting an immense obelisk from Egypt to Rome. Trajan added *an interior Basin*, now denominated *Lago Trajano*, in which remains of Magazines and Docks are still discoverable; its form is a hexagon: but the once celebrated Claudian Harbour is now a Pool of Stagnant Water; and the Town of Portus a Mass of Ruins; among which nothing can be distinguished but its Circumference and its Aqueduct.

The walk back from Portus to the Ferry, and thence to *the Chigi Casino*, is a long one: and persons fearful of encountering fatigue should send their horses to be baited at modern Ostia, instead of the Chigi Casino; where the magnificent maritime stone-pines, and some gigantic Amphoræ, taken according to report from the younger Pliny's *Villa Laurentina*, alone merit notice. This Villa, which he calls "commodious but not splendid," although from his own description it appears to have been magnificent, stood close to the sea, at the distance of seventeen miles from Rome; and remains of its foundations may be traced in the Villa Sacchetti, which is contiguous to the Chigi Casino.

Modern Ostia is a dirty wretched place, which affords no accommodation for Travellers; neither does it usually

(1) The magnificent columns, and other precious marbles, which embellish the Pallazzo Braschi at Rome, are said to have been taken from this Temple; and among the Ruins still seen at Ostia is a block of African marble, nineteen feet six inches long, four feet ten inches wide, and two feet deep.

contain more than a hundred inhabitants during winter, and in summer not a quarter part of that number: though lately the extension of the Salt-works has increased the residents at Ostia; but they all look cadaverous; and a country, once teeming with healthful inhabitants of the human species, is now occupied by immense herds of buffaloes, vast flocks of wild-fowl, wild boars, deer, and, in the forests, wolves.

NETTUNO AND ARDEA.

This is an interesting excursion through part of the ancient Volscian territory; and the road, for a light and strong caleche, is not dangerous, provided the driver be careful.

From Rome the usual way of going is by the Porta San Giovanni to the Osteria delle Fratochie; whence, to the ruins of the ancient Town of *Bovillæ*, is not more than two or three hundred paces. *Bovillæ* was, according to Martial, the first Station on the *Via Appia*, and exhibits remains of a small circular building, closed at the top by a dome, and composed of very large stones, which seem to have been fastened together with iron or bronze cramps; it probably was a sepulchral monument; and near it are considerable remains of a small Theatre, and vestiges of a Circus. From *Bovillæ* Travellers usually proceed to the Osteria di Civita, on a good road, which appears to follow the course of the ancient *Via Antiatina*, and hence to Carroceto there is no wheel-track but a greensward, which, beyond that town, is exchanged, as far as Nettuno, for deep sand and endless woods.

On a sylvan hill, called Monte Giove, near the Osteria di Civita, and between two wheel-tracks, one leading to Conca on the left, the other to Nettuno on the right, stood *Corioli*, once a celebrated town: and at Conca, to the left of Nettuno, are ruins of *Satricum*, a large city, which Camillus took by assault, after he had subdued the Veientines. Nettuno, a small town, erected during the middle ages in the vicinity of a temple dedicated to Neptune, is near two miles from *Antium*, and Astura is six miles (by land or sea) from Nettuno. *Antium*, thirty-five miles from Rome, and now called Porto d'Anzo, was the Metropolis of the Volscians; and, according to tradition, derives it origin from the son of Ulysses and Circe. In remote ages the Temple of Fortune at *Antium* was very famous, and her statue there is reported to have given oracles by a nodding of the head. Nero, a native of *Antium*, expended considerable sums in providing it with a magnificent harbour; the original port having been destroyed by Numicius, in the year of Rome 284: but Nero's harbour, the temples, the imperial residence, etc., all fell a prey to the merciless Saracens; by whom the town was annihilated.

Persons inclined to visit the Circean Promontory, now called Monte Felice, might go thither from *Antium*, by way of Astura; and would find objects of considerable interest in the ancient Port, the ruins of the Temple of Circe, the Pelasgic Walls and ruins of the ancient Citadel, together with the remains of the Villa of Lucullus; all of which may be traced on this insulated spot, denominated in former times *Circæum*, from having been the domain of Circe.

Another road goes from *Antium* in the opposite direction, parallel, for some miles, with the sea-shore; and then turning to the right, at Torre di San Lorenzo, leads in a direct line to Ardea. This road, though rough, is practicable for carriages; and the drive occupies about three hours: magnificent forest-scenery embellishes this road: but as a considerable part of it traverses very thick woods, where tracks of the wheels of charcoal-carts cross each other in every direction, it is necessary to take a well-experienced Guide, at Porto d'Anzo, to point out the way to Ardea, the distance to which place from Antium is computed to be twelve miles.

Ardea, the capital of the Rutili, supposed to have been built by Danaë, the daughter of Acrisius, King of the Argives, long before the foundation of Rome, was certainly a place of high antiquity, because Strabo distinguishes it as the *ancient* Ardea. It is celebrated for having been the Metropolis of Turnus, and must have enjoyed, during the infancy of Rome, a considerable degree of power; as it contributed mainly, at that period, to the foundation of Saguntum in Spain. It is not, however, mentioned in the Roman history till the time

of Tarquinius Superbus; who, as we collect from that source, was besieging Ardea at the moment when the memorable event occurred which led to his expulsion from Rome. After the consequent change in the Roman government, the siege of Ardea was raised; and the Ardeatæ, in the days of Menenius Agrippa, received a Roman Colony led by that eminent patriot: they likewise afforded an asylum to Camillus during his exile; and under his command were enabled to succour Rome, by defeating a large number of Gauls who had advanced toward Ardea in quest of booty, and, afterwards, by contributing to the decisive victory which freed Rome from invaders. A second Colony seems to have been sent to Ardea under the Emperor Adrian. Pliny mentions paintings, older than the foundation of Rome, as having existed during his time in the temples of Ardea; and he adds that, although exposed to the air, the colouring of these paintings remained as fresh as when first done. A considerable portion of the walls of the Citadel of Ardea, situated about three miles from the sea, is still in existence; and a few modern cottages, a church, and a baronial castle of the lower ages, which last now belongs to the Cesarini family, occupy the site of the ancient fortress. The eminence upon which this fortress stood is insulated, volcanic, and surrounded with rocks of tufo, heightened by walls consisting of square masses of tufo, not extremely large, and placed in parallel lines above each other. These Walls appear to have been about six feet wide. They are, in form, quadrilateral, and strengthened by Towers, one of which remains tolerably perfect: it does not rest upon the Wall; but is built like a buttress, at the base of the tufo rock, and rises considerably above the top of the wall, presenting in front two acute angles. The lower part of the Walls is in wonderfully good preservation, and appears to have been constructed without the aid of cement; but the tufo in the upper part is considerably worn by time, and repaired with mortar and Roman bricks. According to the report of Travellers, several towns of Greece exhibit remains of walls similar to those of Ardea; which would, however, were the masses of tufo they are built with somewhat larger, resemble the Etruscan walls of Veii. The Town of Ardea evidently stood at the foot of its Citadel, in a most unhealthy situation; and remains of Baths and Buildings, constructed with reticulated brickwork, may still be traced in the marshes under the rocks. The entrance to the modern village is through a Gateway, apparently constructed during the lower ages.

Among the cottages, in the village still dignified by the name of Ardea, is a Wine-House where bacon, hams, and macaroni are sold; and where Travellers who bring their own dinner may have it cooked by their own servants, or by the owner of the wine-house: and the Cesarini family, if a proper application be made to them, will give their agent at Ardea an order to provide Travellers with an eating-room and beds in the Villa Cesarini.

On a rising ground, nearer to the sea than Ardea, is *the Site of the Temple of Venus*, contiguous to which the Roman Emperors had an Elephant-park.

On quitting Ardea to proceed to Rome, the Traveller crosses a streamlet denominated the Incastro; beyond which are two ancient roads, each bearing the name of *Via Ardeatina;* one leads to the Porta di San Sebastiano, meeting the *Via Appia* at a little Church, called *Domine quo vadis;* the other, which is at the present moment (1831) passable for light carriages, leads to the Porta Ostiensis, now called the Porta di San Paolo. By the former road the distance between Ardea and Rome is called seventeen miles; and, by the latter, somewhat more. About three hours and a half are usually occupied in going by the last-named road to the Porta Ostiensis. There is another road from Ardea to Rome through Prattica, the ancient *Lavinium;* but persons who travel in a carriage should endeavour to learn the state of this road before they venture to pursue it.

Lavinium is said to have been built by Æneas, who named it after his consort, Lavinia; and when the neighbouring city of *Laurentum*, the capital of the Kings of Latium, was destroyed, its inhabitants took refuge at *Lavinium;* incorporating themselves with the citizens of that place, who were consequently called *Laurentes-Lavinates.*

The *Numicus*, a rivulet in which, according to tradition, Æneas was drowned, may still be seen to the west of Prattica; and farther to the west, near the termination of the *Via Laurentina*, is Torre Paterno, supposed to stand on, or adjacent to, the site of the ancient *Laurentum*.

CIVITAVECCHIA, VITULONIA, AND TOSCANELLA.

The Porta di San Pancrazio, which derives its modern name from the Church of that Saint, on the *Via Vitellia*, leads to Civitavecchia. This Gate is situated on the *Mons Janiculus*, which hill, in the middle ages, was called *Mons Aurea*, now corrupted into Montorio. The *Via Aurelia* extends from this Gate to Civitavecchia, passing under one of the magnificent arches of Trajan's Aqueduct, which comes from the farthest side of the *Lacus Sabatinus*, now Bracciano. No very interesting objects present themselves on this road except the Lake of *Alsietinus*, and the contiguous ruins of the ancient town of *Alsium*, from which the Lake derives its name: they are situated near the sea; as likewise was the ancient *Pyrgi*, now the Castello di Santa Severa, in the neighbourhood of Civitavecchia. The Lake of *Alsietinus* has been erroneously supposed to assist in supplying Trajan's Aqueduct: the muddy and unwholesome water of this Lake was brought to Rome for the use of Augustus's Naumachia only; whereas the water of the *Sabatina*, being clear and good, served for all the uses of life.

Civitavecchia, situated at the distance of forty-seven miles from Rome, is a small but populous Free Port: and originally bore the appellation of *Trajani Portus*, because its harbour (a magnicent work) was constructed by order of Trajan for the purpose of affording safe anchorage to vessels of burthen on a coast previously destitute of shelter. Two immense piers formed this harbour, which was semicircular; and an island, consisting of huge blocks of stone sunk in the sea, was artificially made to serve as a breakwater, and likewise to support a pharos. The Town, of which this harbour was the Port, bore the name of *Centumcellæ;* but, having been destroyed by the Saracens, its inhabitants built and occupied another town, farther from the sea: afterwards, however, they rebuilt the old town, which was, in consequence, denominated Civitavecchia. Trajan had a villa in this neighbourhood.

Previous to leaving Civitavecchia, Travellers should endeavour to obtain private recommendations for every halting-place between that Sea-port and Viterbo.

From Civitavecchia to Corneto the distance is twelve miles. The latter town has been already mentioned, in this work, as celebrated for the beautiful Etruscan pottery found in its neighbouring ancient burial-places: above-ground, however, it possesses nothing remarkable, except a Church, the principal door of which is arched, and ornamented with Mosaics of porphyry and other precious marbles, much injured by time. It has likewise been already mentioned that this town stands near the site of *Tarquinium*, founded, according to tradition, by Tarchon, who assisted Æneas against Turnus. Tarquinium became a Roman Colony under Tarquinius Priscus, who was either born or educated there. From Corneto to the Hamlet of Montalto, anciently *Forum Aurelia*, the road is very bad, and the distance about twelve miles: thence to Ponte dell' Abbadia (about eight miles) the road continues bad, though passable: but, in March, 1830, a bridge on this road was so much broken, that, without the assistance of porters, no carriage could be conveyed over it. Ponte dell' Abbadia, near the confines of Tuscany, is a very grand and a very ancient Etruscan Bridge, consisting of one high and wide arch, spanning a wild and picturesque ravine, through which flows a rivulet called the Fiora. Contiguous to this Bridge, which is too narrow to be crossed by a modern carriage, stands a small Building of the middle ages, now occupied by Custom-house Officers: and in this vicinity lies a piece of flat uncultivated land, about five miles in circumference, watered by the Fiora, and supposed, by the Prince of Canino, to be the site of the ancient *Vitulonia*, one of the largest, most enlightened, and most powerful Cities of Etruria; but, respecting the precise situation of which, historians declare

themselves ignorant; though it was known to have stood at a short distance inland from that part of the Mediterranean shore on which the produce of the iron-mines of Elba were, in early ages, landed.(1) It was likewise known to be famous for mineral Baths, which were restored, during the first century of the Christian era, by the Proconsul Minucius: and the Prince of Canino, several years since, discovered, on his Canino estate, ruins of ancient Baths, marble pavements, large rooms with steps leading into them, and aqueducts which supplied them with water. The Prince re-established these Baths, now called Caldane; and, by so doing, found among their ruins a pedestal with an inscription relative to Minucius; and likewise a very fine statue, in marble, of Hygeia. In the beginning of the year 1828, a subterraneous vault was accidentally opened, not far from an eminence, called Monte Cucumella, in the plain of Cavalupo: the vault was found to contain Etruscan vases; and this circumstance induced the Prince of Canino, to whom Monte Cucumella, with the contiguous ground, belongs, to make excavations in the plain, near the Ponte dell' Abbadia, at the foot of Monte Cucumella, on a plot of ground containing about four acres English: and these excavations brought to light, in the course of a few months, above two thousand vases and pateræ; superb in size and form, beautifully painted, covered with inscriptions, and apparently executed when the arts had attained their utmost height of perfection. Among the vases was one inscribed VI@LONO+EI, and exhibiting a painting, the subject of which is supposed to be, the people of *Vitulonia*, represented by a matron and a male figure, who are doing homage to the ancient Bacchus: and this circumstance, united with the immense number, and transcendent beauty, of the disentombed vases and pateræ, superadded to the discovery of the mineral Baths, led the Prince of Canino to conclude, that his excavations had fortunately been made on the site of the Necropolis of *Vitulonia*. The Prince's conclusion is supported by the additional circumstance of there being, at the present moment, near the excavations, and contiguous to each other, three Etruscan Bridges thrown over the Fiora; one of them (the Ponte dell' Abbadia) entire; the others in ruins; and all three apparently constructed to connect two parts of a city.

After *Vitulonia* was destroyed, a Town, denominated *Vulscia*, appears to have risen on its site; and, when under the dominion of the Volscians, was, as Pliny relates, consumed by fire from Heaven. Judging, however, by the surrounding tufo, and likewise by the name of the town, it was more probably consumed in consequence of its vicinity to some active volcano; which might, perhaps, have ejected the fire supposed to have descended from Heaven. The inhabitants of *Vulscia* numbered their years by driving nails into the temple of the Etruscan divinity Nortia: and it seems to have been the Etruscans who taught this mode of marking time to Tarquinius Priscus and his Roman subjects.

The excavations made by the Prince of Canino to the right and left of Monte Cucumella, and those made by the Signori Candellori of Rome, on the right bank of the Fiora, have yielded, beside vases and pateræ of the most magnificent description, bronzes, gold ornaments, ivory, camei, and intagli; and several of these antiquities may now (1831) be seen at Musignano, a Villa near Canino; the remainder have been sent to Rome.(2) From Ponte dell' Abbadia to the small town of Canino, a distance of about seven miles, the road is bad: and from Canino to Toscanella (about eight miles) the road is very indifferent.

Toscanella contains two exceedingly curious and very ancient Churches; one being dedicated to Santa Maria Maggiore; the other to San Pietro; and this last is profusely ornamented with

(1) The iron from the mines of Elba is, at the present moment, disembarked on this shore.

(2) The Canino vases and pateræ appear, generally speaking, to have been found in tombs of tufo not buried very deep in the soil: and as we are told that, before the foundation of Rome, *Vitulonia* was destroyed, these masterly productions of art must have been executed at a very early period.

Mosaics, similar to those seen in the Basilica of Santa Maggiore at Rome. The Columns of the Nave and Crypt are, many of them, ancient, and of various materials, sizes, and orders; one, in the Crypt, being of a square shape, and fluted. In the Church is a singular Monument; it appears to be Etruscan; and was, perhaps, found in the vicinity, and removed thence to the Church. Other ancient Edifices are seen at Toscanella, which is a curious and picturesque place. From Toscanella to Viterbo, about sixteen miles, the road is bad. A better and less circuitous road may be found from Corneto to Viterbo: but it goes in a different and less interesting direction.

VEII.

Two roads lead to the site of Veii; one, by the *Via Cassia*, to Storta and Isola Farnesina, a distance of about ten Roman miles and a half; the other, partly by the *Via Cassia*, and partly by the *Via Flaminia*, to the Valley of the Cremera; and thence to an eminence on which conjecture places the site of the citadel of Veii, a distance of between nine and ten Roman miles. The former road is practicable for carriages the whole way; the latter is considered as being only in part a *strada carrozzabile* (to use an excellent Italian phrase); as about five miles from Rome, Travellers, in order to reach Veii, are compelled to quit the ancient Flaminian road, and to proceed by a bridle-path through the Valley of the Cremera, now called the Varca, or Valca.

The usual price demanded for the hire of a light open carriage, with four places and two horses, going and returning the same day, but not including *buonamano*, is four scudi.

Veii, reputed to have been the strongest and most powerful city of the Etruscan confederation, stood, according to Dionysius of Halicarnassus, on high and steep rocks, at the distance of a hundred stadia, between eleven and twelve ancient Roman miles, from Rome. Dionysius also tells us, it was in size similar to Athens; which Thucydides represents as having been, in his time, between seven and eight miles in circuit. Veii became a Roman colony under Julius Cæsar; who divided its lands among his soldiers: but, during the civil wars subsequent to his death, it was nearly destroyed. This fact is recorded by Lucan. Veii, however, rose again from it ashes; and under the denomination of *Colonia Veiens*, was raised to municipal rank, probably by Tiberius, whose statue, with several other monuments relative to his reign, were discovered, not very long since, on a spot which the new Town appears to have occupied. Veii is mentioned by Pliny; and was still in existence under the Emperors Constantine and Theodosian.

The lofty mass of rocks between Isola and the spot where the Citadel of Veii is supposed to have stood, precisely corresponds with Dionysius's account of the position of the ancient City; and as two branches of the Cremera surrounded this mass of rocks, a town seated on their summits and defended by huge walls (as appears from Livy), must have been peculiarly strong at a period when gunpowder was not used in warfare. The distance from Veii to Rome, mentioned by Dionysius, likewise points out these rocks as the site of Veii; for although it cannot be quite eleven ancient miles from Rome, by the *Via Cassia*, to these rocks, and is somewhat less by the *Via Flaminia*, we should recollect that, when Veii was the Rival of Rome, the latter did not extend to the present Gate, called Porta del Popolo, from which the distance to Storta on one road, and to the first post on the other, is measured. Moreover, the ancient Romans reckoned their distances from the Forum Romanum; and thence to the supposed site of Veii is about twelve ancient miles.(1) Dionysius also says, that when the Fabii, followed by their clients and friends, in number about four thousand, marched against the Velentines, the former erected, near the Cremera, and adjacent to Veii, a large *Castellum*, to serve as a retreat for their little army. He adds that they chose, for the site of this *Castellum*, a precipitous and almost inaccessible hill, calling their work, after the river near which it was built, the *Castellum* of the Cremera: and persons

(1) Five modern Roman miles appear to make about six miles of the ancient Itineraries,

who examine the high and precipitous rock upon which Isola stands, the deep fossé, and the river by which it is defended, will find that this hill completely answers Dionysius's description: moreover, it is adjacent (though not close) to ancient Walls evidently Etruscan; and which, judging from their situation and extent, encompassed Veii. The strong position of Isola, however, has induced some persons to believe that the Citadel of Veii, and not the Castellum of the Fabii, stood there; and in support of this opinion it is urged, that a nation so much enlightened as the Etruscans, were unlikely to have neglected availing themselves of the advantage of placing their Acropolis in a situation better fortified by nature than any other spot in the neighbourhood. But it should be remembered that Isola is far from being sufficiently capacious to contain a large Acropolis; neither does it communicate with the walls of Veii: whereas the hill on which the Citadel more probably stood, is contiguous to the Walls, very capacious, fortified by the junction of the two arms of the Cremera, and close to that Gate of Veii which was situated nearest to Rome: consequently, there seems reason to suppose that the Citadel stood on this hill, and that Isola was the Castellum of the Fabii.

The precise site of the town of Veii was long disputed by antiquaries; some of whom placed it at Castelnuovo, the second post from Rome, on the *Via Flaminia*. Eutropius fixes it at the distance of eighteen miles from Rome; and Zanchi asserts that it was situated in the wood of Baccano and Montelupoli, to the right of the *Via Cassia*, at the distance from Rome given by Eutropius. Zanchi adds, that he saw, on this spot, fragments of ancient walls, and other buildings, columns, etc.; (1) and even traced Camillus's celebrated *Cuniculus*, or mine, with the pits by which his soldiers entered the Citadel. But whoever attends to Livy's account of the siege and Capture of Veii, will surely be of opinion, that so considerable a distance as eighteen miles could not have existed between this city and Rome: and further, we learn, from Livy, that previous to the time when Camillus captured Veii, some of the Etruscans, who were forming a league to attack the Roman territories, earnestly solicited the Veientines to join this league,—not merely because their city was the strongest in Etruria, but likewise because it was the nearest to Rome.

Persons who go on horseback to Veii, by the Flaminian road, pass the spot in the Valley of the Cremera, conjectured to be that mentioned by ancient historians as the grave of the three hundred and six Fabii who fell there, after an obstinate conflict with the Veientines: and persons who take this road likewise have the advantage of passing close to the eminence on which conjecture places the Citadel of Veii. The Walls of the Town (judging from appearances) were above seven miles in circumference, like those of Athens: and the beautiful surrounding country, from its riches in flocks and grain, precisely answers, at the present moment, the description given of it by Dionysius.

Persons who go by the carriage-road to Isola Farnesina will find, on the right soon after passing La Storta, a wheel-track to Isola, which is situated about half a mile off. On arriving at the latter village, strangers should send for the Cicerone, to conduct them to the *Water-mill*, and thence to *the Heights on which Veii stood*. This circuit cannot be made in a carriage: but a couple of quiet saddle-horses may occasionally be procured at Isola, to assist persons incapable of walking far. The distance from Isola to the Mill is about half a mile. Hence it is advisable to proceed to *a Coppice*, a full mile and half distant: where, beyond *two Paths* on the right, *a third* presents itself, and leads through the Coppice to the termination of the rocks. This Coppice, now peopled with goats and nightingales (the latter in uncommon numbers), was evidently part of the City. Hence it is advisable to descend to the *Ponte Sodo*,

(1) As almost every hill in Etruria appears to have been the site of a town, Zanchi probably found the walls of one of these towns, and mistook it for Veii; and as grottos may usually be discovered among the foundations of ancient cities, he might naturally suppose ruins of this description to have been Camillus's pits and *Cuniculus*.

where *Cavities*, through which water appears to have been drawn up for the use of the City, may still be discovered. The Ponte Sodo is a natural Bridge over a long subterranean water-course, open at both ends, with the Cremera flowing through it. The size of this water-course, judging from the eye, seems to be about a hundred feet in length, and from fifteen to twenty in breadth. Its appearance strongly resembles the Emissario at Albano; and, perhaps, the Etruscan Aruspex, who constructed the latter, might have borrowed ideas from the former.

Near the Ponte Sodo are *remains of an Aqueduct*, and, not far distant, on the right, are *Ruins of an Etruscan Bridge*, evidently one of the entrances to Veii. Contiguous to this part of the City is a Descent, which leads, in a circuitous line, to a spot containing *a considerable number of Rocks*, cut into small niches, apparently for cinerary urns. Several of these Niches are shaped like a Greek Delta; and one of the Rocks is hewn into a Sepulchral Chamber, the interior of which has a recess sufficiently spacious to contain a large sarcophagus. The exterior part of the Sepulchre has no decoration but a simple pediment. These Rocks, which are detached from each other, occupy a large circular piece of land, and appear to have been part of the Etruscan Necropolis of Veii; after examining which, it is advisable to turn toward Isola, and walk *under the walls of Veii* to a fragment of them, which appears to be part of the natural rock, faced with Niches, for cinerary urns, and supported by hewn stones, in form oblong, placed regularly in straight lines, one above another, and of an immense size.(1) From this point strangers are conducted on stepping-stones, across the Cremera, which washes the walls, and appears to have been, in early ages, a considerable river, though now reduced to an insignificant streamlet. Hence a Path *through* the *interior Ditch* leads to a *Field* denominated *the Roman Forum*, because a very fine statue (already mentioned) of Tiberius seated,(2) capitals and shafts of columns, with other architectural ornaments, made of splendid marbles, were found in this vicinity; where probably, therefore, was the Roman town called *Colonia Veiens*, as the Etruscans did not, in their edifices, employ marble. From the Forum it is usual to proceed to the *Nolumbarium*, said to have been constructed in the days of Augustus, or his successor; and thence, during the spring, and the early part of summer, it is necessary to return, by the Mill, to Isola; every other path being rendered impracticable by the corn, which covers almost the whole site of Veii.

From the Forum *an ancient Street* led to one of the City Gates, situated near what is supposed to have been the Citadel; and if the corn be not high above the ground, it is advisable, instead of returning to the Mill, to take the opposite direction, walking parallel with the ancient Street to *a remnant of its Pavement*, quite perfect, near which is a path, on the left, leading up the rocks to a very capacious piece of flat ground, strewed in all directions with fragments of masonry, the greater portion of which seems to have been brought to light by the plough. Some of these fragments are marble, others stone, resembling peperino; and this spot (overlooking an ancient Road which led to Veii, and already mentioned as being contiguous to the junction of the two branches of the Cremera), was, according to supposition, *the Site of the Citadel*, though the ruins seen here are much too indefinite to prove whether this supposition be or be not well founded.

The walk from the Mill to the Ponte Sodo, Necropolis, Walls, Forum etc., and back to Isola, occupies more than two hours: and the walk from the Forum, by the ancient Street, to the supposed Site of the Citadel, and thence

(1) The walls of Veii resemble those which support the *Agger* of Servius Tullius, in the garden of Sallust at Rome.

(2) This statue, and that of another member of the imperial family, found near it, are now deposited in the Magazine of the Vatican: and as Veii enjoyed peculiar privileges under the early Roman Emperors, the discovery of these statues on a spot which seems to have been a Forum, is a presumptive evidence that the city in question was Veii.

through the Valley of the Cremera to Isola, occupies full two hours.

Isola is placed, as already mentioned, on a commanding eminence; and still exhibits *part of an ancient Wall, ancient Grottos, a rock faced with Niches for cinerary urns, fragments of Roman Sarcophagi, and ancient Receptacles for grain,* which are delved in the rocks, shaped like an egg, and apparently lined with the *opus Signinum.*(1)

Travellers who go from Rome to Veii, by way of Storta, should, after their return from the Mill, walk or ride down that part of the valley of the Cremera which is situated between Isola and the *Via Flaminia,* in order to visit the spot supposed to be the Site of the Citadel of Veii: and as the Cicerone at Isola keeps, in that Village, a small Public-house, which contains a kitchen where chops may be cooked and vegetables boiled, a clean little dinner-room and an adjoining bed-room, it is a convenient plan to make the circuit by the Mill, etc., in the first place; then to rest and dine at Isola; and afterwards to visit the Site of the Citadel of Veii. Travellers should, however, bring their dinner with them.

In the beautiful walk through the Valley of the Cremera to the Site of the Citadel, the first objects which attract the attention of an antiquary, are *large masses of stones,* conjectured to have been an ancient Gate of Veii, possibly the Roman Gate; and near these Ruins, on the rising ground opposite to the river, *a beaten path presents itself,* and leads to the spot supposed to have been the site of the Citadel. The walk to this spot and back occupies about one hour and a half.

Several specimens of the ancient Walls of the City are still discoverable, beside that already described: these specimens consist of immense oblong stones placed horizontally one above the other, and presenting a smooth surface.

Livy describes Veii as having stood on a more beautiful spot than Rome; as having possessed a more extensive and fertile territory; and as having been embellished with public and private edifices superior to those found, during early ages, in the last-named City: but the following extract of his account of the remarkable coincidence of circumstances which produced the ruin of Veii, throws no light on the situation of the Citadel; although it specifies the means whereby this fortress was captured. He tells us,(2) that about the year of Rome 357 (before the Christian era 395), accounts were circulated respecting various prodigies; one of which attracted universal attention: this was the sudden and terrific increase of the waters of a Lake in the forest of Alba. He adds, that these waters, without any visible cause, rose to an incredible height, overflowed their banks, and inundated the adjacent country, even threatening Rome itself; and that the Senate, surprised and disquieted, sent deputies to consult the oracle at Delphi respecting this phenomenon.(3) Meanwhile, among the

(1) These pits being always full of water, it is difficult to examine the plaster with which they are lined: but they evidently were receptacles for grain; which the little army of the Fabii must, of course, have required in their *Castellum.*

(2) Lib. v.

(3) Plutarch's account of this occurrence is interesting. He says: "At the commencement of autumn, in serene weather, when neither recent rains had fallen, nor southerly winds prevailed, and when the numerous springs and fountains of Italy were exhausted, and the rivers, which usually shrink during summer, had nearly disappeared, the *Lacus Albanus* (whose source is in itself, and whose waters are confined in a basin encompassed by hills) suddenly began to swell, without any apparent cause; and at length rose to the summit of its lofty barriers. The neighbouring shepherds and cowherds were appalled and astonished: and when the hills (which, by operating as a dike prevented the Lake from overflowing) gradually gave way, in consequence of the weight of the water,—and when this water rushed, with destructive violence, over the pasturages into the sea, not only the Romans, but every surrounding nation, felt persuaded that such a phenomenon was the precursor of some great event." Plutarch seems to have thought the best mode of accounting for the prodigy was, to attribute it to the will of the gods: but as the Alban Lake, according to appearance, is the mouth of an extinct volcano, perhaps it became thus suddenly swollen in consequence of a volcanic eruption of water.

Roman and Veientine sentinels, who were in the habit of conversing at the outposts before Veii, there chanced, one day, to be an aged Aruspex; and this venerable person, after turning the siege into ridicule, suddenly assumed the tone of inspiration, exclaiming, "That his country could not be subdued, till the waters of the Alban Lake were exhausted." This sentence, though at first unnoticed, became afterwards the universal topic of conversation in the Roman camp; incited by which circumstance, a Roman soldier, addressing himself to a Veientine sentinel, inquired the name of the person who had pronounced the mysterious words so much talked of: and being answered that the person was an Aruspex, the soldier, naturally superstitious, and resolved to learn the meaning of the words, contrived to obtain an interview with this soothsayer; craftily drew him to a distance from the Veientine outposts, seized him, and carried him off to the camp; whence he was immediately conveyed to Rome, and interrogated by the Senate: to whose questions he replied, "That although the gods were inimical to Veii, when they prompted him to reveal her destiny, still it was too late to gainsay what had fallen from his lips at a moment of inspiration: beside which there might, perhaps, be as much impiety in denying what the gods had prompted him to divulge, as in divulging what it was their pleasure to keep secret; consequently he would not hesitate to declare, that prophetic manuscripts, united with deep skill in the art of divination, had foretold, to the Veientines, the capture of their city, when the Alban Lake should prodigiously overflow, and when the Romans should discover how to drain it effectually." He then described the manner in which the drains should be constructed.(1) But the Senate, not deeming the authority of an enemy, although an Aruspex, alone sufficient to exonerate them from censure in undertaking a novel work of great labour and difficulty, resolved that the Aruspex should remain a captive, while they awaited the return, from Delphi, of their deputies, who, after a quick and prosperous voyage, arrived with this answer: "Romans! beware of keeping the waters of the Lake in their bed; beware, likewise, of letting them take their natural course to the sea: distribute them among your fields to fertilise the soil, and divide them into rivulets till they are exhausted: do this, and fear not to scale the ramparts of your enemies, whose city the Fates will deliver into your hands."(2) Extreme veneration was henceforth entertained, by the Romans, for the Aruspex; to whose guidance, in the year of Rome 358, they committed the work of draining the Lake: and as the stupendous subterranean funnel, constructed for this purpose, might naturally have given so able and enterprising a general as Camillus the idea of penetrating, by means of a similar passage, into the Citadel of Veii, we may fairly conclude that his celebrated *Cuniculus*, or mine, which enabled him to capture a city so nearly impregnable that it stood a ten years' siege, was the offspring of the Etruscan Aruspex, united with the Delphic Oracle.(3) To expedite this perilous operation, Camillus divided his miners into six companies; each of which laboured six successive hours at a time; and thus the business proceeded, night

(1) Cicero supposes that the Aruspex sought to intimidate the Romans; and, thereby, induce them to raise the siege of Veii.

(2) The venality of the Oracle was, on this occasion, very conspicuous; for it enjoined the Romans, on the capture of Veii, to present a valuable offering to the Delphic Apollo; and Camillus religiously complied with this injunction; as a tenth part of the plunder, obtained by his important conquest, was sent to Delphi.

(3) Plutarch says, that Camillus, aware of the difficulty of carrying Veii by assault, undertook to make a subterranean passage, whereby his soldiers might penetrate into the citadel; and that he was induced to adopt this expedient from having observed the soil, round the town, to be such as would admit of a subterranean passage being made deep enough to prevent the Veientines from discovering it.

Persons anxious to ascertain whether the Citadel of Veii really stood where conjecture has placed it, might feel an interest, perhaps, in examining the soil, and endeavouring to judge how far it resembles Plutarch's description.

and day, till an under-ground path was opened from the Roman camp to the Temple of Juno in the citadel.

Zanchi appears to have entertained a belief that this celebrated Mine was made like the Emissario at Albano, by means of pits sunk at certain distances from each other; so that several labourers might be let down into the earth, and enabled to work at the same moment. It is not, however, probable that Camillus, when encamped close to the walls of Veii,(1) should have risked alarming the Veientines, by being observed to make pits, and send his troops down into them; moreover, we are told by Livy, that for several days previous to the capture of Veii, the besiegers had assumed an appearance of perfect inactivity: but, be this as it may, there is not, at present, any obvious line of pits on the spot immediately below the supposed site of the citadel; neither is there any grotto which resembles the mouth of a mine.

Veii being the most opulent town of the Etruscan confederation, the booty it yielded to Camillus was immense: and not only the secular wealth of the Veientines, but even the sacred utensils of their temples, and the deities to whom they were dedicated, fell a prey to the rapacious conquerors, and were removed to Rome. The removal of the ecclesiastical property, however, was conducted with every possible degree of reverence; and the finest young men of the Roman army, purified by ablutions, and clothed with white robes, bore the statue of Juno Regina, the patroness of Veii, from her temple in its citadel to the Aventine; which they reached in solemn procession, and without the slightest injury to the goddess, who soon afterwards was enthroned in her temple there, built and consecrated by Camillus.(2)

The conquest of Veii occurred about the year of Rome 359; and ancient historians tell us, the Romans so much preferred the situation of this city to their own, that most of them wished to abandon Rome, and settle at Veii: an extraordinary circumstance, because Veii must have been unwholesome, during hot weather, on account of its proximity to the pestiferous Lake of Bracciano, formerly called *Lacus Sabatinus*,—whereas Rome (to quote the words of Cicero) has always been a wholesome place, though surrounded by a pestilential country.

VIA SALARIA, RIETI, AND PELASGIC FORTRESSES IN ITS ENVIRONS.

The *Via Salaria* traversed Sabina to Rieti, forty-eight miles from Rome; and terminated at *Hatria*, in Picenum. When, or by whom, this road was made is unknown; but it existed at an early period; for we are told that the battle of the Allia, which took place during the first invasion of the Roman territories by the Gauls, was fought near the eleventh milestone on this road, which commenced at the Porta Collina, and was carried over the Anio on a bridge, where now stands the Ponte Salaria; thence proceeding to *Fidenæ*; the site of which Town is in part occupied by the modern Villa Spada. Castel Giubileo, advantageously placed on a contiguous eminence, may probably represent the citadel of *Fidenæ*, though its elevated position alone induces this belief. *Fidenæ* is said to have been an Alban Colony, which fell subsequently into the power of the Etruscans. It was conquered by Romulus; but continually revolted; till at length the Dictator, Æmilius Mamercus, stormed the Town, and abandoned it to the licentiousness of his soldiery. This event occurred A. U. C. 329, after which period little is known of *Fidenæ* till the reign of Tiberius, when it had risen to the rank of a Municipium, and was embellished by an amphitheatre: but this edifice, being made of wood, gave way; and, according to Suetonius, above twenty thousand persons perished in consequence. *Fi-*

(1) Livy tells us that Camillus, at this period, had multiplied his redoubts, and planted them very near the city.

(2) It was not without religious scruples that the Roman soldiers ventured to touch the statue of the goddess: but when they neither found it heavy, nor difficult to displace from its situation, they inferred that the patroness of Veii was not unwilling to forsake the conquered city, and transfer her protection to Rome.

denæ, as we learn from Dionysius of Halicarnassus, was about five miles from Rome; and so are the remains of ancient edifices still found near Castel Giubileo. About two miles farther is a place called Marcigliano Vecchio, and supposed to be the site of the ancient *Crustumerium*. This town, like *Fidenæ*, was an Alban colony, partly conquered by Romulus, and completely subjugated by the elder Tarquin. A rivulet which descends into the Tiber from the Crustumine hills, and is crossed by the *Via Salaria*, four miles beyond Marcigliano, has the reputation of being the Allia, already mentioned. On a hill in this neighbourhood stood *Corniculum*, the most accredited birth-place of Servius Tullius, and probably occupied now by the village of Saint Angelo; near which, on another eminence, is Monticelli, supposed to be placed on the site of the ancient *Cænina*. *Eretum*, the first station of the *Via Salaria*, according to the Itinerary of Antoninus, was eighteen miles from Rome:(1) it stood near the Tiber; and its ruins may still be seen at Rimane. *Eretum* is mentioned by Virgil as having sent forces to the aid of Turnus: and Hannibal, when advancing toward Rome by the *Via Salaria*, turned off at *Eretum* to pillage the Temple of the goddess Feronia, which, according to ancient inscriptions found near the ruins of *Trebula*, stood in the vicinity of that town, and not far distant from *Eretum*. *Regillum*, the birth-place of Appius Claudius, founder of the Claudian family at Rome, is supposed to have been in this neighbourhood; and beyond *Eretum* to the north stood *Cures*, a still more celebrated spot, as it gave birth to Numa Pompilius. *Cures*, founded by the Aborigines, or the Pelasgi, was, during the infancy of Rome, strong and powerful: the village of Correse, on a torrent of the same name, appears to occupy the site of this ancient town, remains of which may be traced. Farther on, but not immediately in the road, lay *Suna* (now Nerola), to the north of Mount Lucretilis; and beyond *Suna* is the site of *Trebula Mutusca*. Both of these towns were, according to Dionysius, founded by the Aborigines; and *Trebula Mutusca* is now distinguished by the name of Monte Leone della Sabina. The second station on the *Via Salaria* is *Vicus Novus*, now called Osteria Nuova: and here we find a very interesting sepulchral chamber, and two other sepulchres, which mark the site of the ancient Station. *Reate*, now Rieti, and the next Station to *Vicus Novus*, is an Aboriginal town, of very great antiquity; and was at one period possessed by the Arcadian Pelasgi, from whom the Oscans claimed descent. Silius Italicus records that Reate derived its appellation from Rhea, the Latin Cybele: it became in course of time a municipal town of the Romans, and was famous for its excellent breed of mules and asses; insomuch that some of the latter are said to have been sold for sixty thousand sestertii each; near five hundred pounds of our money. The peculiar beauty of the valley of the Velinus, in which this town is placed, gave it, in remote ages, the name of *Tempe*, and its meadows, owing to the fertility they acquired from heavy dews, were denominated *Rosei Campi*: but this valley being liable to destructive inundations from the Velinus, which river divides its waters into small lakes before it falls into the Neri, Curius Dentatus, after having conquered Sabina, formed a plan to drain off the stagnant water occasioned by the overflow of these lakes; and in order to accomplish his purpose he had a channel cut for the Velinus, which conveyed that stream into the Nar from the summit of a tremendous precipice; and this sublime and beautiful cascade is now called Caduta delle Marmore.(2) On the *Via Salaria*, at the next Station to Reate, and according to the Itineraries, only eight or nine miles from that town, stood *Cutiliæ*, on the right bank of the Velinus. Dionysius mentions *Cutiliæ* as an Aboriginal town of great antiquity, much celebrated for its Lake (now Pozzo Ratignano), and the floating Island on its surface. This Island was

(1) About sixteen modern Roman miles.

(2) The distance from Rieti to the cascade is computed to be about fifteen miles; and from the cascade to Terni, the distance is about five miles.

called the *Umbilicus*, or centre of Italy; and correctly so called, respecting the breadth of that country; the distance from Ostia to *Cutiliæ* being seventy-six miles, and thence to *Castrum Truentinum*, on the Adriatic, the same. Ruins of *Cutiliæ* may be traced close to the village of Paterno, near Civita Ducale, The Emperor Vespasian died at *Cutiliæ*, whither he had been sent to drink its mineral waters. The next Station on the *Via Salaria* was Interocrea; and thence a road branched off to *Amiternum*, a very ancient city, ruins of which may still be seen at S. Vittorino, about eighteen miles from Interocrea. North of that station stood *Falacrinæ*, Vespasian's birth-place, now distinguished by a Church, dedicated to San Silvestro in Falacrino.(1)

Returning to Rieti, we find, on an eminence about seven miles and a half from that place, the ruins of *Trebula Suffena*, a town mentioned by Pliny, and discovered by Mr. Dodwell (a gentleman highly distinguished in the literary world) during the Autumn of 1828. Dionysius describes most of the Aboriginal towns which surrounded Reate as being either forsaken or demolished in his time. It appears, however, that *Palacium*, likewise called *Palantium*, the city of the Arcadian Pelasgi, and from which the Palatine hill at Rome is supposed to derive its name, must have occupied the site of Palazzo, on an eminence now called Fonte di Rieti. *Marruvium* is supposed to have stood at or near a place called Morro Vecchio; and the site of *Corsula* is now occupied by Contigliana. Of *Vesbula* no traces are discoverable; neither can the site of *Mefula* and *Orvinium* be positively fixed: but the ruins of *Lista* and *Batia* were discovered by Mr. Dodwell in 1828. *Listà* was the capital of the Aborigines; from which they were suddenly expelled by the Sabines of *Amiternum*, who surprised the town and took it in the course of one night. *Tiora*, celebrated for its Fanum, supposed to have been the Oracle mentioned by Varro, seems to have stood at the distance of twenty-four stadia from Lista, on the site of a place now called Torano. The Villa of Axius, the friend of Cicero, appears to have been situated near the largest lake formed by the Velinus, and now called Lago di Pié di Luco; and the *Septem Aquæ*, mentioned by Cicero and Dionysius, are supposed to have been springs which formed, in conjunction with the Velinus, one of those Lakes whose wa-

(1) The following extract from Dionysius of Halicarnassus may possibly assist Travellers in finding the remains of the numerous ancient cities which once stood in the neighbourhood of Reate:—

"*Palantium*, situated at the distance of twenty-five stadia from Reate, is still inhabited by the Romans. *Trebula*, placed on a rising ground, is about sixty stadia from *Palantium*. *Vesbula* is about sixty stadia from *Trebula*, and stands near the Ceraunian hills. Forty stadia from *Vesbula* is the celebrated town of *Suna*, which still contains a very ancient temple consecrated to Mars. *Mephyle*, the walls and ruins of which may be traced, was about thirty stadia from *Suna*: and forty stadia from *Mephyle* stood *Orvinium*, the largest and most renowned city of the district. The foundations of its walls, some magnificent ancient tombs, and an enclosure comprising cemeteries placed on long and lofty terraces, are still discernible; and in its citadel is an ancient temple dedicated to Minerva. Eighty stadia from Reate stood *Corsula*. In this vicinity is an Island situated in the centre of a Lake, the muddy waters of which are said to have served the inhabitants of the Island as ramparts; for they had no other defence. *Marruvium* was contiguous to this Island, and forty stadia from a spot called by the Greeks *Heptudates*, or the Seven Waters. Thirty stadia from Reate stands *Batia*; about three hundred stadia from which stood *Tiora Matiena*; and here, according to tradition, was a very ancient oracle, somewhat like that of Dodona. Twenty-four stadia from *Tiora*, was the capital of the Aborigines, called *Lista*. Seventy stadia from Reate stood the celebrated town of *Cutiliæ*, at the foot of a mountain, and near a Lake (if it may be so denominated) of excellent running water. The people of the neighbourhood imagine that this Lake is consecrated to Victory, and have encircled it with a fence, to prevent any one from approaching the water, unless it be at annual festivals, when sacrifices are offered; and, during that period, certain persons are allowed to visit an Island about fifty feet in diameter, situated in the Lake, and rising about one foot above the surface of the water, on which it floats and moves according to the direction of the winds."

ters were thrown by Curius Dentatus into the Neri.

It is necessary to travel *en voiturin* from Rome to Rieti; as no post-horses are to be met with on this road; which is, nevertheless, a very good one, exclusive of steep hills; and near Rieti it traverses a beautiful country. The Inn is tolerable at Rieti; and at Terni (not very far distant) *the Hôtel de l'Europe à l'ancienne Poste* is one of the most comfortable public-houses existing: its Master, by name Jacorossi, keeps carriages and saddle-horses, with which he furnishes Travellers who wish to make excursions in the neighbourhood; and persons solicitous to trace the remains of the Pelasgic towns, mentioned by Dionysius as having existed near Rieti, might do so without much inconvenience, by establishing their head-quarters at the last-named Hotel.

CHARACTER OF THE MODERN ROMANS.

Taken collectively, the Romans, like the Italians in general, are endowed with native elegance of mind and manners, clear and quick perception, and an innate love of the Arts. They neither possess the mildness of the Tuscans, nor the good-humoured buffoonery of the Neapolitans; but are more dignified, more energetic, displaying a higher sense of honour, and feeling apparently a deeper reverence for religion, than any of their neighbours, the Lucchesi excepted. Their pre-eminence in works of art is well-known: and during modern times, that intellectual fire, which gave them the dominion of the world in former ages, has been discoverable in their satires, paintings, and sculpture. The Roman nobles seldom trouble themselves to attain profound erudition: but usually possess accomplishments united with correct taste; and are invariably polite and courteous to Foreigners. Gentlemen who belong to the Church and Law have, generally speaking, a considerable portion of classical knowledge.(1) Tradesmen of the first class seldom impose on Foreigners: but the populace are frequently prone to exaction, passionate, and sometimes revengeful: they likewise retain much of their former haughty character; and the inhabitants of Trastevere, said to descend from the ancient Romans, are not only brave to ferocity, but so proud of their ancestors, that nothing can induce them to match with a person who does not boast the same origin: as the following anecdote evinces. An English gentleman resided in the house of one of these Trasteverini, a barber by trade, and wretchedly poor, when his daughter was addressed by a wealthy and respectable German: but, notwithstanding these advantages, the lover received a rude and positive refusal from the mother of the girl. The English gentleman, surprised at this behaviour, asked the mother why she acted so imprudently?—"Your daughter," continued he, "is wholly unprovided for: surely, then, you ought to rejoice in an opportunity of uniting her to a rich and worthy man."—"Rejoice in uniting her to a Foreigner—a Barbarian!" exclaimed the woman; "No:—and were my daughter capable of cherishing so disgraceful an idea, I should not scruple to plunge a dagger into her heart."

(1) Considerable disgrace has been attached to the Italian character in consequence of the fashion of Cicisbeism; supposed, by modern English writers, to have taken place about the commencement of the seventeenth century: but the fact is, that when the first Crusade was promulgated, toward the close of the eleventh century, husbands of rank and fortune, who resolved to enlist under the standard of the Cross, were compelled, by the turbulence of the times, to chuse, during their absence from home, a protector for their wives and children; which protector was called a *Cavaliere Servente*, or *Cicisbeo*: and when we reflect upon the numberless wars and revolutions which called Italian husbands from home, during, and long after, the period of the Crusades, we can neither wonder at this institution, nor at its continuance: and though, in our days, the fashion is needless, and consequently reprehensible, still, there would be a gross want of candour in supposing it must inevitably be tinctured with guilt: moreover, there is reason to believe Cicisbeism, in a great number of instances, perfectly exempt from crime; and it is a custom, besides, which is getting quite into disuse.

CHAPTER IX.

VIA ÆMILIA, VIA FLAMINIA, VIA POSTHUMIA, ANCIENT ALPINE ROADS.

Bergamo.—Brescia.—Lago di Garda.—Peschiera.—Verona.—Vicenza.—Mantua.—Imola.—Faenza.—Forli.—Forlimpopoli.—Cesena.—Rubicon.—Rimini.—Ravenna.—Conca.—San Marino.—Pesaro.—Fano.—Sinigaglia.—Ancona.—Loreto.—Hatri.—Pass of Furlo.—Urbino.—Spina.—Trieste.—Parenzo.—Pola.—Arquata.—Tortona—Passage of the Cottian Alps.—Suza.—Passage of the Small St. Bernard.—Aosta.—Passage of the Great St. Bernard—of Splugen—of Mont Septimer.—Town of Como.—Lake of Como.

ONE branch of the *Via Æmilia*, that between Piacenza and Bologna, has been already described: another branch, that from Bergamo to Brescia, Verona, and Vicenza, has not been mentioned; neither has any account been given of the continuation of this road from Bologna through Imola and Cesena to Rimini. A branch of the *Via Flaminia* from Pesaro by the Pass of Furlo to Foligno, is likewise unnoticed: and therefore, beginning with Bergamo, it may perhaps be useful to describe the ancient and modern towns situated near these roads.

Bergamo, anciently *Bergamum*, placed on the *Via Æmilia*, was founded by the Cisalpine Gauls; and when conquered by the Romans, it became a Municipium.

The Bergamasco is highly cultivated, fertile and populous; the Town of Bergamo large, well fortified, and embellished with a handsome *Cathedral*, which contains a beautiful Tomb, in memory of Bartolommeo Coleone; and some fine pictures of the modern Venetian School: but the best paintings are in the *Church of St. Maria Maggiore*. Bergamo is called the birth-place of Harlequin; and enlivened by a celebrated Fair, during the latter part of August and the commencement of September. Its inhabitants amount to above thirty thousand persons; and its principal Inns are, *The Albergo Reale*, and the *Hôtel du Phénix*.

The road from Bergamo to Brescia, the next town of consequence on the *Via Æmilia*, traverses a rich plain at the foot of the Alps. We learn from Livy that Brescia, anciently *Brixia*, was the Capital of the Cenomani, a people of Cisalpine Gaul. It stands on the river Mela (which retains its original name), and was colonised by the Romans; but at what period this event took place is not recorded. We hear of Brixia, however, as a potent and flourishing Roman colony, famed for having gods peculiar to itself; till after being weakened by the attacks of the Goths, it was conquered and sacked by Attila. The modern Town, which is large, and supposed to contain above forty thousand inhabitants, has become extremely interesting to Travellers; owing to excavations commenced in 1820, and continued for six years. These excavations have brought to light *remains of the Forum of Arrius*, now the Piazza del Novarino; part of an Edifice supposed to have been *the Curia*, a *Mosaic Pavement* of a rare and elegant pattern; a large number of *ancient Inscriptions*, a magnificent *Temple* consecrated to Hercules: and a stupendous *bronze Statue*. The Temple of Hercules, which stands in an elevated situation, is constructed with large blocks of white marble, and its Portico was approached by more than sixty steps. Its columns appear to have been chanelled, and of the Corinthian order; and two of those which supported the Portico may be called triple, as each consists of two pillars and a pilaster joined together. The Temple is divided into three parts, each of which has an Altar; and these Altars are in a line with each other. This Edifice, judging from its remains, was nearly two hundred feet wide, though not long in proportion. It was paved and lined with marble, incrusted on the outside with the same material; and its

Cornices and other architectural decorations are finely sculptured. The exterior casing, and the Columns of the Portico, are white, and the marble which composes them is superb.

On the left side of this Portico, in a long and narrow empty space, perhaps originally a drain extending under the pavement of the Temple, was found, in 1826 (after the inhabitants of Brescia had resolved to excavate no farther), the bronze Statue already named, and somewhat surpassing the common height of the human figure. It was lying on the ground, and covered with earth and ashes, but quite perfect, except its large and beautiful Wings, which had been taken off, and placed at its feet. It represents the goddess of Victory; is draped from the waist downward, decorated with a laurel diadem of inlaid silver, and stands in the same bending attitude as the Basso-rilievo of Victory on Trajan's Column at Rome. The position is graceful and dignified; one foot rests on a helmet of modern date; and one hand holds a stylus, with which the goddess appears to be writing on her shield: her countenance displays deep thought blended with angelic beauty; and few indeed, if any, of the works of ancient sculptors are so lovely and so charming as this Statue; which is pronounced by connoisseurs to be one of the most sublime productions of Grecian Art. It was evidently cast in two parts; as the wings take off and on. A small portion of one Wing is wanting; and the two first joints of three fingers of the right hand have been knocked off, but are preserved and deposited in the apartment which now contains the Statue. Remains of gilding are seen on this exquisite work; which, like other ancient bronzes, is very thin. It formerly appeared to disadvantage, in a small room, and on a pedestal which wanted height; but when the inhabitants of Brescia converted the lately discovered Temple of Hercules into a Museum, this splendid personification of Victory was removed thither. (1)

In the same long and narrow space which contained the Statue of Victory, was found a bronze Figure about eighteen inches high, with the arms bound behind its back: it is called a captive King; and in point of workmanship does no credit to its maker. Several bronze Busts of Emperors and Empresses were likewise discovered in this hollow space; and the gilding on these Busts, and on the Statue of the captive King, is so fresh as to appear the work of yesterday. The Heathen Divinities named in the Inscriptions are:—*Dii Manes*—Διοδωρα—*Divus Trajanus*—*Fata Augusta*—*Fata Barbarica*—*Fata Divina*—*Fata Fatalia*—*Fati Deruones*—*Hercules*—*Juno Regina*—*Junones*—*Volkanus*—*Volkanus Augustus*—*Volkanus Mitis sive Mulciberus*. The Statue of Victory, as already mentioned, together with other antiquities found at Brescia, is now placed in the Temple of Hercules, which has been converted into a Public Museum, and likewise contains several ancient Hinges for doors—Ancient Keys—Bronze Breast Ornaments for horses—Fragments of an ancient Car—a Sarcophagus with two Air-holes, resembling those in Juliet's Tomb at Verona, etc. etc.

The remains of the Temple of Hercules stand at a short distance from the Forum of Arrius; and in the Town is a Church of a circular shape, supposed to have been originally a Temple dedicated to Diana. The Church of Sant' Afra is likewise supposed to stand on the foundations of an ancient Edifice consecrated to Saturn, and contains a celebrated picture, by Paolo Veronese, of the Martyrdom of Sant' Afra; and another, by Titian (and equally celebrated) of the Woman detected in Adultery. The paintings which ornament the High Altar of the Church of Saints Nazaro and Celso are likewise by Titian, and consist of five Pictures formed into one. The Palazzo di Giustizia is a remarkable edifice, built on the site of an ancient Temple dedicated to Vulcan, and displaying a compound of Grecian and Gothic architecture: it contains good Frescos, together with other Paintings. The Cathedral is a handsome modern structure; so like-

(1) The Author of this Work is indebted to Mr. Colyar (a gentleman well known in the literary world) for several particulars relative to the masterpiece of bronze sculpture she has endeavoured to describe,

wise is the Theatre; and among the private Collections of Paintings, that in the Palazzo Lecchi is the best.

Le due Torri, the principal Inn at Brescia, furnishes good dinners and comfortable beds; but the *Albergo del Gambero*, a small Inn, sometimes frequented by Voiturins, has at the present moment (1831) the reputation of being very uncomfortable.

Beyond Brescia the road passes between hills covered with woods, gardens, and villages, and bounded toward the north by lofty and sterile Alps; it subsequently crosses the Ponte San Marco; and thence descends to the luxuriant margin of the Benacus, now the Lago di Garda, whose turbulent waters contain a species of Trout resembling Salmon in flavour, and highly prized by ancient epicures. This Lake, formed by the river Mincius, now the Mincio, is stated by Strabo, on the authority of Polybius, to be five hundred stadia long, and one hundred and fifty broad; that is, about sixty-two miles by eighteen: but, according to modern measurements, it is not at the present moment more than thirty-five Italian Miles in length, and where widest not above fourteen in breadth. The Alps nearly surround it: and the picture it exhibits is beautiful; no wonder, therefore, that the Peninsula of Sirmione on this Lake should have been the favourite residence of Catullus! Vestiges of his Villa may still be traced. The western shore is richly cultivated, and contains the Town of Salo, which has five thousand inhabitants. Desenzano, charmingly placed on the margin of the Lake, is famed for the goodness of its wines, and furnished with a very comfortable Inn, the *Albergo Imperiale e Reale*.

The strong Fort of Peschiera, placed at the southern extremity of the Benacus, where the Mincio issues from it, stands, according to the Itineraries, nearly on the site of the ancient *Ardelica*, and protects a small harbour, the asylum of fishing-vessels in stormy seasons: for the Lake is now, as it was in Virgil's days, easily agitated by wind; insomuch as to resemble a ruffled sea.

On quitting the margin of the Lago di Garda, the *Via Æmilia* enters the Veronese, one of the most fertile parts of Italy, and abounding in corn, wine, oil, fruit, mulberry-trees, rice, etc. Verona, pleasantly situated on the Athesis, now the Adige, and, except the Po, the largest of the Italian rivers, is supposed, by Livy, to have been founded by the Cenomani: but Pliny ascribes its foundation to the Alpine nations called Rhæti and Euganei. It is reputed to have been colonised by Pompeius Strabo; and became, under the auspices of Rome, a large and flourishing city. It was the birth-place of Catullus and Emilius Marcus, Cornelius Nepos, Pliny the Elder, Vitruvius the celebrated architect of the Augustan age, Paolo Veronese, and many other persons of distinguished abilities. The famous Rhætic wine, mentioned by Virgil, was grown in this neighbourhood; and Tacitus speaks of Verona as being, in the days of Vespasian, a most opulent and powerful city. The modern Town, which was fortified by San Micheli, is supposed to contain about fifty thousand inhabitants; and here is an *Ancient double Gate*, now called Porta dei Borsari, and similar to the double gates of ancient Rome. Here likewise is *an Amphitheatre*, supposed to have been built during the reign of Trajan, and almost perfect. It accommodates twenty-three thousand four hundred and eighty-four spectators seated; and is composed of large blocks of marble without cement. Its form is oval; its length, out and out, four hundred and sixty-four Paris feet; and its width three hundred and sixty-seven. The Arena is two hundred and twenty-five feet in length, and in width one hundred and thirty-three. Forty-five rows of seats encircle the Arena; and the principal Entrances are two in number, with a Podium guarded by a balustrade above each. The Vomitories are numerous; and the exterior wall of the building is the only part destroyed. Near this magnificent monument of antiquity stands the modern Theatre, a fine structure with a beautiful Portico, built by Palladio. The Tombs of the Scaligeri Family merit notice; as does the Palazzo del Consiglio, a noble edifice erected according to the designs of Sansovino, The Cathedral contains a picture of the Assumption, by Titian; and in the Chiesa di S. Giorgio are two paintings by Paolo Veronese, one of which represents the Martyrdom of that Saint. Here likewise is the Baptism of our Saviour, by Tinto-

retto. The Chiesa di SS. Nazaro e Celso contains a Holy Family, by Raphael. The Sacristy of Santa Maria della Vittoria is embellished with a Descent from the Cross, by Paolo Veronese; and the Chiesa di S. Bernardino contains the celebrated Capella Varesca, by San Micheli. Remains of an ancient Edifice, which was once, probably, a Naumachia, may be traced in that part of the Town called Veronetta.

The principal Inns at Verona are, *l'Hôtel du Grand Paris*, and *la Torre di Londra*.

The petrified Fishes found in this neighbourhood, at Monte Bolca, are curious.

About half a mile distant from the Walls of Verona, in a building contiguous to a Garden once the Cemetery of a Francescan Convent, is a Sarcophagus, called the Tomb of Juliet, and made of Verona Marble, with a place for her head, a Socket for a candle, and two holes for the admission of air. Juliet is supposed to have died in the year 1303, when Bartolommeo della Scala (or degli Scaligeri) was Lord of Verona; and Shakspeare probably intended to represent one of the Scaligeri by his Escalus. The names of the rival families whom our great Poet has immortalised were Cappelleti and Montecchi: the tomb of the former stood in the cemetery of the Francescan church; and they had a palace in the town of Verona: they were highly favoured by the Scaligeri; a circumstance which probably offended the Montecchi, a more ancient and affluent family than the other, and possessors of the Castle of Montecchi, situated about fifteen miles from Verona: they were likewise proprietors of a palace in the Veronetta. After the marriage and fray, Juliet came to the Francescan Convent, under pretence of confession; and her confessor, Father Lorenzo, called in the *Compendio*, from which this account is extracted, Leonardo of Reggio, gave her a powerful soporific; at the same time sending to inform her relations that she had been suddenly attacked by illness: and as the soporific took effect before their arrival, they thought her dead; consequently she was not removed from the Convent, but immediately put into her coffin: and, according to a custom which still prevails in the Veronese, a lighted candle was placed in the coffin; near her head; and after the funeral ceremony, the lid, according to usual practice, was put on in private. Father Lorenzo, when resolved to administer the soporific, sent a letter to Mantua, informing Romeo of this resolution; but before the letter arrived, he had heard the report of Juliet's death, left Mantua, scaled the wall of the Cemetery belonging to the Francescan Convent, and swallowed poison. Next day Bartolommeo degli Scaligeri, and the two rival families, assisted at the obsequies of the unfortunate Romeo and his bride.

From Verona to Vicenza, another town situated on the *Via Æmilia*, the road is bordered by mulberry-trees interlaced with vines; and exhibits a view of the Tridentine Alps, which divide Italy from Germany. Vicenza, anciently *Vicentia*, is mentioned by Tacitus as a Municipium of little importance; but the modern Town, delightfully placed on the Meduacus Minor, now called the Bacchiglione, contains, including its suburbs, above thirty thousand inhabitants; and is the birth-place of the celebrated architect Palladio, who has adorned it with his finest works, namely, *the Olympic Theatre!! the Basilica*, and several Palaces in the Town (where the House he once inhabited may still be found), *the Triumphal Arch* leading to the Campo Marzo, and *the Church of the Madonna del Monte*, not far distant. The Rotondo of the Casa Capra was likewise built by Palladio. The Olympic Theatre, considered as his *chef-d'œuvre*, owes its name, and indeed its existence, to the Olympic Academy of Vicenza, whose members directed Palladio to build it according to the ancient plan, that they might give their compatriots an idea of the magnificence of ancient theatrical exhibitions. Remains of a Theatre supposed to have been erected during the reign of Augustus may still be traced at Vicenza. The Wine here is reputed to be particularly wholesome; and the climate, during summer, is one of the best in northern Italy. The principal Inns are *L'Albergo Reale del Cappello rosso*, and *I due Rode*.

Padua, the last considerable Town on this branch of the *Via Æmilia*, will be noticed under the article "RETURN TO

ENGLAND THROUGH GERMANY." We will therefore proceed to describe that branch which extends from Bologna to Fano; first noticing the Fortress of Mantua, which lies in the way to Bologna.

Mantua, in Italian Mantova, is supposed to have been of Etruscan origin; and Virgil tell us its name was derived from the Prophetess Manto, the Daughter of Tiresias, but, be this as it may, the place was originally denominated *Mantua*, and built in an Island surrounded by the waters of the Mincius. Judging from Virgil's description, it was in his days a small Fortress, of which the modern Town seems to occupy the site. According to Donatus, Virgil was born at Andes, a village near Mantua, and now called Pietola. The modern Fortress of Mantua is supposed to contain about twenty-four thousand inhabitants; and at the close of the seventeenth century it was twice as populous. Its streets are broad and straight; its squares spacious; its fortifications strong, and in good repair; and the Lake by which it is surrounded adds materially to the strength of the place, and supplies it abundantly with fish; but renders the climate unwholesome. The Cathedral does no honour to its architect, Giulio Romano; and the Frescos with which he embellished it are obliterated. The Ducal Palace contains traces of fine Frescos: but they are so much spoiled by unskilful reparations as to be little worth notice. The Chiesa di S. Andrea contains Frescos by Giulio Romano. The Hall of the Palazzo della Giustizia exhibits a modern Statue of Virgil; and on one of the eight Gates of the Fortress is his Bust: but nothing more can now be found at Mantua in commemoration of this greatest of Latin Poets. The Inn called *L'Albergo della Fenice al Teatro*, and that denominated *La Croce Verde*, are tolerably good.

Immediately beyond the Walls of Mantua, on the road to San Benedetto, is the Palazzo del Te, so called from its shape, and built according to the designs of Giulio Romano, by whom its Frescos and Ornaments in Plaster were executed. The Victory of Jupiter over the Giants is a stupendous Fresco!—the Fall of Phaëton—the Marriage of Cupid and Psyche—and Acis fleeing with Galatæa from the monster Polyphemus, are likewise fine Frescos: and the Bassi-rilievi in plaster are beautiful. Giulo Romano died at Mantua, and was buried in the Chiesa di San Barnaba, near which is a Cottage he once occupied.

On the road from Bologna to Fano, the first Station named in the Jerusalem Itinerary is *Claterna*, now Quaderna; and the second is *Forum Cornelii*, supposed to have been erected by Sylla. The Town of Imola has risen on its ruins, and stands at the entrance of the rich and extensive plain of Lombardy, on a branch of the river Vatrenus, now called the Santerno; which river the road crosses on a bridge, and then proceeds to Faenza, anciently *Faventia*, where Sylla obtained a victory over the adherents of Carbo. Faventia, according to Strabo, was placed between the rivers Sinnus and Anemo, now the Senio and Amone: the latter bathes the Walls of the modern Town, which is of a square form; and its four principal streets are straight, and meet at the market-place. It is supposed to contain about seventeen hundred inhabitants, and was heretofore celebrated for earthenware; to which it gave the name of *Faience*. This Manufactory still flourishes, and merits notice. Between S. Nicolo and Faenza the road, during wet weather, is sometimes dangerous.

Forum Livii, now Forli, and the next Station to Faventia, is reported to have been built between the rivers Utis and Bedesis (at present called the Montone and Ronco) by Livius Salinator, after the defeat of Asdrubal on the Metaurus. The modern Town is embellished with one of the largest and handsomest Squares in Italy. *The Cupola of the Chapel of the Madonna del Furco in the Cathedral* was painted by Carlo Cignani, and merits notice; as do several of the paintings in other Churches. Report says that Cignani exercised his pencil at Forli during twenty years.

The next Station on the *Via Æmilia* was *Forum Popilii*, which nearly retains its ancient name, being still called Forlimpopoli. A Castle and a few dwelling-houses built, according to supposition, about the time of Cæsar Borgia, mark the site of this Forum.

Cesena, still known by its original

name, is the last Town on the *Via Æmilia* which anciently belonged to Cisalpine Gaul. It stands on the river Sapis, now the Savio, and is approached by a superb modern Bridge thrown over that river. The Town contains near ten thousand inhabitants, *a handsome Fountain*, and *a colossal Statue of Pius VI.* Here likewise is a *curious Library* belonging to the Minor Conventuals. About one mile from Cesena stands the magnificent *Church of Santa Maria del Monte*, on the summit of a hill, where *ancient Sepulchres* are discoverable.

Between two and three miles from Cesena, in the direction of Savignano (anciently *Compitum*), the *Via Æmilia* crosses the Pisatello, a rivulet which has been mistaken for the Rubicon. That river, which, till the reign of Augustus, formed the boundary of Cisalpine Gaul toward the south-east, discharges itself into the Adriatic on the road between Forlimpopoli and Ravenna: it is composed of several small streams, which unite about one mile from the sea, and assume the name of Fiumiccino, anciently the Rubicon. Cæsar coming from Ravenna along the coast, necessarily crossed the Rubicon at its mouth; but had he marched by the *Via Æmilia*, he must have crossed the three rivulets called Rugone, Pisatello, and Savignano, which, by their junction, constitute the Rubicon.(1)

At *Compitum*, as the name implies, the *Via Æmilia* was met by another Road, supposed to have been that branch of the *Via Flaminia* which led from Arretium in Etruria to Bononia. The *Via Æmilia*, however, was carried on to Rimini, the *Ariminum* of the ancients, situated between the rivers Ariminus and Aprusa, now the Marecchia and Ausa. After the expulsion of the Senones, Ariminum, originally an Umbrian town, received a Roman Colony, and became the key of Italy on the eastern coast. Cæsar attached great importance to the possession of this place, whither a second Colony was sent by the Triumviri. Augustus embellished Ariminum with a magnificent Bridge, finished by his Successor, and thrown over the Ariminus at the termination of the *Via Æmilia*. *This Bridge*, built with superb white marble, and elegantly ornamented, particularly merits the observation of Travellers. The sea has retired so far from the coast, that the ancient Port of Ariminum is traced with difficulty; but its marble ornaments embellish several of the Churches in the modern Town.

Among the Antiquities still remaining are—*a Triumphal Arch*, raised in honour of Augustus, through which the road to Pesaro now passes; *Ruins of an Amphitheatre*, conjectured to have been erected by Publius Sempronius, and now forming part of the Church of the Cappucini: *Foundations of the Temple of Castor and Pollux*, on which the principal Church of the modern Town has been erected; and *the Portico* of the ancient Forum Piscarium in the present market-place. The modern Town of Rimini contains between sixteen and seventeen thousand inhabitants. The Church of S. Francesco, erected during the fifteenth century, according to the designs of Alberti, is a splendid Edifice; and the Square before the Palace of the Magistracy contains a handsome Fountain of marble, and the Statue of Paul V., in bronze.

To the right and left of the *Via Æmilia* are vestiges of the following ancient Towns:—*Forum Novum*, about ten miles from Parma (and near the source of the Taro, anciently the Tarus); it was once a Municipium, and is now called Fornovo; *Aquinum*, south of Modena, supposed to be Acquario; and *Saltus Gallianus*, now Saltino. *Umbranum* is, perhaps, Marano. *Mutilum*, a Fortress mentioned by Livy, is Medolo, about twelve miles south of Faenza. *Solona*, recorded by Pliny, is Terra del Sole, a small Town near Forli. *Forum Druentinorum*, a Municipium, is Bertinoro, near Forlimpopoli. *Brixellum*, a Roman Colony, and the place in which Otho died, is now Bresello, a small town on the right bank of the Po. The *Nuceria* of Ptolemy is Luzzara, ten miles north of Guastalla; and the *Padinum* of Pliny is supposed to be Bondeno, a village near the junction of the Panaro and the Po. The immense Forest, called

(1) See Cramer's "Ancient Italy," vol. i. page 102

Litana by Livy, in which a Roman army was destroyed by the Gauls, is supposed, by Cramer, to have extended along the base of the Apennine, from the source of the Panaro to that of the Secchia.

Ravenna, the seat of empire under Theodoric, is only four posts from Rimini, and well worth the attention of Travellers. It was, in times long past, the most important city of Gallia Cispadana; and, according to Strabo, owed its existence to a horde of Thessalian adventurers, who were subsequently compelled to abandon it to the Umbri. The received opinion, however, seems to be, that the first Grecian adventurers who migrated to this spot were the Tyrrheni-Pelasgi. Strabo adds, that Ravenna was situated in the midst of marshes, and built on wooden piles; a communication being established between the different parts of the city by means of bridges and boats; and he also mentions that its stagnant waters were so well purified by the tide, as to render it a healthy place; in consequence of which circumstance, Gladiators were sent to Ravenna to be trained and exercised. At what period it received a Roman Colony is unknown; but probably this event took place during the Consulship of Cn. Pompeius Strabo. Pompey the Great converted it into an important naval station; and Cæsar set forward from Ravenna on his eventful march to the Rubicon. The old Port was situated at the mouth of the river Bedesis, now the Ronco; but Augustus made a new Harbour, about three miles from Ravenna, at the entrance of the rivulet Candianus into the sea. He established a communication between this Harbour and a branch of the Po, by means of a Canal, which was called *Fossa Augusti;* he also made, to connect the Port and City, a Causeway named Via Cæsaris; and the new Harbour received the appellation of *Portus Classis.*(1) Ravenna flourished as a great naval Station long subsequent to the reign of Augustus. The modern Town abounds with mosaics, marbles, sarcophagi, and other relics of the ancient City; and here likewise are found, both in the churches and private dwellings, some good pictures of the Bologna School; but they are cruelly injured by damp. The Cathedral is handsome: fine Columns of marble support its Nave; and its Chapels are painted in fresco by Guido, who has also embellished the edifice with a picture of the shower of manna at the prayer of Moses. The ancient Pulpit, the Ivory Chair, the Pascal Calendar, and the ancient Baptismal Fonts in this Cathedral, are curious. The Church of St. Vitale is rich in ancient columns, mosaics, and Bassi-rilievi; and the Churches of S. Giovanni Battista and S. Appollonio contain a considerable number of ancient columns, together with porphyry, verde antique, other precious marbles, and mosaics. In one of the streets stands the Tomb of Dante, which Cardinal Gonzaga, not very long ago, embellished at his own expense. In the principal Square are two lofty Columns of Granite, a good Statue of Clement XII. in white marble, and a bad one of Alexander VII. in bronze. Out of the Town, and near the ancient Port, is a Pyramid raised to the memory of Clement VII.; and four miles from the sea, though once close to its margin, is the Mausoleum of Theodoric; but the superb Urn of Porphyry, which originally crowned this Mausoleum, has been removed into the Town.

From Ravenna, the Traveller, in order to follow the course of the *Via Flaminia* to Fano, must return to Rimini, proceeding thence through Cattolica to Pesaro. Previous to arriving at Cattolica the road crosses the Crustumius, now the Conca, on a bridge; but when this river rises high, in consequence of long-continued rain, the road becomes dangerous. Between Rimini and Cattolica are ruins of the Town of Conca, which was inundated by the waters of the Adriatic: and about twelve miles from Rimini is the little Republic of San Marino, seated on a

(1) *Spina*, an ancient City of Greek origin, situated near the most southern branch of the Po, formerly called the *Spineticum Ostium*, appears to have stood near *Fossa Augusti*. Dionysius of Halicarnassus reports that *Spina* was founded by a numerous band of Tyrrhenian Pelasgi, who arrived on the coast of the Adriatic long before the Trojan War. No trace remains of this once flourishing City.

lofty mountain, which, together with a few surrounding eminences, constitutes the whole of its territories: they contain three castles, five churches, and about five thousand inhabitants.

Pesaro, anciently called *Pisaurum*, from the river Pisaurus (now La Foglia), near which it stands, became a Roman Colony A. U. C. 568, and seems, according to old inscriptions, to have been colonised either by Julius Cæsar or Augustus: but by whom it was originally founded is unknown. Catullus gives a bad character of its climate; which is now, however, wholesome, in consequence of the neighbouring marshes being drained. Ruins of a Bridge, constructed by one of the early Roman Emperors, may still be seen at Pesaro; which is a handsome town, and contains, in its Cathedral and other Churches, several highly-valued frescos and paintings in oil, by Baroccio, Guido, etc. The great Square is ornamented with a Fountain, and a Statue in marble of Urban VIII. The Theatre is very elegant; and the Port merits notice. The situation of Pesaro is cheerful; and the surrounding country abounds with olives, and is celebrated for producing the best figs in Italy.(1)

Fano, anciently called *Fanum Fortunæ*, in reference, perhaps, to a Temple of Fortune which once stood here, became a Roman Colony under Augustus; and was distinguished by the title of *Colonia Julia Fanestris*. It is situated on the coast of the Adriatic, near the mouth of the Metaurus, now called Metauro, a considerable river, famous for having witnessed the defeat of Asdrubal, A. U. C. 545, by the Consuls Livius Salinator and Claudius Nero. The objects best worth notice at Fano are, *remains of a Triumphal Arch*, erected in honour of Constantine; the Cathedral, which contains Paintings by Domenichino; the Public Library; and the Theatre, which is one of the best in Italy. On the beach, near Fano, is found a little shell-fish, commonly called the Sea-horse.

That branch of the *Via Flaminia* on which Fano stands extends to Sinigaglia, Ancona, Loreto, and Fermo, where it is met by the *Via Salaria*.

Sinigaglia, seated on the right bank of the Sena, now called Cesano, was anciently denominated *Sena Gallica*, to distinguish it from the Etruscan Sena. The Romans, after they had exterminated its original possessors, the Senones,(2) colonised Sena Gallica; but during the civil wars between Sylla and Marius, it was taken and sacked. The modern Town is enlivened by a celebrated Fair during the last week of July.

Ancona retains its ancient name: a word of Greek origin, expressive of the angular form of the Promontory on which the Town was placed. This Promontory was once called *Cumerium Promontorium*; but its modern name is Monte Comero. Strabo ascribes the foundation of Ancona to the Syracusans who fled from the tyranny of Dionysius. Livy mentions it as a naval Station of consequence on the Adriatic; and Cæsar rested at Ancona after passing the Rubicon. It must likewise have been a Port of consequence under Trajan, judging from the works erected there by that Emperor, and still extant. Pliny speaks of Ancona as a Roman Colony: it is now a very commercial place, with a magnificent quay, and a peculiarly fine Harbour of a circular form, which Trajan enlarged and improved at his own expense. *A Triumphal Arch* of the Corinthian order, erected near the Port, to commemorate this act of princely beneficence, is well preserved, finely proportioned, simple, grand, and composed of larger blocks of Parian marble than we find in any other ancient Roman edifice. Contiguous to it is another Arch, of the Doric order, which was raised in honour of Clement XII., who made Ancona a Free Port, and likewise began to erect its Mole and Lazzaretto. The Citadel, a modern work, commands the Harbour and the Town, which is supposed to contain twenty thousand inhabitants. The Cathedral

(1) The Villa inhabited by the late Queen of England is about one mile from Pesaro: and in her pleasure-grounds are two Monuments; the one erected to the memory of her Brother who fell at Waterloo, and the other to the memory of her Daughter, the amiable and ever-to-be-lamented Princess Charlotte of Wales.

(2) A nation of Gallia Transalpina.

stands upon the site of a Temple formerly consecrated to Venus, who, as we learn from Catullus, was the favourite deity of ancient Ancona.

Oblong shell-fish, called Ballari, or Dattili del mare, are found alive in large stones on this coast. They were deemed a great delicacy by the ancients; and are, according to Pliny, so luminous, that they shine in the mouth of the person who eats them.

The distance from Ancona to Loreto is two posts and a half; and the road traverses a beautiful plain intersected by the rivers Aspia and Misio, now called Aspido and Muscone. Loreto is a modern Town, placed on the summit of a hill near the sea, and fortified by a strong wall, to which Sextus V. added bastions, to secure it from the incursions of corsairs. Few of the original treasures of the celebrated *Santissima Casa* of Loreto now remain; but the liberal donations of the Buonaparte Family, and other wealthy Roman Catholics, have, in some degree, compensated for the loss sustained during the Pontificate of Pius VI., by the Church of the Madonna at Loreto. This Church is magnificent; and in its centre, immediately under the cupola, stands the Santissima Casa, cased with Carrara marble, finely sculptured, and containing a Picture of the Nativity, by Annibale Caracci, and a Holy Family, by Raphael; together with numerous treasures of various descriptions. The Piazza fronting the Church of the Madonna merits notice, as does the subterranean Dispensary, which is furnished with three hundred Gallipots painted after the designs of Raphael, or Giulio Romano.

On the coast, about ten miles from Ancona, stood *Numana*, founded, as Pliny reports, by the Siculi, and now called Humana; and beyond this spot stands Osimo, the ancient *Auximum*, a Roman Colony, and a place of great strength. Livy mentions, that the Censors of Rome, A.U.C. 578, encircled the Town with walls, and built shops round its Forum. This was thirty years previous to its becoming a Colony. Procopius mentions it as the Capital of Picenum. Beyond *Auximum* on the sea-coast stood *Potentia*, and ruins close to a Monastery called S. Maria di Potenza, point out the site of this ancient town; which appears to have been situated about one mile from Porto di Recanati. *Potentia* was colonised by the Romans, A.U.C. 568, and became one of the Stations on an ancient road which was carried along the coast of the Adriatic, to connect the *Via Flaminia* with the *Via Salaria*. Another Station was *Castellum Firmanorum*, now Porto di Fermo: and contiguous to the modern Town of Fermo, which evidently derives its name from the ancient *Firmum*, a Roman Colony where Cæsar halted on his march from Ariminum. Not far hence stood *Cupra*, an Etruscan establishment, containing a Temple in which Juno was worshipped under the name of *Cupra*. This Temple, according to an inscription found at Grotte a mare, a little place on the coast, was restored by the Emperor Adrian; and it seems probable that the Town of Cupra occupied the site of Grotte a mare.

Castrum Truentinum is supposed to have stood at the mouth of the river Truentus, now the Tronto; but no vestiges of this Station remain. Farther on, the ancient road crossed three rivulets, the Albulates, Suinus, and Helvinus, now the Vibrata, Sino, and Salinello, and then entered *Castrum Novum*, the last maritime town of Picenum to the south. Giulia Nova is supposed to occupy its site. *Castrum Novum* was a Roman Colony.

The only remaining town of consequence, not already noticed on this road, is Adri, the ancient *Hadria* of Picenum; supposed to have been a Colony sent by the Tyrrheni-Pelasgi from Hadria in Venetia. It stood at some distance from the sea, near the river Matrinus; at the mouth of which was its emporium, now called Porto d'Atri. According to general belief, the family of the Emperor Adrian were natives of this town; which seems to have been an independent State previous to its becoming a Roman colony.

The branch of the *Via Flaminia* which still remains to be described is that commonly called the Pass of Furlo, a defile in the mountains to the south of Urbino, and anciently denominated *Petra Pertusa* or *Intercisa*, from its being cut through the rock which here

closes in to the edge of the river Cantiano. It is evidently a part, and a wonderful part, of the *Via Flaminia*. This branch of the road in question commences at Fano, and follows the course of the river Metaurus to Fossombrone, anciently *Forum Sempronii*, which appears to have been a small municipal town. It is supposed that the celebrated battle which took place between Asdrubal and the Roman generals was fought near *Forum Sempronii*, on the left bank of the Metaurus, contiguous to that part of the river which is enclosed between high and steep rocks, and probably on or near a spot now called Monte d'Asdrubale, which lies between *Forum Sempronii* and the Pass of Furlo. Fossombrone is ornamented with a handsome modern Bridge thrown over the Metaurus, and contains *Ruins of an ancient Theatre*. Beyond Fossombrone the road again crosses the Metaurus, and is carried thence to the Monte d'Asdrubale. Here the *Via Flaminia* exhibits an extraordinary sight, being cut through a lofty mountain for half a mile, by manual labour; and this prodigious ravine, thus formed by the hand of man, is denominated La Strada del Furlo, from its contiguity to Furlo, the ancient *Intercisa*.

In an elevated situation, on the right, stands Urbino, anciently *Urbinum Hortense*, where Valens, a general who served under Vitellius, was put to death. The modern Urbino, once the Capital of a Duchy, still contains a Palace (which was the residence of its princes); and is celebrated for having given birth to Raphael, Bramante, and Baroccio, some of whose works embellish its Cathedral and another Church belonging to the Capuchins.

From Furlo the road follows the course of the Metaurus to *Tuficum*, now Pergola; thence proceeding to Cagli, the ancient *Callis*, a small Town at the foot of Mount Petrano.

Near the Apennine stands Sentina, the ancient *Sentinum*, rendered memorable by a battle fought in its vicinity between the Romans and the Gauls leagued with the Samnites, A. U. C. 457, in which the Consul Decius the Younger nobly sacrificed himself for his country.

Previous to arriving at Cantiano, the road crosses the Metaurus on a stupendous *Bridge*, erected by the ancient Romans; and, except the pass of Furlo, the most magnificent of their works on the *Via Flaminia*. Cantiano is a small Fortress built on the ruins of the town of Luceola. Scheggia, to which Village the road proceeds after having passed Cantiano, is the ancient Station *ad Ensem*; and here were found, A. D. 1440, several Bronze Tables covered with Inscriptions, some of which are in Umbrian, others in Latin, characters; and the general opinion seems to be that they relate to the sacrificial and augural rites of certain Umbrian communities. The vicinity of *Iguvium* (an ancient municipal town) to the Village of Scheggia, has given these Inscriptions the appellation of the Euguhian Tables. The modern Gubbio is supposed to occupy the site of *Iguvium*. On the left bank of the Tiber, and not very far distant from Scheggia, stood *Tifernum Tiberinum*, now Città di Castello, and situated near the site of a Villa which belonged to the younger Pliny, and which he describes as delightfully placed in a rich, beautiful, and salubrious country, ventilated by refreshing breezes from the Apennine.

Sigillo is another small Fortress raised by the Lombards on the ruins of *Helvillum*; and Gualdo di Nocera, formerly *Validum*, was likewise built by the Lombards. About one mile and a half from this Village were discovered, A. D. 1750, considerable and interesting remains of the ancient Town of *Tadinum*, where Totala, King of the Goths, was defeated and mortally wounded in a contest with Narses. The Church called Santa Maria Tadina marks the site of the Town.

Nocera, seated at the base of the Apennine, is the ancient *Nuceria Camellaria*, once famous for its vases made of wood, which are noticed by Strabo. The next Station beyond Nuceria is *Forum Flaminii*, now called Castello S. Giovanni pro Fiamma; whence the *Via Flaminia* is carried through Foligno to Rome; and under the article "RETURN TO ENGLAND THROUGH GERMANY," will be found an account of Foligno, and other towns situated on this branch of the road.

VIA ÆMILIA EXTENDING FROM PADUA TO TRIESTE, AND THENCE TO POLA IN HISTRIA.

The first Station beyond Padua, on this branch of the *Via Æmilia*, was *ad Duodecimum*, the second *ad Nonum*, and the third *Altinum*, a town which is supposed to have stood on the right bank of the river Silis, now the Sile, and near its mouth. Altino probably occupies the site of the ancient town, the situation of which, according to Strabo, was very like that of Ravenna. Martial compares its shore lined with villas to that of Baiæ. Beyond *Altinum* the road crosses the river Plavis, now the Piave; and, after passing the ancient Station called *Sanos*, crosses two other rivers, the Liquentia, now the Livenza, and the Romatinus, now the Lemene, on the right bank of which, a few miles from the sea, stood the Town of *Concordia*, which still retains its ancient name and situation: it apears to have been a Roman Colony, denominated *Julia Concordia*. Farther on, is the Tilavemptus, now the Tagliamento, a very considerable and sometimes a very dangerous torrent, which divided the Carnic territory, in ancient times, from Venetia. Beyond Concordia was *Apicilia*, now Latisana, and another S'ation, called in the Jerusalem Itinerary *ad Undecimum*, about ten miles from which stood *Aquileia*, a celebrated Town founded by the Transalpine Gauls, about 187 B. C., and colonised by the Romans shortly afterwards. Polybius mentions some valuable gold-mines in this neighbourhood. *Aquileia* was an important military post in the time of Cæsar; and continued to increase in prosperity till the fall of the Roman Empire. It withstood a severe siege against Maximinus, who, being unable to take the place, was slain by his own soldiers: but in could not resist the furious attacks of Attila, who took it by assault, and rased it to the ground. The Port of *Aquileia* was situated at the mouth of the Natiso, now the Natisone; and its modern name is Porto di Grado.

The next Station to *Aquileia* was *Fontem Timavi*, so called perhaps from the river Timavus, celebrated by the Poets of antiquity for its numerous Sources, its Lake, and Subterraneous Passage. According to Posidonius, this river rose in the mountains, at some distance from the sea, and disappeared underground for the space of fourteen miles; when it burst forth again near the sea. The Lake of the Timavus is now called Lago della Pietra Rossa. Farther distant was *Tergeste*, now Trieste; a Roman Colony which gave its name to the Gulf on which it stands. The Greeks called this Town *Tergestrum*. At what period it was colonised by the Romans is unknown. The modern Town stands on an eminence close to the sea, and near the ancient *Tergeste*, of which some vestiges remain. The Cathedral merits notice; and the Harbour is magnificent; but, from being exposed to the north-east wind, called by the natives *Bora*, it is not always safe. Trieste enjoys the advantage of being a Free-Port; in consequence of which its population has, within the last few years, increased so rapidly that it is now supposed to contain thirty thousand inhabitants. Not far distant from Trieste is Castel Duino, the ancient *Pucinum Castellum*, famed for its wine; of which Julia Augusta used to say, that it had prolonged her life to the advanced age of eighty-two. The Stations between Tergeste and Pola were *Ningum*, and *Parentium*, now Parenzo. The latter is built upon a rock about one mile in circumference; it once was insulated; but is now joined to the mainland by a very narrow isthmus; and possesses a Port capable of containing vessels of every description. The Cathedral of Parenzo is a remarkable edifice, constructed before the reign of Otho I.; and one of its Chapels is ornamented with very ancient Mosaics: the interior of the Church displays pretty columns and precious marbles; and over the high altar is a Picture on a gold ground.

The last place of consequence on this road is *Pola*, situated in a bay of about two miles in extent, and forming a safe Harbour. Beautiful hills encompass the Harbour; in the centre of which are three small Islands, called by Pliny *Insulæ Pullariæ*, and mentioned by Strabo as affording good shelter for vessels. These Islands are now denominated Brioni Conversara, and S. Niccoló. Pola, which retains its ancient name, was, according to tradition, founded by the

Colchians. Various writers report it to have been the most ancient and the most powerful town of Histria; and when colonised by the Romans it assumed the appellation of *Pietas Julia:* its remaining antiquities announce that, when under the wing of Rome, it must have been wealthy and splendid. The Walls which now surround the Town are modern, and have four Gates leading to the sea; but these modern walls have been three times rebuilt; and several ancient Roman edifices were unhappily used in their construction, or at least so far destroyed that scarcely a vestige of them remains. *The outside of the Amphitheatre,* however, is still perfect, even to the balustrades; and composed of beautiful white marble: the Holes for the Awning remain: but the inside of the Edifice is gutted; and the seats were used for buildings erected during the middle ages. This Amphitheatre is built in the solid and grand Etruscan style called rustic; its form is elliptical, its length upward of three hundred and fifty feet, its width near three hundred, and its height above seventy feet. It stands at a short distance from the Town. *The Porta Rata,* or *Aurea,* likewise stands at a short distance from the Town, and is supposed to be a funereal monument: although its form resembles that of a triumphal arch. On the frieze of this magnificent Corinthian Edifice is the following Inscription:

SALVIA . POSTVMA . SERGII . DE . SVA . PECVNIA .

Similar Inscriptions are seen on three pedestals, perhaps for statues, on the summit of the Arch. The great Square, or Market-place of the Town, contains *ruins of two ancient Temples* of the Corinthian order. Their dimensions are very small, and one of them is so much intermingled with the walls of the public palace that it can scarcely be seen. According to tradition, it appears to have been dedicated to Diana. The other Temple is uninjured, except its roof, which was destroyed by fire: the interior length of this Edifice is twenty-six feet, and its width twenty. The front is ornamented with four columns twenty-six feet and a half in height; and the following Inscription, which it still displays, announces to whom it was dedicated:

ROMAE . ET . AVGVSTO . CAESARI . IVVI . F . PAT . PATRIAE .

The Duomo is erected on the foundations, and with the materials, of an ancient Temple.

VIA POSTHUMIA.

This road, which is known, from the date of the Bronze Tablet of Genoa, to have existed before 636 U.C., is ascribed by conjecture to A. Posthumius Albinus, who was Consul in 572 U.C., and Censor in 578. One branch commenced at Genoa, and extended to Piacenza; passing through *Libarna,* remarkable only for being the first Station on this road noticed in the ancient Itineraries; and supposed to be represented by the modern Arquata. *Dertona,* now Tortona, the next Station, was a considerable town, according to Strabo, and appears to have been a Roman Colony; but at what period it became so is uncertain. Ancient Inscriptions prove that when colonised it was surnamed *Julia.* The modern town is reputed to have been once large and populous, but at the present moment its inhabitants do not amount to more than eight thousand persons. *Iria,* subsequently called *Vicus Iriæ,* which is now made into Voghera, was the third Station, *Cameliomagus,* the fourth, and Placentia the fifth and last: as here the *Via Posthumia* joined the *Via Æmilia.*

Another branch of the *Via Posthumia* was carried over the Cottian Alps; and is described in the Itinerary of Antoninus as "*Via de Italia in Gallias a Mediolano, Arelate, per Alpes Cottias.*" This road crossed the Mont-Genévre, anciently called *Matrona Monte,* and then proceeded to *Gesdao,* now Sezanne; whence it was carried on, through a Station called *ad Martem,* to *Segusio,* now Susa. *Segusio* was the Capital of Cottius, the sovereign of several valleys of the Alps, who resigned his sceptre to Augustus: and the Inscription not long since attached to a *Triumphal Arch,* still in existence here, records that Cottius succeeded his father, Donnus, as monarch of this district; and all the tribes he reigned over are mentioned in this Inscription, which has recently been taken away from its proper place. Augustus gave Cottius the title of Prefect; and Claudius restored to him the title of King: but,

under Nero, the Cottian Alps became a Roman province. The already-named Triumphal Arch has, in front, two Corinthian Columns with a Basso-rilievo above them, representing the immolation of a Sow; on the opposite side is another Basso-rilievo, representing the immolation of a Bull; both subjects, therefore, probably relate to the Suovetaurilia. The Arch is in good preservation, and only ten minutes walk from the Post-house at Susa. This Town is watered by the Duria Minor, now the Doria Riparia, which has its source on Mont-Genévre, and falls into the Po near Turin; to which City the *Via Posthumia* proceeded, and then went to *ad Cottias*, now Cozzo, and *Laumellum*, now Lomello, both of which Stations were in Cisalpine Gaul.

ALPINE ROADS EITHER CONSTRUCTED, OR RENDERED EASY OF ACCESS, BY AUGUSTUS.

One of these Roads traversed the Graian Alp, or little Saint Bernard, and led from Milan to Vienne, the Capital of the Allobroges. It was carried through Artolica, now La Tuile, to Arebrigium, now Pré St. Didier, and *Augusta Prætoria*, now Aosta, a city erected during the reign of Augustus, on the ground occupied by Terentius Varro's camp, after the final subjugation of the Salassi. It is placed in a beautiful valley; and, judging by the remains of its ancient edifices, must have been, in the days of Augustus, spacious and handsome. *Ruins of its Amphitheatre* are discoverable on the outside of the City; and time has spared *a Triumphal Arch*, raised by this Colony in honour of Augustus. The Duria Major, now called Doria Baltea, runs through the valley, and waters Aosta.

It appears that the ancient Mountain-pass, last mentioned, varies but little from the modern road over the smaller Saint Bernard.

Another Mountain-pass, made accessible by Augustus, was that which led from *Summus Penninus*, the great Saint Bernard, to *Eudracinum*, now Etrouble; and thence to Augusta Prætoria; from which City it was carried on, through *Vitricium*, now Verrez, to Milan.

There were likewise two ancient roads over the Rhætian Alps, which opened a communication between *Curia* (the modern Coire) and Milan. The one traversed Splugen, the other Mont-Septimer, and both met at *Clavenna*, now Chiavenna. These roads were probably improved by Augustus; but had been frequented long before he obtained the sceptre which enabled him to govern the world.

One of these mountain-passes led from Coire on the Rhine (anciently called Rhenus) to *Lapidaria*, seated on the same river; and thence to *Cuneus Aureus*, now denominated Splugen. From Splugen the road was carried on to *Tarvessedum*, now Madese, *Clavenna*, now Chiavenna, and *Comum*, now Como. The last was a Greek Colony, established originally by Pompeius Strabo and Cornelius Scipio, and subsequently re-colonised by Julius Cæsar. Comum, previous to its colonisation by the Romans, was an obscure place; but, from that period, it rose to a considerable degree of importance, under the name of *Novum Comum*. The enemies of Cæsar are said to have done their utmost to ruin it, but they were unable to succeed; as we collect from the younger Pliny, a native of this town, that his birth-place was a Municipium, which enjoyed in his days peace and prosperity. The Lake to which the modern Town of Como has given its name was anciently denominated *Lacus Larius*. Strabo tells us that Polybius estimated the length of this Lake at three hundred stadia, and its breadth at thirty. Servius says, Cato reckoned sixty ancient Roman miles from one extremity to the other; and the real distance, including the Lake of Chiavenna, corresponds with his computation. Pliny had, on this Lake, two Villas; and that called by him "his Tragedy," probably stood at Bellagio, from which spot the view extends over both arms of the Lake. The intermitting Fountain he describes, is still existing under the name of *Pliniana*. The modern Town of Como contains a considerable number of inhabitants; and the front of its Cathedral (a marble edifice erected at the close of the thirteenth century) is ornamented with a Statue of Pliny.

The last-mentioned road, from Como through Chiavenna to Coire, was much

frequented by Travellers going, in times past, to Rhætia; and seems to have followed nearly the same track as the road recently made over Splugen.

CHAPTER X.

NAPLES.

Post-road from Rome to Naples.—Genzano.—Lanuvium.—Velletri.—Sermoneta.—Sezza.—Piperno.—Pontine Marshes.—Terracina.—Fondi.—Itri.—Cenotaph of Cicero—Mola.—Gaëta.—Minturnæ.—Garigliano.—S. Agata.—Capua.—Aversa.—Naples.—Situation of that City.—Bay.—Ancient Light-houses.—Size and Population of Naples.—Villa Reale.—Studii Publici.—Palazzo Reale.—Chiesa di S. Ferdinando.—Castel Nuovo.—Castello dell' Uovo.—Chiese, di S. Maria del Parto—di S. Brigida—di S. Giovanni de' Fiorentini—dell' Incoronata—della Pietà de' Turchini—di S. Maria la Nova—di Monteoliveto—di Gesù Nuovo—di S. Chiara—di S. Giovanni Maggiore—del Salvatore—di S. Domenico Maggiore—dello Spirito Santo—di S. Maria della Sanità—di S. Giovanni a Carbonara—di SS. Apostoli—Arcivescovado.—Liquefaction of the Blood of S. Gennaro.—Chiese, di S. Filippo Neri—di S. Paolo Maggiore—di S. Maria Maggiore—di S. Pietro a Majella.—Cappella di S. Severo.—Chiese, di S. M. Annunziata—di S. Maria del Carmine—di S. Martino.—Castello di S. Elmo.—Albergo de' Poveri.—Theatres.—Promenades.—Market built by the French.—Monument to the memory of Eustace.—Water.—Climate.—Society.—Hotels and Lodging-houses. Medical Men.—Character of the Neapolitans.

The road to Albano, so far as relates to the objects it presents, has been already described under the articles "*Porta San Giovanni*," page 176, and "Albano," page 241. It seems, however, expedient to observe that persons who travel by the post-road, over the Pontine marshes to Naples, might easily visit every thing worth notice at Albano, by making a stop of three hours and a half in that town, which they must necessarily pass through, on their way. This road follows the course, and rests, for a considerable number of miles, on the foundations of the *Via Appia*, though it does not commence at the Appian Gate, but at the Porta San Giovanni, leaving the *Via Appia* for a while on the right, but falling into it near Albano. Hence the modern road rests upon the *Via Appia*, till, on approaching Velletri, it deviates from the ancient road, by passing through that Town and rejoining the ancient road near *Tres Tabernæ*, mentioned by St. Paul, Acts xxviii. 15. Hence the modern road rests, generally speaking, on the foundations of the *Via Appia* as far as *Minturnæ*: but, on the Campanian side of the Liris, the *Via Appia* directs its course along the sea-shore to *Sinuessa*, now Mondragone; and then, turning eastward, passes through Santa Maria di Capua to *Calatia*, now Galazze; while the modern road ascends the right bank of the Liris to Sant' Agata, and thence descends the Falernian hills to modern Capua; proceeding from that fortress to Naples.

Aricia, one mile distant from Albano, as already mentioned, is placed in a beautiful and commanding situation on the *Via Appia*, and has sprung from the ruins of the Citadel of the ancient town of Aricia, traces of which may be seen in the adjacent valley near the mouth of the Emissario of the Lake of Nemi. Aricia, in the days of Porsena, was one of the principal towns of Latium, and particularly celebrated for its vicinity to a Grove, Temple, and Lake, sacred to Diana, and likewise reputed to have been the favourite retreat of Egeria, the protectress of Numa. The Temple, according to tradition, was erected by Theseus, and stood on the margin of the Lake originally denominated *Speculum Dianæ*, and now the Lake of Nemi. The modern village of Aricia contains a handsome Church: and the ancient town was Horace's first resting-place in his journey to Brundusium. Two miles beyond Aricia is *Genzano*, close to the Lake of Nemi, and once called *Cynthianum*, from being contiguous to the Temple of Diana.

Genzano is pleasantly placed in a country which produces good wines; and as its Lake appears to have been the mouth of a long-extinct volcano, and merits observation, Travellers would do well, in fine weather, to stop at an Avenue of Trees on the left, near the entrance to the Town, walking through the Avenue to a Villa which overlooks the Lake; and thence descending to its margin. This may be done in less than half an hour; and from the Villa to the Post-house at Genzano is not a five minutes' walk. The Lake is small, but picturesque; and the Town of Nemi, on the opposite side to Genzano, is a great embellishment to the landscape. The Festival of Flora, which takes place during the month of June, at Genzano, merits notice: the ground, at this festival, being covered, for a considerable extent, with a beautiful Mosaic-work, formed by the leaves of flowers plucked from their stalks. Many of these flowers are gathered some weeks beforehand; and yet so exquisitely preserved, that their colours appear unfaded when so disposed as to imitate, in this vegetable Mosaic-work, the Papal arms, etc. Not far hence is Pratica, the ancient *Lavinium;* and at a short distance beyond Genzano, proudly seated on a commanding eminence, stands Cività della Vigna, the ancient *Lanuvium;* where remains may be traced of the original walls, consisting of huge quadrilateral stones fixed horizontally one above another; and the modern part of the walls of the town appears to be composed of stones collected from the ruins of the ancient fortifications. Appian reports that *Lanuvium* was founded by Diomed: it sought the protection of Rome at a very early period, but subsequently engaged in the Latin wars against that city. Again, however, it submitted to Rome; and the Temple and worship of Juno Sospita, who was held in great veneration by the people of *Lanuvium*, became common to the Romans also. *Lanuvium* then obtained the privileges of a Municipium; and continued from that period faithful to the Romans. Two celebrated paintings mentioned by Pliny, the one representing Atalanta, the other Helen, once embellished this town, which was the birthplace of Antoninus Pius. Six miles beyond Genzano stands *Velletri*, placed in a strong and beautiful situation, and, under the name of *Velitræ*, a considerable Volscian city. It was colonised by Rome, A.U.C. 260: but the Veliterni, a turbulent and warlike people, rebelled so often against the Romans, that the latter at length chastised them by rasing their walls, removing their senators to *Transtyberina*, now called Trastavere, and subjecting them to a severe fine if they crossed the Tiber. Suetonius reports that a house near Velletri was, in his time, called the birth-place of Augustus: according to other authorities, however, he was born at Rome: but, be this as it may, his family were originally Veliterni; though induced by Tarquin the elder to migrate to Rome. It appears, from Silius Italicus, that the ancients thought Velletri an unhealthy place: it was ranked among the Roman colonies in the time of Claudius; but retains scarcely any traces of ancient or modern grandeur, the superb marble staircase of the Palazzo Lancellotti excepted.

The *Albergo Nuovo de' Volsci* is, at the present moment (1835), the best Inn at Velletri: and here Travellers likely to require good water on the Pontine Marshes should provide themselves with it.

Ten miles from Velletri, though not in the high road, stands *Cora*, already mentioned; and to the south of *Cora* (near *Norba*) lie Sermoneta, the ancient *Sulmo*, and Sezza, the ancient *Setia*. The latter, seated on a steep and lofty eminence, was a Roman Colony, celebrated for the goodness of its wine; which, as we collect from Statius, was sometimes poured upon the ashes of the wealthy dead. Here are remains of an edifice called the Temple of Saturn, and computed to be one hundred and thirty-five feet in height. Its entrance is unfortunately blocked up by masses of ruins. On another eminence, about seven miles and a half from Sezza, stands Piperno, supposed to occupy the site of the ancient *Privernum*, a powerful Volscian town which was subjugated by the Romans; but, like Velletri, endeavoured to throw off their yoke, and brought upon itself, in consequence, the punishment of having its walls destroyed, and its senate removed to

Rome. A deputy of *Privernum* being asked by his conquerors what penalty the rebellious conduct of the Privernates deserved, magnanimously answered, "Such punishment as they merit who claim their freedom." This answer was so much admired by the Romans, that it obtained for the Privernates the rights of Roman citizens.

We must now return to the *Via Appia*. *Cisterna*, which stands, according to supposition, near *Tres Tibernæ*, is the next post to Velletri; and about eight miles farther distant is *Torre Treponti*, supposed to occupy the site of *Forum Appia*, mentioned by Saint Paul, and Horace's second resting-place in his journey to Brundusium. *Forum Appia* appears to have been built by the Censor Appius Cæcus, who constructed this part of the *Via Appia*, A.U.C. 442. Treponti appears to be the *Tripontium* of Strabo. At *Forum Appia* Horace embarked in the evening on a canal parallel with the road; prosecuting his voyage the whole night, and arriving with the dawn near Terracina. Vestiges of this canal, nineteen miles in length, may still be seen: it was made by Augustus (who endeavoured to drain the Pontine Marshes), and subsequently enlarged by Nero. These marshes, anciently denominated *Paludes Pomptinæ*, or *Pomtinæ*, from their vicinity to the ancient Volscian town of *Suessa Pometia*,(1) are computed to be about twenty-four English miles in length, and vary, from six to twelve miles, in breadth. Appius Cæcus seems to have been the first person who undertook to drain them; Cethegus and the Cæsars continued the work; which, during the middle ages, was repaired by Cæcilius Decius, at the command of Theodoric. Boniface VIII. was the first Pope who began to drain these noxious swamps. Martin V., before his accession to the Pontifical Chair, was employed to carry on the business; and succeeded wonderfully, by making a Canal, called Rio Martino. The Princes of the House of Medicis, and, after them, Sextus V., made new Canals: succeeding Popes followed a similar plan; till, at length, Pius VI. nearly accomplished this benevolent work; forming on the foundations of the Via Appia, which were long hidden under water, a road justly esteemed one of the best in Europe; and draining the swamps so judiciously as to render them capable of being cultivated. French Engineers pursued the same wise measures; and Pius VII. put nearly the finishing stroke to this Herculean labour; which has so essentially purified a tract of country, whose gales, in former times, were fraught with death, that but little danger (comparatively speaking) is to be apprehended from travelling through it now, except during the months of July and August, and the commencement of September.

It is, nevertheless, advisable for Travellers in general, and particularly Invalids, neither to cross the Pontine Marshes with an empty stomach, nor till full half an hour after the sun has risen. The dew which immediately precedes sunset should likewise be avoided; and the inclination to sleep, which almost every Traveller feels, while breathing this air, should be *strenuously resisted*; and persons compelled to cross, previous to sunrise, or just before sunset, should be provided with a little strong punch, or powerful wine, and drink it on approaching this district.

Mesa, the second post beyond Treponti, answers to the *ad Medias*(2) of the Jerusalem Itinerary: and near the spot where Horace disembarked, were the Grove and Fountain of the goddess Feronia, the scene, we are told, of the poet's ablutions. Here, likewise, was a Temple dedicated to Feronia, and containing a seat on which slaves received their freedom. The place where Horace disembarked is supposed to be about three miles distant from Terracina.

At one of the western extremities of the Pontine Marshes is the mouth of the river Astura; and, beyond that, Capo

(1) *Suessa Pometia* was taken and sacked by the last Tarquin, who obtained so large a booty on this occasion as to furnish him with means for laying the foundations of the Capitol. The site of *Suessa Pometia* is unknown; but it probably was on one of the Volscian hills contiguous to the Marshes.

(2) On each side of the entrance to this ancient Half-way House is a Milliary, bearing an Inscription.

d'Anzo, the ancient *Antium;* at the other western extremity rises Monte Circello, the Headland of Circæum, immortalised by Homer; and beyond the Marshes, in a beautiful situation, stands *Terracina,* the approach to which is particularly fine: it was originally built by the Volsci, and called by them *Anxur;* but the Greeks afterwards called it *Trachina;* whence comes the modern name of Terracina.

This city, after vainly struggling for independence, became a Roman colony and an important naval station. It appears to have stood on a rugged, lofty, and precipitous rock, at the base of which is part of the modern town. Interesting remains are left of the ancient city. The Cathedral is supposed to stand on or near the site of a Temple dedicated to Apollo; and the Baldacchino of the Church is supported by four Corinthian Columns of Parian marble taken from the Temple, traces of which are to be seen near the Cathedral. In a more elevated situation remains may be found of Reservoirs, Tombs, and part of the *ancient polygonal Walls* of Anxur: and crowning the brow of the rock which overhangs a portion of the modern town, are ruins conjectured by some antiquaries to have been the Palace of Theodoric; nd by others (who judge from Virgil's description) the Temple of Jupiter Anxur.(1) The exalted position of these Ruins renders them peculiarly striking; although a square low edifice, placed on subterranean vaults, is the only part of the superstructure which now remains. *The ancient Port of Anxur,* made by Antoninus Pius, is well worth notice, although choked up with sand. The form of the harbour, and the rings to which vessels were moored, may still be seen. The Hotel at Terracina stands near this ancient port.(2)

Immediately beyond Terracina is the narrow pass, anciently called *Lautulæ,* which was occupied by Fabius Maximus in the second Punic war, to prevent Hannibal's advance by the *Via Appia.* It is bordered on one side by steep rocks and mountains, covered with an endless variety of beautiful flowers and shrubs, and on the other side washed by the sea. A very small number of troops, before fire-arms were used, must have been competent to secure this pass; at the end of which, and about six miles from Terracina, stands Torre de' Confini, the barrier between the Patrimony of St. Peter and the Kingdom of Naples. A pestiferous Lake of salt water lies on the right of this road, when it approaches the Neapolitan frontier; five miles beyond which stands *Fondi,* anciently *Fundi.* According to Pliny, the above-mentioned pestiferous Lake was once called *Amyclanus,* from being contiguous to *Amyclæ,* a town reputed to have been founded by the Greeks, and destroyed by serpents. Other fabulous tales are told respecting the destruction of this town, every trace of which is now lost. Fondi, a small town on the *Via Appia,* which constitutes its principal street, once belonged to the Arunci, a people of Latium; but fell under the Roman yoke, and was at length colonised by the veteran soldiers of Augustus. It was here that the laughable importance assumed by the prætor so much amused Horace. Fondi, in the year 1534, suffered cruelly, owing to an attempt made, one night, by Hariaden Barbarossa, to seize the beautiful Julia Gonzaga, Countess of Fondi, with a view of presenting her to the grand Signior. Julia, however, being roused from sleep, by the clamours of her people at the approach of the Turks, sprung from her bed, leaped out of the window, and escaped to the neighbouring mountains: while Barbarossa, being thus disappointed of his prize, revenged himself by pillaging and destroying the Town, and carrying many of its inhabitants into

(1) The Temple of Jupiter Anxur was erected by order of the Consul Posthumius, and designed by Vitruvius Pollio. Probably this Temple and the Palace of Theodoric both stood upon the summit of the rocks above Terracina.

(2) The modern road which passes through Terracina runs parallel with the *Via Appia,* but does not rest upon it; as part of the last-named road, in perfect preservation, may be found in a Stable, nearly opposite to the Hotel.

From Terracina to Monte Circeo a road may be found, ten miles in distance, on the sea shore.

slavery. *Considerable remains of polygonal Walls* may be seen at Fondi. The air here is unwholesome, owing to the above-named lake.

Eight miles from Fondi stands *Itri*, a large village also built on the *Via Appia*, in a country abounding with vines, figs, and lentisks, which last produce gum-mastic. On the right, about a quarter of a mile from Mola, is an ancient Edifice, in good preservation, supposed to be *the cenotaph of Cicero*, placed on the spot where he was murdered, while endeavouring to escape from his enemies. This Cenotaph, a stately memorial of the great and patriotic Orator in commemoration of whom it was raised, consisted of three storeys; one of which had windows. The inside is circular; and has in its centre a Column extending from the bottom to the top of the Edifice. *Mola*, the ancient *Formiæ*, eight miles from Itri, is approached by a road commanding beautiful scenery; and contains an Hotel called *La Villa di Cicerone.*(1) which is charmingly situated; and in its Garden are Ruins of what is denominated *Villa Formianum;* but probably that Villa was more distant from the sea, and near the Cenotaph of Cicero. *Formiæ*, supposed to be the place mentioned by Homer as the capital of the Italian Læstrygons, is thought by Strabo to have been originally denominated *Hormiæ*, in allusion to the excellent anchorage found in its Port. It was much patronised by the Romans, and at length became a Roman Colony, and a favourite abode of Cicero. Horace praises the wine of the Formian hills, and calls *Formiæ Urbs Mamurranum*, because it was the birth-place and residence of Mamurra, a Roman Senator who possessed enormous wealth. This town fell a prey to the Saracens, A. D. 856. Mola, which occupies its site, commands a fine view of Gaëta, founded, according to Strabo, by a Colony from Samos, who called it *Caieta*, in consequence of its concave shore: but Virgil says, it was named Caieta by Æneas, in honour of his Nurse, who died on this spot, A. C. 1183. Travellers who have leisure would do well to employ a few hours in seeing Gaëta; which contains ten thousand inhabitants, together with some Antiquities; and is only five miles distant from Mola. The Port of Gaëta was either constructed, or repaired, by Antoninus Pius: and on the summit of a Hill, above the Town, is a Building denominated *Torre d'Orlando;* and supposed to be the Mausoleum of Munatius Plancus, the Founder of Lyons. The Castle of Gaëta, which is very strong, was erected about the year 1140, by Alphonso of Arragon; and the Walls of the Town were built by Charles V. The Cappella della Croce, belonging to the Convento della Trinità, in this Town, merits notice, on account of its situation. But to return to the high-road: six miles from Mola, are *considerable remains of an Aqueduct*, a *Theatre*,(2) and *an Amphitheatre*, which belonged to the ancient *Minturnæ*, a large town founded by the Ausones, and afterwards, on the extinction of that people, a Roman Colony. Close to these Ruins flows the Liris, now called the Garigliano, and in former times the boundary of Latium.(3) A marsh in this neighbourhood was the spot to which Marius fled, when he fell into the power of the Magistrates of Minturnæ. Crossing the Garigliano on a magnificent Bridge,(4) built in the style of the newly-erected Bridge at Lyons, the road proceeds to *S. Agata*, pleasantly situated near Sessa, a small Town in a commanding situation, and supposed to occupy the site of the ancient *Suessa Auruncorum*, the principal city of the Aurunci after the destruction of their capital by the Sidicini. A short walk over another magnifi-

(1) This Inn is now (1835) kept by the postmaster at Mola; but its late proprietor, by name Clemente Zaurini, who gave universal satisfaction to Travellers, has recently opened a new Hotel, the *Villa di Caposele*, about a hundred yards nearer to the sea than is the *Cicerone;* and Travellers will find this new Hotel beautifully placed, spacious, well furnished, and particularly comfortable.

(2) In order to obtain a view of the interior of this Theatre, it is necessary for travellers to get out of their carriages, and walk round to the back part of the building.

(3) The whole country between the Liris and the extremity of Calabria, appears to have been, during the reign of Nero, called *Magna Græcia.*

(4) For every draught-horse, or mule, two carlini are paid on passing this Bridge.

cent Bridge leads from the Inn at S. Agata to Sessa, which, in consequence of its position, must have been a strong place. According to Livy it received a Roman Colony, A. U. C. 441. It was traversed by an ancient Roman road (which branched off from the *Via Appia* near *Minturnæ*), and possesses remains of other Antiquities, among which is part of a very ancient Bridge, called by the peasants *Ponte Aurunca;* a presumptive proof that Sessa stands on the site of *Suessa Aurunca*, and not on that of *Sinuessa*, now Mondragone, for which it has been mistaken. The hills celebrated in former times, and likewise at the present moment, for producing the best Falernian wine, are in this neighbourhood.

Sinuessa, founded on the ruins of *Sinope*, an ancient Greek town, stood, according to Strabo, not far from *Minturnæ*, on the shore of the *Sinus Vescinus*, and derived its name from that circumstance; but Sessa is several miles from the sea.

The road between S. Agata and Capua, fifteen miles in distance, traverses rich vineyards and corn-fields. The Approach to *Capua* is handsome. This town stands on the banks of the Volturno, anciently the Vulturnus, and occupies the site of *Casilinum*, celebrated in the annals of Rome for the gallant defence it made against Hannibal, after the battle of Cannæ. Livy says the Vulturnus divided the town into two parts; that on the right bank being occupied by the Romans, while the other was in possession of the troops of Carthage; who were thus enabled to cut off all supplies from the Roman garrison, except such as might be conveyed down the river; by which means the garrison was at length compelled to surrender. During the Consulship of Julius Cæsar, *Casilium* received a Roman Colony, which was further strengthened by Antony. *Casilium* appears to have stood nearly two miles south-east of the site of ancient Capua. Modern Capua is ill-built, dirty, and devoid of any object particularly worth notice, except a considerable number of fine Columns which ornament its Cathedral, and were found among the ruins of ancient Edifices.(1) The road from modern Capua to Naples presents, on each side, one continued garden, but affords no view of the Bay and scarcely any of the City. It passes through Aversa, a handsome town which stands near the ruins of the ancient *Atella*, an Oscan City famous for the invention of farces, called *Fabulæ Atellanæ*, and particularly relished at Rome, though prohibited under Tiberius. *Atella*, after the battle of *Cannæ*, espoused the cause of Carthage, and was severely punished in consequence; but subsequently became a Municipium, and was afterwards colonised by Augustus. Aversa, which owes its existence to the Normans, was so named because it held in check the two towns of Capua and Naples. It possesses an excellent Lunatic Asylum, founded by Murat, and called *The Maddalena*. This edifice, which is spacious and elegantly clean, has belonging to it a fine garden and a handsome church; so that persons who are sent to this Asylum may be pleased with its outward appearance, the grates of every window being shaped and painted to represent flower-pots filled with flowers. The attendance here is particularly good; and the utmost gentleness and indulgence are practised toward the patients; each of whom pays fifteen ducats per month for which sum they live comfortably. The Maddalena and its dependencies accommodate five hundred patients.

Naples, in Italian Napoli, seems, at first sight, to be universally considered as the most captivating City of Italy, owing to its immense number of inhabitants, magnificent quay, and beautiful

(1) The post-road from Rome to Capua is, generally speaking, excellent. The best Inns on this road, during the year 1835, were as follows:—At Albano the *Europa*, already named, and very comfortable; at Velletri the *Albergo Nuovo, Piazza del Duomo*, already named, and likewise very comfortable; at Terracina the *Post-house*, which contains good accommodations; at Mola the *Cicerone*, and the *Villa di Caposele;* and at Sant' Agata the *Post-house*. Persons who stop to dine on the Pontine Marches, find cleaner rooms and a better larder at *Torre Treponti* than at the *Wine-house*, nearly opposite to the Braschi Villa; the former being improved. From Capua to Naples the Post-Road is seldom good.

situation: this first impression, however, wears off; insomuch that many Travellers prefer the splendid architecture and solemn grandeur of Rome to the animating gaiety of Naples. This latter city is so ancient that it seems scarcely possible to pierce through the clouds of obscurity which envelop its origin. Tradition, however, reports that it was founded by an Argonaut, thirteen hundred years before the Christian era; and afterwards peopled and enriched by Greek colonies from Rhodes, Athens, and Chalcis. It anciently bore the name of *Parthenope;* an appellation supposed to have been bestowed upon it by the Phocæans, in consequence of its charming situation. Near Parthenope stood another City, called *Palæpolis,* such being so old that its origin was ascribed to Hercules: and when Parthenope was destroyed by her jealous neighbours, the people of Cumæ, and afterwards rebuilt in obedience to an oracle, the new City was called Neapolis, to distinguish it from the old one, called Palæpolis; till, at length, both were joined together by Augustus. Naples, however, still retained her Greek manners, customs, and language; and even to the present day retains many of several parts of her territory.(1) This City, which stands in the same position as the ancient Neapolis,(2) is built on the acclivity of a tufo mountain, at the brink of a Bay near thirty miles in diameter, originally called *Crater Sinus,* and sheltered on the right by the Promontory of Miseno, and on the left by that of Sorrento: while the lofty Island of Capri, rising in its centre, acts like a gigantic Mole to break the force of its waves. Nothing can be more magnificent than the City of Naples when viewed from this Bay, whence all its buildings present themselves to view, rising in the form of an amphitheatre crowned by the sombre castle of S. Elmo. Stretching to the Promontory of Sorrento, on one side, lie Portici, Resina, Torre del Greco, Torre dell' Annunciata, Vesuvius, Pompeii, Castellamare, and Vico; and extending to the Promontory of Miseno, on the other, Pozzuoli, Nisida, and Baiæ. The Bay of Naples was once much larger than it is at present; as appears from the situation of two ancient Light-houses, both of which now are actually in the heart of the City. Ruins of the most ancient may be seen behind the Church of S. Onofrio de' Vecchi; the other stood on the site of Gesù Nuovo. Naples is nine miles in circumference; and contains about three hundred and fifty thousand inhabitants: but the only parts of this City calculated to arrest the attention of Foreigners are the Strada Toledo, the Largo del Palazzo, Santa Lucia, the Platamone, commonly called Chiatamone, and the Chiaja, which comprehends a public Garden, called the Villa Reale, and considerably more than half a mile in length; extending, on the margin of the Bay, from the Chiatamone toward the Grotto of Posilipo. This Garden is ornamented with luxuriant trees, shrubs, flowers, and modern statues; and here once stood the celebrated antique Group, called *Il Toro Farnese,* now removed to the Studii: a change equally disadvantageous to the Garden and the Group; which last, being evidently calculated to adorn the centre of a spacious open court, loses half its effect in an enclosed gallery. The Basin of a Fountain (found at Pæstum, and thence transported to Salerno), has been recently conveyed to the Villa Reale, and placed there, on the backs of four modern statues of Lions, as a substitute for the Toro Farnese.

Among other objects of interest at Naples, are the following:—

Studii Publici. This University was erected by the Viceroy Ferdinando Ruiz de Castro, Count de Lemos, according to the designs of M. G. Fontana; and opened in 1616, by Don Pedro de Cas-

(1) In Strabo's time the gymnasia, clubs, and other societies, were formed according to the Greek practice; splendid public games were celebrated every five years; and the indolence and luxury of Greece prevailed throughout the whole population of Neapolis.

(2) Pliny describes Neapolis as being placed between the river Sebethus, now the Maddalona, and the small Island *Megaris,* or, according to Statius, *Megalia,* on which the Castello del Uovo has been in modern times erected.

tro, son and successor to the Count. During 1790, Ferdinando I. removed the University to the Convent of Gesù Vecchio; and converted the Edifice built by the Count de Lemos into a Royal Museum; which is now enriched with the antiquities found at Minturnæ, ancient Capua, Herculaneum, Pompeii, Stabiæ, Nuceria, Nola, Pæstum, etc., together with the collection of Paintings once placed in the Palace of Capo di Monte: and this Musuem may now be considered as the finest in Europe, with respect to Græcian antiquities.

The *Quadrangle* contains a Colossal Statue of Alexander Severus—ditto, of Flora—ditto, of the Genius of Rome—and ditto, of Urania, reported to have been found in Pompey's Theatre at Rome. *The Staircase* is ornamented with a Lion in Carrara marble, and two Statues in Greek marble, taken from Herculaneum. Surrounding the Quadrangle are the Drawing-Schools, and the Apartments appropriated to antique Frescos, Statues, etc.

Gallery of Ancient Paintings, found in Herculaneum, Pompeii, and Stabiæ. The Paintings discovered several years since in Herculaneum, Pompeii, and Stabiæ, and recently removed from Portici to the Museum, are so elegant in point of composition, and, generally speaking, so unskilfully executed, that it is supposed the greater part of them may be copies made by common house-painters from the most renowned pictures of antiquity. But late excavations at Pompeii have produced large historical pictures, much too well executed to have been the work of common Painters; and so admirable, with respect to accuracy of outline and beauty of composition, that even the frescos of Raphael, in the Vatican, do not excel them. Ancient productions of the pencil have all indiscriminately acquired the name of frescos; though some are paintings *all' encausto*, and others appear to have been executed upon portable pieces of plaster, which were framed, and let into the walls of ancient edifices; therefore, cannot, strictly speaking, be denominated frescos, that is, pictures painted upon wet walls. The recently-disentombed paintings are now added to those brought from Portici, and amount, including the latter, to near sixteen hundred; a number which must increase almost daily, while the excavation of Pompeii is continued. This unique Gallery has been so well arranged in the Museum, that there is every reason to suppose it may henceforth become the favourite study of modern painters; especially as a Neapolitan artist flatters himself he has discovered means to prevent the recently-disentombed pictures from fading.(1) The supposed subjects of these pictures may be found in the account of Pompeii which makes part of this Work; and the subjects best understood of the paintings brought from Portici are as follows:—

Æschylus dictating a drama to Melpomene (from Herculaneum)—a Dealer in Amorini, with a Lady purchasing one of them (from Stabiæ)—Danzatrici (from Pompeii)—Centaurs—two pictures of Rope-dancers — a personification of Peace!—Ariadne abandoned in the Island of Naxos—an Actor—Dædalus and Icarus at Cumæ—Perseus and Andromeda!—Hesione saved from death by Hercules!—View, improperly called Pozzuoli—Ægyptian Figures—a Sacrifice to the Dea Bona—Hercules killing the ravenous Birds called Stymphalides—Harpocrates (found in the Temple of Isis)—Dido abandoned—Mercury, and the goddess Mania, supposed to be the mother of the Lares and Manes (all from Pompeii)—Ariadne abandoned by Theseus (from Herculaneum)—Marsyas and Olympus—the Nuptials of Massinissa and Sophonisba—the Judgment of Paris—An Amorino stealing a Pair of Shoes—the Grecian Horse brought into Troy—Anubis—and a Sacrifice to Pallas! (all from Pompeii)—a Caricatura of the Cæsars, representing Æneas, his father, and son, as impure Deities with Dogs' heads(2)—

(1) The Canonico di Jorio has published, in French, an account of what he supposes to be the subjects of these Frescos, etc.; he has likewise specified the situation in which the respective pictures are placed; and without the aid of this publication (sold at the door of entrance) they can neither be easily found, nor well understood.

(2) Drawing in caricatura seems to have been common among the ancients; who frequently compared men to, and represented them under, the form of beasts.

Hercules sleeping—a Priestess sacrificing; and Peleus rejecting the love of Astydamia (from Herculaneum)—Apollo, Chiron, and Æsculapius, in their medical capacities!—and Hypsipyle terrified by the sight of the Serpent which destroyed the Child intrusted to her care (from Pompeii)—Juno, Pallas, and Venus, supposed to be arranging a plan to ensure Jason's success in Colchis—Endymion—and a Citharist in a half mask (from Herculaneum)—the Seven Days of the Week, represented by the seven Planets, Saturn (Saturday) being placed first (from Pompeii)—the Education of Bacchus, supposed to be the copy of a fine original—a Priest carrying the Table used in religious ceremonies—and Pan wrestling with Love (from Herculaneum)—a Consultation between a Lady and her Attendant! Some persons suppose this painting to represent Phædra and her Nurse; others think it was intended for Penelope and Eurynome—Phryxus and Helle! the latter is represented as nearly drowned in the Hellespont—a Domestic Repast! The Shape of the ancient Eating-table, and the ancient manner of drinking, are both seen in this picture (1)—a Trophy, interesting on account of the costumes it represents (all from Pompeii)—Ulysses discovering himself to Penelope! (from Stabiæ)—Bacchus condemning an immoderate use of wine!—Hercules, the Wild Boar of Erymanthus, and Eurysthæus concealing himself in a Vase, which was his place of refuge when he apprehended danger (from Herculaneum)—Sappho (from Pompeii)—Polyphemus receiving a repulsive letter from Galatea, brought by an Amorino, mounted on a Dolphin!—and the Infant Hercules strangling the Serpent sent by Juno to devour him (from Herculaneum)—Io—a Centaur blowing the Dorian Flute—Telephus and his four-footed Nurse (from Pompeii)—Chiron teaching Achilles to strike the Lyre, ascribed to Parrhasius, though more probably copied from a work by that Artist!—three pictures representing Isiac Ceremonies!—Iphigenia discovering Orestes—Io—Theseus in Crete—Jupiter vanquished by Love—the inquisitive Waiting Maid! and the Chase of Calydon (from Herculaneum)—two pictures of Fauns, represented as Rope-dancers holding Bacchanalian Instruments. The limbs of these Rope-dancers are painted with a variety of colours; a custom continued still by the populace of Magna Græcia during Carnival (from Pompeii)—two pictures representing Infantile Amusements—the Throne of Mars and Venus—and a Female Centaur and a Youth! The pencil of Zeuxis is supposed to have created female centaurs—Ulysses and the Sirens—Charity—a Parrot drawing a Car, and a Grasshopper driving! supposed to be a copy from Zeuxis (who was famous for these whimsical subjects), and probably intended as a satire upon Nero and Seneca—a Gryphon drawing a Car, and a Butterfly driving; perhaps a Caricatura—Hercules and the Lion of Mount Cithæron (from Herculaneum)—a Female Painter seated before the entrance to a Temple, on a column belonging to which an *Ex-voto*, such as we still see in Roman Catholic churches, is suspended (from Pompeii)—Cassandra entreating Apollo to endow her with the gift of Prophecy—a Theatrical Scene, representing an Actor, in a scoffing-mask, making signs with his fingers to upbraid a young Female, who hides her face. This mode of reproof was common among the Greeks—another Theatrical Scene—a Concert!—Orestes and Pylades chained, and conducted by the Soldiers of Thoas to be sacrificed to Diana—Marsyas and Apollo—Bacchanalian Mysteries (2)—Wrestlers (from Herculaneum)—a Vender of Baked Meat: the Buyers are represented in cloaks, such as the mariners of Magna Græcia wear at the present moment—Venders of Cloth, Bread, etc., and a Blacksmith, with his Apprentice, working on a portable Anvil—a Schoolmaster chastising one of his Scholars—a public School under a portico. The persons seated are supposed to represent the Schoolmaster and the Proschulum (3)—young Men standing before the entrance to a Thermapolium,

(1) The peasants of Magna Græcia are still in the habit of holding the wine-flask at a certain distance from their mouths when they drink.

(2) During these ceremonies three figs were offered to the god: the number three was sacred, and typical among the heathens.

(3) The business of the Proschulum consisted

and taking Refreshments—a Picture which probably represents a Vender of such common Shell Fish as are now boiled and sold daily in the streets of Naples—a blind Beggar conducted by his Dog—a Cobbler's Stall(1)—a Hawker—and the intended Sacrifice of Iphigenia at Aulis (all from Pompeii). Other ancient Frescos, brought from Portici, represent—Boys making Wine, and a Wine-press—a Naval Combat, ill-done, but curious, because it exhibits ancient Galleys and the mode of fighting them—a Crocodile-hunt—Crocodiles and Hippopotami (from the latter, according to Pliny, man learned the art of bleeding himself; as this animal, when too full of blood, presses its foot against pointed reeds, by which means the operation is accomplished)—a Garden, interesting, because it appears, from this and other views of ancient Gardens, that they resembled those now seen in Italy and Magna Græcia—four pictures in one; namely, a Hare and a Fowl—a Pheasant and two Apples—three small Birds and some Mushrooms—two Partridges and three Fishes—(The Hare, by ancient epicures, was considered as the best quadruped, and the Thrus has the best bird.) A two-wheeled Carriage, for the conveyance of baggage, with a Driver on one of the horses—a Mule saddled—a Man riding one, and guiding three horses. (The ancients frequently used to ride three, and even four horses at once, leaping from one to another with extraordinary agility.) A female Elephant and her Cub, etc. Here also are Mosaic Pictures; one of which exhibits a Tympanum, or Tamborine, like those now used in Magna Græcia; and four Monochromatic Paintings on marble; the sole examples of this very ancient style, which have been hitherto discovered, except those mentioned by Winckelmann as "paintings of a Tyrian purple colour, executed on tables of white marble, and found in Herculaneum." The Monochromatic picture numbered 408, in the Gallery of the Museum, is supposed to represent Theseus vanquishing the Centaur Eurystheus!—The picture numbered 409 bears the name of its author, Alexander of Athens, and represents five young and graceful female Figures, with the words Latona, Niobe, Hileaira, Aglaia, and Phœbe, written over them. Hileaira and Aglaia are playing at Cockals; and the latter seems, by her gestures, to say, "I have conquered." The gaiety which pervades her countenance expresses her satisfaction at this victory, while Hileaira looks dejected in consequence of her defeat. The other three figures are differently occupied: two of them, Latona and Niobe, appear to have been disputing; while Phœbe (the friend of both), whose lovely countenance beams with good humour, seems to regret their strife, and endeavours to reconcile them. The docile Niobe offers her hand to Latona, who, less inclined to be mollified than her opponent, keeps her arms indignantly folded across her chest. The two last have their lips closed; but Phœbe is represented as speaking! The Picture numbered 410 is effaced; and that numbered 411, so very indistinct as to puzzle the Learned; who have given thirteen different interpretations of its subject. The Canonico di Jorio supposes it to represent Silenus, with a goat-skin wine-flask half empty in one hand, a hunting-horn in the other, and an Altar near him, on which rests a Statue of Minerva, the emblem of Athens. (2)

in taking care that the children presented themselves in a becoming manner before their master.

(1) This painting was probably placed over the door of a shoemaker's shop; as almost every tradesman, at Herculaneum and Pompeii, seems to have announced his merchandise by a sign on the outside of his dwelling.

(2) It is curious to see, in the picture numbered 69, the same kind of small fresh cream cheeses, cased with reeds, as are still made throughout Italy and Magna Græcia. No. 113, representing the Emblems of Bacchus, may be called an easel picture, as it is painted upon a portable piece of plaster. No. 232 represents fishermen using the seine, as it is now used in Magna Græcia. No. 258 (a view on the banks of the Nile) merits observation: especially that part which represents a crocodile on the point of devouring a donkey laden with wine. No. 266 represents a donkey laden with amphoræ, placed in panniers precisely resembling those of the present day. No. 280 seems to represent one of those ancient fish-ponds, of which we see remains at Posilipo, Baiæ, etc. No. 420 exhibits a person who, by certain signs and invocations, endeavours to preserve a young

First Division of the Gallery of ancient Sculpture. No. 14, a Lustral Basin, from Pompeii—15, Bust of Ptolemy Soter—16, a Warrior seated—18, a Gladiator!—20, an Equestrian Statue of a Roman Warrior—22, a Sportsman—24, Pyrrhus, from Herculaneum—25, Bust of Marcus Aurelius when young—26, Group of two men cutting up a Wild Boar—27, Bust of a Female—28, an Amazon on Horseback—30, a wounded Gladiator!—32, a Wrestler, from Herculaneum—35, a Wrestler, restored as a Gladiator!!—36, another Wrestler, restored as a Gladiator!—37, a Statue of Tiberius—38, Bust of Gallienus!—39, Jove, in *terra cotta*, from Pompeii!—42, a young Roman Lady, from Herculaneum—44, Marcus Nonius Balbus, Proconsul and Patron of Herculaneum—45, a dead Amazon—47, a Daughter of M. N. Balbus, from Herculaneum!(1)—49, the Mother of Balbus, from Herculaneum(2)—52, another of the Balbi family!(3)—and 54, M. N. Balbus, both from Herculaneum—56, a Bust(4)—57, a young Lady, probably one of the Balbi family, from Herculaneum—58, Bust of a Philosopher—59, Juno, in *terra cotta*, from Pompeii!!

Second Division of the Gallery. 62, an Equestrian Statue of Marcus Nonius Balbus, jun., in Greek marble, from Herculaneum!!!!(5)—63, ditto, of Marcus Nonius Balbus, sen., likewise taken from Herculaneum; but, being found in a mutilated state, it has been restored!!!—67, Group of Apollo with a Swan!!—68, Small Statue of Jupiter Serapis, found in his Temple at Pozzuoli!—70, Group of Ganymedes and the Eagle!—77, Bust of the Indian Bacchus—79, ditto, from Herculaneum—81, Small Statue of a Priestess, from Herculaneum—82, Minerva—83, Small Statue of a Priestess of Diana, from Herculaneum—84, Bust of Minerva!—86, Ceres—87, Bust of Minerva, from Herculaneum—92, Apollino, from ditto—95, Statue of Æsculapius!—97, Group of Bacchus and Cupid!!—98, Group of Venus victorious and Cupid, from ancient Capua!—99, Bust of Cybele from Herculaneum—100, Juno!—101, Bust of Minerva, from Herculaneum—103, Group of Faunus and the Infant Bacchus!!—107, Bust of the Indian Bacchus—109, Bust of Jove—110, Diana Lucifera—118, Minerva!!—120, Bacchus—122, Euterpe.

Third division of the Gallery. 123, a Lustral Basin, found in the Temple of Isis, at Pompeii!—124, Agrippina, the mother of Nero, seated!!!(6)—125, another Lustral Basin, found in the Temple of Isis, at Pompeii!—127, Bust of Nerva—128, Drusus, from Pompeii—130, the Father of Trajan—131, Bust of Septimius Severus—132, Antonia the younger—133, Bust of Galba—134, Colossal Bust of Titus!—138, Trajan's Sister—139, Bust of Adrian—142, Colossal Bust of Antoninus Pius!—148, Tiberius—149, Bust of Pupienus!—150, Bust of Caracalla—151, Tiberius—153, Colossal Statue of Claudius seated, from Herculaneum!—156, Trajan, from Minturnæ!!—158, Bust of Lucius Verus—159, Statue of ditto!—160, Bust of Probus!—162, Caligula, from Minturnæ!—165, a magnificent porphyry Basin, supposed to have been used as the Lustral Vase in a Temple, dedicated to Æsculapius(7)—166, Colossal Bust of

female from the influence of the *Mali Occhi*, so much dreaded now in the Neapolitan dominions; and No. 444 represents a female holding a sort of stay-lace, which the lower ranks of persons, in Magna Græcia, value highly at the present moment, because they consider it as a charm.

(1) This Statue was found in the Theatre at Herculaneum; and the hair seems to have been originally gilt.

(2) Likewise found in the Theatre at Herculaneum.

(3) Probably a duplicate of the Statue numbered 47.

(4) This Bust is supposed to represent Sylla: it resembles the Emperor Napoleon.

(5) Resting against the Wall, in this part of the Gallery, are beautiful Mosaic Pictures; one of which, representing Festoons of ribbon, is similar to some of Raphael's Arabesques.

(6) Agrippina seems to be represented at the moment when told that her unnatural son dooms her to death. The mild, pathetic, deep despair, expressed throughout the whole of this charming Statue, proves that Sculpture, when carried to its utmost height of excellence, can move the passions even more than the finest poetry.

(7) It resembles, in shape, the Basin of the Fountain recently discovered in the Public Baths at Pompeii: and its size so much surpasses the usual dimensions of Lustral Basins, that it more probably belonged to one of the ancient public Baths at Rome.

Cæsar!—168, Statue of ditto—170, Bust of Marcus Aurelius—171, Statue of ditto!—172, Bust of Adrian—174, Lucius Verus!—177, Colossal Statue of Augustus, seated, from Herculaneum! —178, Bust of Caracalla!—180, Livia, from Pompeii!

The open Court, adjoining to the Gallery of ancient Sculpture, contains various Antiquities; among which are several Statues, found in Herculaneum; Corn-mills of Lava, which were brought from Pompeii; a Machine for bruising olives, in order to make oil (also of lava, and brought from Pompeii), together with Diotæ of *creta cotta* and *terra cotta*.

Hall of Flora. 208, Colossal Statue of Flora, found in Caracalla's Baths at Rome!!!! (According to some opinions this *chef-d'œuvre* of the Grecian chisel does not represent Flora, but Hope, or one of the Muses)—209, the *Torso Farnese*, attributed to Phidias, and supposed to have represented Bacchus!!! —210, a Basso-rilievo representing Bacchus intoxicated!—211, Fragment, from ancient Capua, supposed to have been a Psyche; and attributed to Praxiteles!!!—214, a Basso-rilievo representing Orpheus, Eurydice, and Mercury; and supposed to be very ancient Grecian sculpture—215, a Basso-rilievo from Herculaneum!—216, Bassi-rilievi, one of which represents Scylla, the famous Promontory of Calabria—217, *Torso*, of a Boy!—218, a Basso-rilievo representing Helen, Venus, Cupid, Paris, and Sueda!

Hall of Apollo. 220, a Colossal porphyry Statue of Apollo in his theatrical dress!—221, a Lustral Vase of rosso antico, from Pompeii—222, ditto—224, Isis—228 and 229, a Group representing a Phrygian Slave and a Tiger—232, Apollo!—235 and 236, a Group representing a Phrygian Slave and a Tiger—238, a Goat, in rosso antico, from Pompeii—239, Bust of Marcus Aurelius!—241, Bust of Annius Verus —245, Diana of Ephesus, in Oriental alabaster and bronze!—249, a Lustral Basin, from Pompeii—252, Small Statue of Meleager, in rosso antico—255 and 256, a Lustral Basin, from Pompeii —259, Bust of L. Junius Brutus, from Herculaneum!

Hall of the Muses. 264, a large and beautiful Vase of Greek marble, adorned with Bassi-rilievi, relative to the Education of Bacchus, and, according to the Inscription it bears, executed by Salpion, an Athenian sculptor(¹)—268, Clio, from Herculaneum—269, Small Statue, in *terra cotta*, representing an actor masked, and dressed for the stage, from Pompeii!—270, Terpsichore, from Herculaneum!—271, Mnemosyne, from ditto!—272, Apollo seated—273, Minerva!—274, Melpomene, from Herculaneum!—275, Small Statue, in *terra cotta*, of an Actress, masked and dressed for the stage, from Pompeii!—276, Erato, from Herculaneum—281, Urania, from ditto!—283, Basso-rilievo, with Seven Female Figures, from Herculaneum—284, Calliope!—285, Euterpe!—and 289, Thalia; all three from Herculaneum—290, a Small Statue of Apollo, from Pompeii!—291, Basso-rilievo, representing Four Figures!!—292, Polyhymnia!

Hall of the Venuses. 295, Adonis, from ancient Capua!—297, Statue of *Venus Genitrix!!*—303, Cupid, supposed to be an ancient Copy of the celebrated Cupid of Praxiteles—304, Group of Venus and Cupid—306, Group of a Child and a Goose, from Pompeii, supposed to be the Copy of a celebrated Group in bronze, by a Carthaginian sculptor—307, the Marine Venus!—314, a Small Statue of Venus seated, from Pompeii!—317, Bacchus, in the character of an Hermaphrodite!

Hall of Jupiter. 321, a Lustral Basin, from Herculaneum—322, a Hermes, from Herculaneum!—323, Hermes of Euripides, from ditto—325, Bust of Marius—329, Jupiter Stator seated, from Cumæ!—334, Bust of Marcus Brutus—335, Hermes of Homer—336, Hermes of Socrates.

Hall of Atlas. 337, Atlas supporting the Celestial Globe—338 and 339, two Lustral Basins, from Pompeii!—342, Bust of Antisthenes!—343, Homer, from Herculaneum!—344, Bust of Æs-

(¹) This Vase (which was found at Gaëta, where it served as the Baptismal Font of the Cathedral, till removed thence, to enrich the Museo Borbonico) is supposed to have been originally the Lustral Vase in the Temple of Bacchus at Formiæ.

chines, from ditto!—345, Bust of Periander, from ditto!—346, Bust of Socrates—347, Bust of Euripides—348, Bust of Lycurgus—349, Sylla, from Herculaneum—351, Bust of Solon—353, Bust of Zeno, from Herculaneum—354, Bust of Anacreon—355, a Philosopher, from Herculaneum!—356, Bust of Demosthenes, from ditto—361, Bust of Zeno—362, Statue, supposed to represent Niobe—363, Bust of Herodotus—364, Bust of Lysias—365, same subject!—366, Bust of Euripides—367, Bust of Sophocles—368, Small Statue of Cicero, from Herculaneum—369, Bust of Carneades!—370, Bust of Plato, from Herculaneum—371, Bust of Posidonius!!—374, Aristides, found in Herculaneum, and one of the very finest masterpieces of the Grecian chisel!!!!—375, Bust of Socrates, from Herculaneum.

Hall of Antinous. 378, Antinous!!—379, Vase ornamented with Bassi-rilievi in the Etruscan style, from Herculaneum!—381 and 382, Candelabra—383, Hermes of Herodotus and Thucydides—384, a large and splendid Vase—388, a Consul, from Pompeii—389, Bust of a Vestal!—390, Bust supposed to represent Aratus!—393, Bust supposed to represent the Indian Bacchus!394, Bust of Seneca—396, Bust of Cicero, from Herculaneum—397, Statue of Abundance, from Pompeii—398, Bust of Claudius Marcellus—399, Bust of Juba the younger—400, Bust of a laughing Faun—402, ditto!—403, Bust of a Philosopher!—404, Bust of Vespasian—405, Colossal Bust of a young Hercules—410, ditto, of Alexander!—412, Bust of Jupiter, from Pompeii—414, Colossal Bust of Juno!—419, ditto!—425, Bust of L. C. Lentulus—426, Bust of Agrippina the elder—430, Bust supposed to be the Portrait of Terence, from Herculaneum—431, Bust of Plato, from Herculaneum; unfinished—435, Bust of Varro—436, a Sibyl!—437, Bust of Homer!!

Cabinet. 440, an Hermaphrodite Faun!—441, Group of a Love and a Dolphin—442, a Statue attributed to Praxiteles, and called "*Venus Callipige*, the Rival of the Venus de' Medici:" there is, however, an unpleasant expression in the countenance of the Venus Callipige, from which the Venus de' Medici is exempt!!!—445, Small Statue of Bacchus, found in the Temple of Isis at Pompeii—446, Venus, from Pompeii—447, Small Statue of Ceres, from ditto—455, Small Statue of a Faun, from Herculaneum—457, Small Statue of Silenus, seated, from Herculaneum! 461, Small Statue of Moschus seated—473, Bust of a Lady, from Herculaneum 479, Small Statue of a Faun, from ditto—481, Small Statue of a Philosopher seated—487, Small Statue of Venus, found at Pompeii in two pieces, with gilding on the hair, and the drapery coloured!—491, Small Statue of a Female, elegantly draped.

This Gallery of ancient Sculpture likewise contains Columns of precious marbles, found in Herculaneum, Pompeii, and other parts of Magna Græcia; and near the open Court adjoining the second division of the Gallery, the Statue of the Priestess Eumachia, from Pompeii, has been lately placed. In the open Court are the Measures of Capacity, found at Pompeii; and a small perpetual Almanack of marble; Corn-mills of lava; a Machine of lava for bruising olives, in order to extract oil; together with Diotæ, etc., all brought from Pompeii.

Gallery of the Toro Farnese. 497, the Toro Farnese. This celebrated Group has been already mentioned. It was originally brought from Rhodes to Rome; but removed thence to Naples, about the close of the seventeenth century. It is supposed to represent Dirce bound, with the hair of her head, to the horns of a Bull, by Amphion and Zethus, the Sons of Lycus, King of Thebes; and their Mother, Antiopa, commanding them to detain the Bull, and set Dirce free. Antiquaries are of opinion that this Group was formed from one solid block of marble, by two Rhodian artists, Apollonius and Tauriscus, about two hundred years before the Christian era. It was found, cruelly mutilated, in the Baths of Caracalla, and restored by Giovanni Battista Bianchi, of Milan. The head of the Bull, and the upper part of the figure of Dirce, are modern: the trunks alone of the figures of Amphion and Zethus (one leg excepted) are antique; but the Statues of Antiopa and the Youth seated are nearly in their original state!!!—498, the colossal Hercules of Glycon, found at Rome, in the

Baths of Caracalla, and one of the finest Statues extant: it represents Hercules previous to his deification!!!!—499, demi-colossal Statue of Tiberius—500, Statue of Commodus.

Ancient Inscriptions are to be placed round the walls of this new Gallery.

Apartment on the ground-floor, containing Egyptian, Etruscan, and Oscan(1) *Antiquities.* Among the most interesting of the *Egyptian Antiquities* are —3, a Sepulchral Monument, of blue granite, ornamented with twenty-two Figures, and covered with Hieroglyphics! —4, a Fragment of a Sarcophagus of black granite—7, a Column of Egyptian Marble, surmounted by an Ibis, with the head and feet of bronze, found in Pompeii—11, a Small Statue of Isis with gilt drapery; found in her Temple at Pompeii, and mentioned by Winckelmann!—16, an Isiac Table, also found in the Temple of Isis, at Pompeii—17, an Harpocratic Table!—20, Bust of an Egyptian Priest, in basalt.—*First Armoire.* 35, Fragment of an alabaster Vase for preserving odoriferous gum—38, Fragment of an Harpocratic Table—41, Vase of *terra cotta*, containing the Mummy of a Bird, and found near Memphis.—*Second Armoire. Bronzes.* 239, Isis and Orus—240, a Sistrum, from Pompeii—246, ditto—247, Fragment of the Figure of Harpocrates—252, Harpocrates seated on a Throne—254, a square Throne, for an Idol—259, Statue of Serapis seated——261, a Group of Egyptian Idols—267, Fragment of a Statue of Osiris—269, Statue of Isis—52, an alabaster Vase containing odoriferous gum, supposed to be that for which Egypt was particularly famous—57 and 58, two Alabaster Vases, very valuable on account of the Hieroglyphics they exhibit.—*Third Armoire.* 298, a Vase found at Pæstum—307, ditto—72, Torso of an Egyptian Statue inscribed with Hieroglyphics!—*Fourth Armoire.* From 315 to 420, Amulets, in porcelain of various colours, inscribed with Hieroglyphics—88, a rare and valuable Fragment of Papyrus—91, a small Egyptian Figure of porcelain, found at Pompeii in the Temple of Isis—95 and 99, small Egyptian Idols, found at Pompeii.—*Fifth Armoire.* 120, a Pastophorus, or Egyptian Priest, kneeling! —*Sixth Armoire.* 508, a well-preserved Vase for perfumes—513, an Ivory Bassorilievo, found in Egypt—141 and 142, alabaster Vases, containing odoriferous gum.—*Seventh Armoire. Bronzes.* 551, a Sistrum ornamented with the figure of a Cat, from Pompeii—554, small Statue of Harpocrates—555, a Sistrum, from Pompeii—557, Statue of Osiris—559, Group of Isis and Orus—565, Statue of Apis—572, small Figure of an Egyptian Priest—583, Statue of Apis inscribed with Hieroglyphics—605, a Cat—615, Isis enthroned with Orus—617, a Cat and Kittens.—*Eighth Armoire. Bronzes.* 624, an Egyptian Priest kneeling—634, an Egyptian Idol, probably Anubis—188, a Column, surmounted by an Ibis, with the head and feet of bronze, found in Pompeii.

This Collection contains well-preserved Mummies of the human species, in painted cases of sycamore-wood.

Among the most interesting of *the Etruscan Antiquities* are:—1, a Sacrificial Table, exhibiting Oscan Characters, from Herculaneum—4, a bronze Patera, for libations—5, a portable bronze Altar—6, a concave Patera in bronze —12, a Statue of Minerva, represented as combating against the Giants of Phlegra: it was found in Herculaneum, with the hair gilt—21, a Small Statue of Diana, likewise found in Herculaneum: it was almost entirely gilt; and the drapery is much admired!—23, Statue of a Wrestler restored as a Gladiator!—25, Statue of a Gladiator! it has been restored; and the countenance resembles that of Meleager: The three last-named Statues are noticed by Winckelmann—29, a Basso-rilievo found at Nola, and representing Ulysses in repose—38, Group of Electra and Orestes, from Herculaneum!—56, Bust of a Youth, in bronze, from Herculaneum. This apartment likewise contains Etruscan and Oscan Inscriptions, found in Herculaneum and Pompeii—beautiful Small Vases, Lachrymatories, and Incense-Bottles—a Wine-Cup—a Vase painted in the Etruscan style, and supposed to represent, on one side, Hylonome, the favourite of the Centaur Cyllarus; and

(1) The Osci, a people supposed to have assisted Turnus against Æneas, once inhabited Herculaneum and Pompeii.

on the other Theseus combating with a Centaur—a very large Vase with black figures on a yellow ground: they represent, on one side, Æneas carrying Anchises on his shoulders, Creusa, Achates, etc.; and, on the other side, one of the Festivals which were called Nictelia, and celebrated on Mount Cithæron, in honour of Bacchus. This Vase was found at Nola—another Vase, supposed to be Etruscan, with paintings which represent the story of Achilles disguised in female Attire at the Court of Lycomedes.

Apartment on the ground-floor, containing Bronze Sculpture. Numbers 3 and 4, Statues of Deer—5, (from Herculaneum) a drunken Faun, reposing on a skine of wine!—6, a Horse, being one of the four which ornamented the Theatre in Herculaneum!!—7, (from Herculaneum) Mercury seated!!—8, (from Pompeii) a large caldron, used by the Ancients in dyeing cloth—9, (from Pompeii) Apollo Pythius!—10, (from Pompeii) another Caldron, used by dyers—12, (found near the Theatre in Herculaneum) an Actress, probably a portrait: it has glass eyes—19, (from Herculaneum) Bust of a Warrior—15, (from Herculaneum) a Dancer, with glass eyes—19, (from Herculaneum) Bust of Ptolemy Philometor, with glass eyes—17, (from Herculaneum) Bust of Caius Cæsar, ill restored—18, (from Herculaneum) an Actress, with glass eyes—19, (from Herculaneum) Bust of Lepidus!—20, (from Herculaneum) Bust of Livia—21, (from Pompeii) Bust of Tiberius—22, (from Herculaneum) Statue, somewhat larger than life, of a Roman Matron veiled; supposed to have been one of the ornaments of the Theatre at Herculaneum)—24, (from Herculaneum) Bust of Heraclitus—26, (from Herculaneum) a Dancer, with glass eyes—27, (from Herculaneum) Bust of Berenice! The lips and eyes of this beautiful Bust appear to have been incrusted with silver—28, (from Herculaneum) a Discobulus, with glass eyes!—29, (from Herculaneum) Statue of Piety, somewhat larger than life—30, (from Herculaneum) a Discobulus, with glass eyes!—31, (from Herculaneum) Bust of Ptolemy Soter—32, (from Herculaneum) an Actress—33, (from Herculaneum) Bust of Ptolemy Philadelphus, with glass eyes—34, (from Herculaneum) Hermes of Sappho, with glass eyes—35, (from Pompeii) Bust of Tiberius—36, (from Herculaneum) Statue somewhat larger than life, of a Roman Matron veiled; supposed to have been an architectural ornament in the Theatre—38, (from Herculaneum) Hermes of Augustus, with the name of the artist, Apollonius of Athens, by whom it was executed!—40, (from Naples) one of the Camillæ, instituted by Romulus—41, (from Herculaneum) Bust of Ptolemy Alexander—43, (from Herculaneum) an Actress, with glass eyes—44, (from Herculaneum) Bust of Sylla!—45, (from Rome) Bust of Commodus!—46, (from Rome) Bust of Antinous—47, (from Herculaneum) a Statue larger than life, and of that description with which ancient theatres were ornamented: it is called Antonia, the Wife of Nero Drusus—48, (from Herculaneum) Bust of Scipio Africanus, with Scars of two wounds on the left side of the head!—49, (from Pompeii) Fragment of an Equestrian Statue, which, judging from the Ring, with the Letter S, on one of the fingers, is supposed to have represented a Roman Senator—50, (from Herculaneum) Bust of Lucius Cæsar——51, (from Herculaneum) a colossal Statue of Nero Drusus, in the costume of a Sacrificator!!—52, (from Herculaneum) Bust, supposed to represent Plato!! (1)—53, (from Herculaneum) a sleeping Faun!!—54, (from Herculaneum) Bust of Architas!—55, (from Herculaneum) Bust of Democritus—56, (from Herculaneum) a colossal Statue of T. Claudius Drusus. On the fourth finger of the left hand of this Statue is a Ring, displaying the Lituus, or Augur's Staff; a stick without knots, and hooked at the end. (2)—57, (from Pompeii) a small Statue of Fortune, with Wings, and an Annulet of gold on the left arm!—58, (from Pompeii) Apollino, holding a Lyre with silver strings in one hand, and the Plectrum in the other!! This exquisite little Statue, the eyes of which are silver, was found in a private dwelling—59, (from Pompeii) a small Group, supposed to represent Bacchus and a Faun! These figures have silver eyes, and rest upon a semicircular Base,

(1) According to some opinions, this Bust represents Speusippus, the nephew of Plato.

(2) See T. Liv. lib. 1.

ornamented with olive-leaves of silver: the whole was found wrapped up in linen; and marks of the thread, with which the linen was composed, may still be traced on parts of this beautiful and excellently-preserved work—60, (from Pompeii) a small Statue of Nero in a Car; the Cuirass, the Car, the horses, the eyes, and the lips of the Statue, are incrusted with silver—61, (from Herculaneum) a colossal Statue of Augustus deified! the costume resembles that of Jupiter; the left hand is armed with lightning, and the right grasps a sceptre—62, (from Herculaneum) a Bust, supposed to represent Marcellus—63, (from Pompeii) a half-length figure of Diana, in the act of slaying the Children of Niobe! The eyes are of glass; the left hand which held the bow, and the quiver which was slung at the back of the figure, are destroyed by time—64, (from Herculaneum) Bust of Seneca, peculiarly well preserved, and finely executed!!—65, (from Herculaneum) a colossal Statue of Marcus Calatorius, enveloped in the Toga. On one of the fingers of this Statue is a Ring with the Lituus—66, (from Herculaneum) Bust of Ptolemy Apion!—67, (from Rome) the Infant Hercules strangling the Serpents sent by Juno to devour him!!—This seems to be the famous Work, mentioned by Pliny as the production of an eminent Carthaginian Sculptor, or a beautiful imitation of that work. It stands upon a Pedestal supposed to have been executed in the sixteenth century, and representing in Basso-rilievo the Labours of Hercules—68, (from Herculaneum) an incognito Bust, well preserved—69, (from Herculaneum) a colossal Statue of Lucius Mammius Maximus, in the costume of a Consul—70, (from the Island of Ponza) the Mouth of an Impluvium, which supplied the Baths of Tiberius; it still contains water—71, (from Naples) colossal Head of a Horse!![1]—72, (from Herculaneum) a Raven, of the natural size; which, judging from the hole in its beak, was probably the spout of a fountain—73, (from Herculaneum) a Small Statue of Diana, in the costume of a Huntress—74, (from Herculaneum) a Small Statue, representing one of the Cabiri[2]—75, (from Herculaneum) a Small Statue of Bacchus!—77, (from Herculaneum) a beautiful little Horse of the Greek form, with a silver Head-stall and Bridle—79, (from Herculaneum) a small Statue of Silenus, crowned with ivy, and caressing a young Panther—80, (from Herculaneum) a small Statue of Alexander the Great mounted on Bucephalus, whose Trappings are silver!—81, (from Herculaneum) Silenus, similar to the little Statue numbered "79," except that an Otter is substituted for the Panther—85, (from Herculaneum) Fortune, in the costume of Isis; an interesting little Statue, as it displays the attributes of Fortune, united with those of the great goddess of the Egyptians—87, (from Herculaneum) another Small Statue of Fortune resting on a Globe; a position in which she is rarely placed by the ancients. Her necklace, and the border of her Peplum, are incrusted with silver; and the Globe is ornamented with the same metal!—92, (from Herculaneum) a Small Equestrian Statue of an Amazon—98, (from Herculaneum) a Small Group of Silenus mounted on an Otter—100, (from Herculaneum) a Little Pig.

Apartments up stairs. On the right,

(1) This exquisite Work, according to tradition, made part of the colossal Statue of a Horse, anciently placed before a Temple of the Sun, now the Archiepiscopal Palace at Naples. The Populace, believing the Statue to have been cast by Virgil, and considering him as a Magician, entertained such superstitious notions of its great efficacy in all distempers of horses, that, when any of these animals were ill, they were brought from every part of the kingdom, however distant, to be led round the Statue: therefore, in order to abolish so silly and inconvenient a custom, Cardinal Caraffa, Archbishop of Naples, is said to have smelted the whole of Virgil's Horse except the Head in question. It has, nevertheless, been asserted that this celebrated Head of a Horse was not a component part of a Statue, because it appears to have been cast in a mould by itself: but this proves nothing; for Winckelmann mentions, what late excavations at Pompeii have repeatedly proved, that the component parts of ancient bronze statues were cast in separate pieces, and afterwards fastened together with nails.

(2) Deities supposed to have been worshipped first in Phœnicia, and subsequently in Greece.

previous to reaching the large Landing-place, where several Doors lead to various Branches of the Museum, are *Five Rooms* newly furnished. The first two contain Works of Art of the Middle Ages: among which are:—a fine Bust of Dante, in bronze, reputed to be a good likeness—a piece of Plate, beautifully executed, by Benvenuto Cellini—and small Pictures carved in wood, with foliage remarkably well executed. The Three other Rooms contain an interesting collection of the Common Pottery of Pompeii: among which are, little Drinking-Cups for small birds confined in cages—a Vase shaped like a water-jug, with places on each side to contain food and water, and a moveable iron net on the top. This machine was evidently a Coop for fattening poultry; but there is only space sufficient for one fowl to be put into it at a time—Pestles and Mortars of a shape not common at present—very curious Beakers for wine—Lamps without end, some of them rare and interesting, especially three, shaped like a boat—and a figure, between six and eight inches high, of a Soldier completely armed, with the ancient Greek Boots on his legs.

Above these rooms, on the Large Landing-place, and *in an Apartment to the left*, the Papyri, found about the year 1753, in a Herculaneum Villa, are unrolled. This Library of Papyri was discovered immediately under what is now the Garden of the Augustine Monks at Portici: but as the Scrolls of Papyri, found in Herculaneum, were so precisely like charcoal, that they had been constantly mistaken for it, the scrolls in question might have shared the same fate, if the order in which they were placed, one above another, had not excited curiosity, and produced an examination, which led to the discovery of Greek and Latin words, written on these supposed pieces of charcoal. The diligence of the excavators was in consequence redoubled; and seven Inkstands, with a Stylus case, all of ancient pottery, together with three small Busts, in bronze, one representing Epicurus, were found in the room with the Papyri; which, amounting to one thousand seven hundred and thirty Scrolls, were placed, by order of Charles III. (then King of Naples), in the Royal Museum at Portici; whence they were removed to the Museum at Naples: and notwithstanding they are so much scorched as to resemble tinder, the Padre Antonio Piaggio invented a machine capable of separating and unrolling them. Those hitherto unrolled are four hundred and eight in number; of which eighty-eight only are legible; the others being Fragments very difficult to decipher. Two volumes of these Papyri have been published; one in the year 1793, and the other in 1809; a third is in preparation for the press. The first volume contains a work, by Philodemus, upon Music; the second contains a Fragment of a Latin Poem, supposed to have been written by Rabirius; and two Books (the second, and the eleventh) of Epicurus upon Nature. The third volume will contain (among other matter) the tenth and eleventh Books of Philodemus; the former upon Economy; the latter upon Pride.(1) It is conjectured that, of the Manuscripts still remaining to be unrolled, twenty-four are Latin, and the rest Greek.

The middle door, on the Landing-place, leads to the Library; a magnificent apartment, the great Hall being two hundred and twelve English feet in length, eighty in width, and eighty-one in height. This Library is reputed to contain near one hundred and fifty thousand printed Volumes, and above three thousand Manuscripts. The collection of Books printed in the fifteenth century is particularly valuable; because it comprises those published, during that period, at Naples, many of which are unknown to librarians in general. Here likewise is a superb collection of Books printed by Bodoni; and among the manuscripts are the Works of St. Thomas Aquinas; the Aminta of Tasso; the Acts of the Apostles, written in the tenth century; two Missals, and a Breviary, which belonged to the Farnese Family; the *Uffizio* of the Madonna, Illuminated by Giulio Clovio,

(1) According to these Papyri, the Work called "The Economy of Aristotle" was written by Theophrastus.

See *Officina de' Papiri, descritta dal* Canonico Andrea di Jorio.

bound in gold, and decorated with Bassi-rilievi! and another Prayer-book, called *La Flora!* both of which contain *chefs-d'œuvre* in Miniature Painting, and were executed for the Farnese Family.

On the right of the Landing-place are Antiquities found in Herculaneum, Pompeii, Stabiæ, Capri, etc.

First Room, called the Repository for ancient Glass. The Floor is composed of ancient Mosaics; and round the room are shelves, exhibiting Glass, white and coloured, of almost every shape, and for almost every purpose, known to the ancient and the modern world. Here are Bottles for wine — Water-jugs — Rummers, not unlike those in present use—Cups (1)—Fruit-plates, several of which are painted (2)—Funnels—Incense-bottles, supposed to have been Lachrymatories, till lately found with odoriferous gums remaining in them—large Bottles of Medicines, found in an Apothecary's Shop at Pompeii—Necklaces—Cinerary Urns, in two of which remains of human bones are visible—and several pieces of Plate-glass, found in Pompeii. (3)

Second Room, called the Cabinet of Gems. The Floor is composed of Ancient Mosaics: and here are—Rings—Necklaces — Ear-rings — Brooches — Chains—and Nets of gold—Leaf-gold for gilding, found in Pompeii—Gold Lace without any mixture of silk, found in Herculaneum (4)—a small Deer, made of gold, and other gold ornaments of every description—a Purse, found in the hand of the Wife of Marcus Arrius Diomedes, at Pompeii—a Sun-dial of bronze incrusted with silver—silver Bracelets—Rings—Girdle-buckles—Pins, for fastening the hair—and others, used probably as laces for bodices and buskins (5)—a Mirror of metal, enamelled and set in silver (6)—Silver Cups—Plates—Dishes—Salvers—Vases—a Patera—Spoons, the bowls of which are invariably round and deep—Bassi-rilievi—small Figures, representing a winged Genius, a Love, etc. —a Serpent—a Stag—a large quantity of Colours used in fresco-painting, with a Muller of verde antique; all found in a Painter's Shop at Pompeii—(some of the Colours are in a crude state, others appear to have been properly prepared for use) (7)—two Loaves of Bread; stamped upon one of which are the following letters,—ERISOCRANI...RISER...—a Honeycomb — Grain of various sorts — Fruits — Eggs, and other Eatables — Pitch—Soap—Sponges—a Bottle containing remains of Oil—another, containing dregs of Wine—Flasks for wine, which seem to have been cased with reeds according to the present practice —Corks—a Cheese-vat—Nets for catching Birds and Fishes—Wearing-apparel of linen and silk (some of the former was found in the washing-vessel)—and the celebrated Cameo, said to be the most precious work of its kind in existence; and representing the Apotheosis of the first Ptolemy on one side, and the Head of Medusa on the other. It was found at Rome, in Adrian's Mausoleum.

Third Room called the Repository for Kitchen Furniture of Bronze. The floor is composed of Mosaics found

(1) Pliny mentions that, in Nero's time, Vases and Cups were made at Alexandria, of white transparent glass, resembling rock crystal and several pieces of glass in this collection may be so described.

(2) Some of the fruit-plates in the Museo Borbonico are of a concave form, with a well in the middle—probably meant to drain the dissolved snow from iced fruits, which were much esteemed by the Ancients.

(3) Among the glass vessels, one was found containing Rouge, similar to that worn at present.

(4) Indian Cloth of Gold is now made without any mixture of silk.

(5) These Pins, which resemble bodkins, are still used by the peasantry in Magna Græcia, for the purpose of lacing Bodices, etc.

(6) The Ancients seem to have been unacquainted with the art of making glass Mirrors like those in present use: Pliny, however, mentions Mirrors of Green Glass; the first of which was made at Sidon. Nero had an Emerald Mirror. The Roman ladies are said to have carried their mirrors always about them: it likewise appears that they wore false hair, false teeth, false eyebrows, and eye-lashes, pomatum, rouge, and white paint; and they frequently stained their hair.

(7) They seem to consist of various earths and minerals; and one of the latter, the prevailing colour at Pompeii, precisely resembles vermilion. A considerable number of Snail-shells, and the Sea-shell called Buccinum, were found in this Shop.

among the ruins of Stabiæ; and in the centre of the room, placed on an ancient Mosaic Table, is a Portable Stove, for heating water. This elegant and useful machine was found in Herculaneum. Among the collection are a considerable number of Candelabra—Kettles—Saucepans—Stew-pans—Baking-pans — a Gridiron — Frying-pans (those of a small size, for frying eggs, being particularly well adapted to their purpose, and similar in shape to the egg-pans now made of earthenware at Naples)—a great variety of elegantly-shaped moulds for pastry—Skimmers—Ladles, etc., together with a Kitchen-grate of iron, found in Pompeii. Several of the bronze utensils are lined and inlaid with silver.

Fourth room, called the Repository for Steelyards, Scales, Weights, Measures, Lamps, and Candelabra. The Floor is composed of Mosaics from Stabiæ: and in the centre of the room, placed on an ancient Mosaic Table, is an elegant Candelabrum, from which four Lamps are suspended: it was found in the Villa Suburbana, at Pompeii. Among this collection are—a Balance for one scale, and three Steelyards, lately brought from Pompeii, with several weights,(1) discovered under the earth in, or adjacent to, the Custom-house there. The Weight attached to one of the Steelyards displays a beautiful Bust of Rome, whose helmet is decorated by Small Figures of Romulus and Remus, and inscribed with the name of Augustus—another Weight, found in the same place, resembles a Pig, and is made hollow, in order to contain more weights. Here also are, a superb Lamp, brought from the dramatic Poet's House in Pompeii—a great variety of other Lamps—Candelabra—Lanterns (one glazed with horn)—Steelyards — Balances — Weights, elegantly ornamented—Vases—and a Lustral Font inlaid with silver. The weights are made of touchstone, bronze, and lead.

Fifth room, called the Repository for Sacrificial Vases, and other appendages to heathen worship. The floor is composed of Mosaics from Stabiæ; and on the Table placed in the centre of this room are—a most beautiful Tripod, found in the Temple of Isis, at Pompeii—several superb Vases, one especially merits notice — and an elegant little Brasier, containing ashes originally found in it. The room likewise exhibits two Couches for the Gods, carried in procession at festivals called *Lectisternia*, and composed of bronze inlaid with silver—two small portable Seats; one of which is supposed to have been a *Bisellium*, and the other for the use of the priests(2)—several Tripods, beside that already mentioned—Vessels for incense—six Vases, each formed like a chalice—a considerable number of Candelabra, two of them inlaid with silver, and shaped like pollard trees: several Lamps are suspended from the branches—an Haruspical Altar!—a Wine-cup, shaped like the head of a horse—Sacrificial Knives—a Brush supposed to have been used in sprinkling the purifying water, and like that now used in the Roman Catholic Church for a similar purpose(3)—Sacrificial Vases of various descriptions—Small Idols—Protecting Deities — and the Bust of Epicurus, which was found in the Library with the Papyri!

Sixth Room, being a Miscellaneous Repository. The Floor exhibits an elegant Mosaic Pavement from Herculaneum; and in the centre of the room, placed on a Mosaic Table found at Pompeii, is a superb Vase, shaped like a chalice, and inlaid with silver: it was brought from Herculaneum. This room likewise contains a collection of Agricultural Instruments, found in the Villa Suburbano at Pompeii, and similar to those now used in Magna Græcia. Here also are iron Stocks, found in the Prison of the Forum Nundinarium at Pompeii—several pieces of furniture found in

(1) The pound-weight of Magna Græcia appears to have been, like the present pound-weight of Naples, between ten and eleven ounces; and the ancient Steelyards (if we may so denominate balances made of bronze) resemble those now used at Naples in shape, though far superior in beauty.

(2) *Bisellii* were privileged stools, which held two persons; and we are told that when people of consequence, among the Ancients, walked in religious processions, their servants followed them with seats.

(3) Every ancient Temple contained a Vase filled with purifying water, and placed near the entrance: with this water every person who came to solemn sacrifices was sprinkled.

ancient Baths; among which are Strigils, used in hot Baths for scraping perspiration off the skin—elegant Essence-bottles—a Child's Toy, representing a Carriage—a Centurion's Helmet, displaying the Conflagration of Troy, in Basso-rilievo, and found in the Forum Nundinarium at Pompeii—Trophies, consisting of Helmets, Cuirasses, Greaves, Quivers, Spears, and other arms used by the Greeks and Romans. The articles which compose the Trophies in the four corners of the Room were found at Pæstum, and the rest at Pompeii—two bells for marking time; they were found in Pompeii—and a Child's Toy, which represents a Warrior's Car.

Seventh room, being a miscellaneous Repository. The Floor is composed of Mosaics from Pompeii; and in the centre of the room, placed on a Mosaic Table from Pompeii, is an elegant Portable Stove, which appears to have answered the treble purpose of imparting heat, boiling water, and cooking small eatables: it was found in Herculaneum. This room likewise contains Fire-irons, in shape like those now seen on hearths where wood is burnt: but the Irons in question are so peculiarly elegant, and so very small, that perhaps they belonged to a portable stove, and were used as a trivet, or a gridiron.(1) Here also are Chirurgical Instruments of every sort known at present, and several, the use of which is now unknown! —Inkstands, with remains of ink—Styles —Pens of Cedar—a Case for Styles—Tablets—Letters for stamping bread; which Letters appear to have been used in a manner so like the process of printing, that one wonders such an invention should have escaped the Ancients—Mirrors of metal—Opera-tickets for the boxes and benches: the latter Tickets being numbered to correspond with the number of the seats at the theatres—Musical Instruments, namely, the Sistrum, Cymbal, etc., and Flutes made with human bones—Bells for Cattle, precisely like those used at the present day(2)—toilet-furniture; among which is Rouge and other paint—Dice—Distaffs; Spindles—small Spinning-wheels—Pins and Bodkins of ivory—Household-gods—Door-cases of bronze—Nails—Screws, Locks—Keys—Latches—Bolts—Hinges —Pivots(3)—Bridles—Bits; one of which was found in the mouth of the skeleton of a horse—Stirrups—Rings—Necklaces —Ear-rings—Bracelets—Pins for the hair—Ornaments, called Bullæ, worn by young Patricians till they were allowed to assume the toga—silver Cups—Saucers—and Spoons, but no Forks(4)—and two Tables of Bronze, found in the vicinity of Taranto.

Apartments containing Sepulchral Grecian Vases, etc. The Pavements in these rooms were taken from Herculaneum, Pompeii, Stabiæ, etc.; and are particularly beautiful. The Collection of Vases is superb, and extremely interesting. Those found in the Tombs of the Rich and Great are usually light-coloured, and adorned with paintings, which represent mythological and historical subjects; those found in the Tombs of the poor and undistinguished

(1) The Ancients, like the modern Italians, seem to have adopted the economical plan of cooking dinners in an oven; and one of the Repositories for Bronzes in the Museo Borbonico contains a *Four de Campagne* precisely like those in present use: therefore, as fire-places were not common, even in kitchens, Portable Stoves, for heating water, etc., must have been a great convenience.

(2) Some of the small Bells, in the Museo Borbonico, appear to have been Hand-bells: we are, however, told that the ancient Greeks and Romans snapped their fingers when their wanted a servant: but this, of course, was in the early ages of the Greek and Roman Republics.

(3) The Doors at Pompeii revolved upon Pivots, and were fastened with Bolts, hanging from Chains.

(4) The Mirrors, Combs, Rouge, and other Personal Ornaments, belonging to this Collection, were found in the Tombs of Females: the Arms, Armour, Styles, and other Writing-Apparatus, in the Tombs of Men; the Toys in the Tombs of Children, whose skeletons are frequently surrounded with Marbles, Tops, and jointed Dolls. Kitchen and Table Utensils have been found in every Tomb; as have Vases for Wine, Oil, Grain, etc.—so that, by examining the abodes of the Dead, we are taught the domestic economy of nations who inhabited this earth from two to three thousand years ago. Dice, likewise, are continually found in ancient tombs.

are usually dark-coloured, and without ornament.(1) *The first room* contains a Table, from Pompeii, mounted on beautiful Feet: and among the most valuable Paintings on the Vases, are—number 1509, a Bacchanalian Procession—1514, the Centaur Nessus, carrying off Dejanira, and overtaken by Hercules—1519, the upper part of this Painting seems to represent Hercules and Antiope, the lower part a Bacchanalian Ceremony—1616, Persons dancing the *Tarantella*, still the National Dance of Magna Græcia—1621, Comus and other figures!—1680, the Cover of a Patera, or perhaps a Soup-Tureen, displaying Figures beautifully painted, and supposed to represent a Marriage—1685, Theseus slaying the Minotaur. The finest Pottery in this room appears to have been found at Ruvo, Nola, and Locri. Some of the most interesting Paintings, on the Vases of *the second room*, are—1342, Bellerophon destroying the Chimæra—1343, a Ceremony supposed to relate to the rites of Ceres—1344, Ceremonies supposed to relate to the Funeral of a Hero—1347, supposed to represent Ulysses and Telemachus returning to their Home. This Vase displays several Inscriptions—1348, on one side is a Female Figure, supposed to represent Artemisia bewailing the death of Mausolus; and on the other side Hercules crowned by Victory—1349, on one side of this Vase is Apollo defending his Tripod from the attacks of Hercules; and, on the other, Apollo crowned by Victory—1441, Amazons combating against their Enemies—1442, a Vase remarkable for its shape and Inscription—1473, a Vase, the painting on which represents the Theban Sphinx resting on a stone. The Pottery in this room was chiefly found at S. Agati de' Goti. *The third room* contains a considerable number of black unornamented Vases; and three adorned with Paintings; namely, 968, Orestes consulting the Oracle at Delphos, as to the means he ought to employ in order to appease the Furies, who tormented him for having assassinated his Mother to revenge his Father's death—971, Pelops and Myrtillus; the former of whom, by bribing the latter, who was the Charioteer of Œnomaus, King of Pisa, obtained the victory in a chariot-race, and thereby won the hand of the King's Daughter—and the Vase placed in the centre of the room, and adorned with a Painting of Ceres teaching Triptolemus the Art of Agriculture.(2) It was found in the district of Basilicata, anciently *Lucania*.(3) Some of the most interesting Paintings on the Vases of *the fourth room* are—574, the Triumphs of Love—578, a Tomb, denoted by an Ionic Column standing on two Steps, and the figure of a Man, who holds a Bird, taking wing; emblematical, perhaps, of the Soul escaping from the body(4)—579, one subject represented on this fine vase seems to be Telemachus (when in the Island of Ogygia), reproached by Mentor; and on the opposite side are Hercules and Victory—582, Bellerophon presenting him-

(1) In a Tomb, thirty feet under ground, at San Agnello, a village situated in the Piano di Sorrento, a skeleton was lately discovered of a warrior, cased in armour, and supposed to have been one of the Phænicians who colonized there. The armour is of a kind which announces no common person; but, nevertheless, the skeleton was surrounded with plain black vases, and incense-bottles of plain red pottery: an unusual occurrence. The Tomb likewise contained a Lachrymatory, of Oriental alabaster, and apparently of Egyptian workmanship.

(2) Triptolemus is said to have established the Eleusinian Festivals and Mysteries in honour of Ceres.

(3) This room contains Models, in cork, of the inside of three Ancient Sepulchres: the largest represents the Greco-Romano Public Sepulchre at Naples: the next in size represents the inside of a Tomb found at Pæstum; and contains a Painting (the subject of which is a Combat), Vases for purifying Water, Wine, Oil, etc., a Dish for Cerberus's Sop, and the Corpse placed in the centre, with Arms and Armour by its side. The smallest exhibits the usual contents of a tomb; namely, a Corpse in the centre, with a piece of Money in the mouth, and Incense-bottles on the breast (it is not uncommon to find the breast of a corpse surrounded by six or eight Incense-bottles); Lamps, Vases for the purifying Water, etc., and a Dish for Cerberus's Sop.

(4) A Column placed over, or near, a grave, was the sign of a Hero's Cenotaph:

"Plant the fair column o'er the vacant grave,
A hero's honours let the hero have."

HOMER. *Od.* Book I.

self to Jobates, King of Lycia—812, a Patera which merits notice, on account of its size, and the Paintings with which it is ornamented—731, a large and beautiful Patera, found in the district of Canosa—602, a Patera, the inside of which exhibits a Mask of Bronze, the only Metallic Ornament hitherto seen on ancient Pottery. Some of the most interesting Paintings on the Vases of *the fifth room* are—404, Cadmus, who, assisted by Pallas, is destroying the Dragon who devoured his Companions. From the name of the painter found on this Vase, it is supposed to have been manufactured at Pæstum—405, the Sepulchre of Agamemnon, with Orestes, Pylades, Electra, etc., on one side; and on the other Clytemnestra giving her hand to Ægisthus—406, a Sacrifice: one of the Camillæ is represented in this painting—407, a Combat between the Lapithæ and the Centaurs—410, Bacchantes: one of whom is playing on the Dorian Flute—499, Hercules and the Bull of Marathon—513, Bacchus and Ariadne. Some of the most interesting Paintings on the Vases of *the sixth room* are—143, Jason killing the Dragon who guarded the Golden Fleece! —144, Minerva surrounded by the Armies of the Greeks and Trojans. The Figures are black on a yellow ground; and therefore the Vase is supposed to have been manufactured in Sicily, where the ancient pottery was, generally speaking, thus ornamented—146, Hercules, on his arrival in Sicily, vanquishing Eryx; and, on the reverse side of the Vase, a beautiful ancient Car—148, a Combat for the Corpse of Patroclus—149, the Exploits of Lycurgus, King of Thrace—233, this Vase (a Lecythus for incense) is supposed to have been manufactured by the Siculi; and the Paintings it exhibits represent Achilles, in his Car, with the Corpse of Hector tied to one of the wheels—283, Nessus and Dejanira: the Vase ornamented with this Painting is very ancient—192, a Vase which proves, by an original crack in the globular part, that it came out of the oven thus disfigured by too great heat; and consequently that ancient Pottery was painted before it was baked. The most remarkable Paintings on the Vases of *the seventh room* are—1, the Story of Pelops and Hippodamia—2, Perseus presenting Medusa's head to Minerva is represented on one side of this magnificent Vase; and the other displays a beautiful Triclinium, round which Five Persons are seated at a Banquet—4, a Tomb, near which is a Female Figure seated, in an attitude denoting grief; and behind her stands another Figure, supposed to represent Old Age—5, a Vase which particularly merits observation on account of its uncommon size: it was found in the district of Canosa; and is ornamented with paintings of an Ædicula, and a Tomb—6, a Vase (also found in the district of Canosa) with Paintings which represent an Ædicula and Tombs—119, a Cinerary Urn, which exhibits a Combat between two warriors—76, Lycurgus, King of Thrace, slaying a Bacchante, who kneels for Mercy[1]—68, on this Vase are the following Greek characters, "TEPMON:" it is, therefore, supposed to have been one of the prizes awarded to conquerors in chariot-races[2]—61, a beautiful Lecythus (from Locri), ornamented with a painting of a seated Figure holding a Greek Inscription—60, on this Vase is the name of a celebrated painter, Asteas, who has represented Hercules in the Garden of the Hesperides!—59, a beautiful Painting, supposed to be Penelope bewailing the absence of Ulysses; or Phædra lamenting her guilty passion for Hippolytus[3]—98, a remarkably elegant Patera, found at Nola, and adorned with Paintings of Amazons, and a youthful Warrior—94, in the central Painting on this Patera (likewise found at Nola),

(1) Lycurgus is said to have driven Bacchus from Thrace; at the same time commanding that he should no longer be worshipped there.

(2) The earthen Vases of the Ancients were not consecrated to the Dead alone, but frequently used in sacrifices (especially those offered to Vesta); and likewise given, in very early ages, as prizes to the Victors at Grecian festivals.—Earthen Vases filled with oil were bestowed on the conquerors at the Panathenæa: and probably this sort of ware served, also, for domestic purposes.

(3) The Vases numbered 60, and 59, were both found at Pæstum, in a Sepulchre, the Model of which may be seen in the third room appropriated to Grecian Vases. The Vases in question contained perfumes.

are two *Reticules*, similar to those worn by the Ladies of Europe, in the present day—88, a Wine-cup (formed like a ram's head) with Paintings which represent a Bacchante holding a Thyrsus, and a half-length Figure of a man—87, a Wine-cup (formed like the head of a mule) with a Painting of a winged Genius, who seems employed in arresting the course of a Hare—27, the subject represented on this Vase is Bacchus, with a Bacchante, and a Faun; the last being in the costume of a modern Harlequin — 32, displays a Masked Faun whose costume is precisely that of the Neapolitan *Pulcinella*, except the Mask, which entirely covers the face of the Faun; whereas *Pulcinella* wears a half-mask.(1) Among the most remarkable Paintings on the Vases of *the eighth room*(2) called the Nola Repository, are —20, Hercules destroying the Hydra of Lerna—30, a Fragment, on which Hercules is represented slaying Busiris—2048, a Vase on which is a Pulpit for exhibiting Little Farces acted by Marionnettes, and precisely like the Pulpits used for a similar purpose, at the present day, in Magna Græcia — 2069, Plutus seducing a youthful Female. The Inscriptions on this Vase allude to the Paintings—2049, supposed to represent Phœnix advising Achilles not to engage in the Trojan war—2053, a Faun rescuing a Bacchante from another Faun—2066, the Marriage of Bacchus and Ariadne, in the Island of Naxos—1984, Telemachus coming to the Palace of Menelaus at Sparta, and Helen at the door, offering wine to her youthful Guest—2007, Ulysses and Menelaus conducting Chryseis to her father—2006, Menelaus, after the fall of Troy, about to stab Helen, whose beauty disarms him—2004, Orpheus, with a seven-stringed Lyre, sitting between Erato and Calliope—2012, Ajax paying Mercury for the passage of the Styx. The Vase ornamented with this Painting is highly valued; it seems to have held incense—2002, Jupiter seated, and Hebe presenting him with Nectar—2001, the Garden of the Hesperides; in the centre of which appears the tree producing golden apples, guarded by the Dragon who never slept; and two of the Daughters of Hesperus, one giving a Cake to the Dragon, and the other gathering the Fruit—1925, a Præfericulum, curious on account of its shape; and as the Figures with which it is adorned are black on a yellow ground, they were probably executed in Sicily—1958, this Vase, shaped in the lower part like the head of a Gryphon, appears to have been a Wine-cup; the only Figure painted on it is a winged Genius—1943, Hercules is represented on this Vase gathering the Golden Apples in the Garden of the Hesperides, and Æglé giving the Cake to the Dragon—1941, Orestes, Pylades, and Electra, at the Tomb of Agamemnon —1948, this Vase, the lower part of which resembles, in shape, the head of a Gryphon, exhibits a Painting of a Combat between one of those fabulous animals and an Arimaspian(3)—1947, a Female Juggler, who is represented in the act of falling upon poniards fixed in the earth with their points upward—1867, Apollo striking the Lyre, and Marsyas listening!—1851, supposed to represent one of the Festivals called *Trieterica*, and instituted by Bacchus, in commemoration of his expedition to India—1850, a Mystical Apparatus, used in the worship of Ceres and Bacchus—1849, Theseus slaying the Bull of Marathon; Pallas and another Warrior are aiding him, while Victory presents him with a Crown—1860, Penthesilea, Queen of the Amazons, slain by Achilles before the Walls of Troy!—1859, Hercules strangling the Nemæan Lion, and Minerva assisting—1856, the Paintings on this Vase are supposed to represent one of the Ceremonies relative to the Eleusinian Mysteries—1853, the Paintings

(1) Perhaps because his expressions frequently conveyed a double meaning. *Pulcinella* is derived from the Greek word *Policinedos*.

(2) In the seven Repositories for Pottery already mentioned, the most remarkable Vases placed on Columns and Half-columns are described *in the first instance;* and *in the second*, the Vases placed on Shelves; but, in the eighth room, the Vases standing on Shelves are first mentioned.

(3) The Arimaspians, according to fabulous history, had but one eye; and waged continual wars against the Gryphons, who collected the golden sands of the Arimaspias, a river of Scythia.

See MILTON, *Paradise Lost*, Book II.

on this Vase appear to represent Hercules deified—1854, the Painting on this Vase is supposed to represent Cassandra entreating Apollo to endow her with the gift of Prophecy!!—1848, this superb Vase (valued at ten thousand Neapolitan ducats) is adorned with beautiful Paintings, supposed to represent a Festival which was celebrated annually by the Greeks, in honour of Bacchus, when the Amphoræ containing the new wine were first opened for use. At an Altar, above which is seen a Hermes of the god, stands a Priestess clothed with deer-skin; and above her head is written in Greek, "The Sprinkler:" because she commenced the Rites, by sprinkling the Altar and the Sacrificators with consecrated water: she holds a Cup (the form of which is precisely similar to that of a Metal Cup, found in the Vase), and appears to be drawing Wine from one of the Amphoræ placed on the altar, for the purpose of making a Libation: she is attended by a Bacchante holding a lighted Torch and a Thyrsus; and two other Figures, namely, a Torch-bearer, and a Musician with a timbrel, make part of this Group. On the opposite side of the Vase are four Bacchantes, executed in a most beautiful style!!!—1846, this superb Vase (likewise valued at ten thousand Neapolitan ducats) surpasses that numbered 1848, with respect to the preservation of the varnish, the correctness of the outlines, and the animation displayed in the figures: added to which, the subject chosen by the painter is particularly interesting; for he has represented the fatal night when Troy was annihilated. Priam may be discovered seated upon the Altar of Jupiter Arceus, and hiding his face with his hands, while he receives, from Pyrrhus, the stroke of death. Polytes, who appears to have defended Priam from the sword of Pyrrhus, lies bleeding at his feet. Seated on the earth is a Female Figure, supposed to represent Hecuba, whom Ulysses stretches out his hand to raise; while Diomedes dissuades him from so doing. Upon the Altar of Jupiter sit two of the Camillæ, tearing their hair. Another Group represents Cassandra clinging to the Palladium; while Ajax, having already mortally wounded her Lover and Protector, Chorœbus, threatens her life. Æneas is represented conducting Ascanius and carrying Anchises: and, according to some opinions, the painter has exhibited Astyanax as dead, to express the extinction of the Trojan Kings. This peculiarly beautiful Vase, discovered in consequence of an excavation at Nola, was not found, like many others, in a sepulchre, but quite alone, and carefully preserved in an outer vase of coarse clay; which circumstance, added to the Greek word ΚΑΛΟΣ, "beautiful," being discoverable upon it in three places, seems to prove that it was highly estimated by the Ancients. The Vase numbered 1148 was also found at Nola.

Apartments containing the Farnese Collection of Easel Pictures and modern Paintings in tempera. The Collection of Easel Pictures, by far the least interesting part of the Museum, is, however, well arranged; one or more rooms being dedicated to each School. The apartment called *Galleria de' Capi d'Opera* contains—No. 1, Portrait of Philip II. of Spain, by Titian!—3, Charity, by Schidone!!—7, the Holy Family, called the *Madonna del gatto*, by Giulio Romano!—8, Rinaldo and Armida, by Agostino Caracci!—9, the Madonna and Infant Saviour, St. John, St. Anne, and Joseph in the back-ground, by Raphael!!—10, the Madonna, the Infant Saviour, and St. John, by Raphael!—11, Portraits of the Duke of Urbino and Bramante, by Andrea del Sarto!—12, Leo X. seated between Cardinals Luigi de' Rossi, and Giulio de' Medici, by Raphael!—13, Alcides between Vice and Virtue, by Annibale Caracci!—14, Portrait of Cardinal Passerini, by Raphael—16, the Transfiguration, by Giovanni Bellino—17, a Sketch of Paul III., etc. by Titian—18, the Holy Family and St. John, by Sebastiano del Piombo—19, Portrait of a Cardinal, by Velasquez—20, the Deposition from the Cross, by Benvenuto Garofolo—22, Venus and a Satyr, by Annibale Caracci—24, the Assumption of the Madonna, by Fra Bartolommeo—25, a large Landscape, by Claude!!—26, a *Pietà*, by Annibale Caracci!—27, St. John contemplating the Saviour while asleep, painted in tempera, by Parmigianino—28, the Magdalene, by Guer-

cino—29, Portrait of Paul III., by Titian —31, the Marriage of St. Catherine, by Correggio!—32, the *Madonna del Coniglio*, by Correggio!—33, the *Angelo custode*, by Domenichino!!—34, Portrait of Columbus, by Parmigianino!—35, the Magdalene, by Titian—36, Danaë, by Titian!!—38, the Last Judgment, sketched from Michael Angelo's celebrated picture upon this subject, by Marcello Venusti! Among the paintings in the other Apartments are—Christ disputing with the Doctors, by Salvator Rosa—a small Landscape, by Claude—two Portraits, by Vandyck!—two Portraits, by Rembrandt!—the Portrait of a Grandee of Spain, by Rubens—the Head of an old Man, by Rubens—St. Michael, by Lanfranco—Calvary, by the Cav. Bernardino Gatti—St. Cecilia, by Agostino Caracci—Portrait of a Music-master,—and ditto of a Lute-player, both by Agostino Caracci—the Fall of Simon Magus, by Lodovico Caracci!—the Madonna and Infant Saviour—and two Children laughing, by Parmigianino—a Sea-view, by Vernet—two Portraits, by Luini—the Madonna and Infant Saviour, by Luini—the Adoration of the Magi, by Cesare da Sesto—the Slaughter of the Innocents, by Matteo da Siena, painted in 1418—Portrait of Alexander VI., by Sebastiano del Piombo—Portrait of Americus Véspucci, by Parmigianino—the Madonna and Infant Saviour, by Raphael—Portrait of Tibaldeus, by Raphael!—St. John, by Leonardo da Vinci!!—the Madonna and Infant Saviour, by the same Artist!!—two large Frescos, by Correggio—and, in the first Cabinet, Cartoons, by Raphael, Michael Angelo, etc.(1)

This Gallery likewise contains some of the Ashes which penetrated into the Cellar of the Villa of Diomedes: and which still retain the impression of part of a Human Form; supposed, from the necklace and bracelets of gold found on the Skeleton of the person whose corpse made this impression, to have been the Mistress of the Villa: her skull is preserved in the same case with the ashes.(2)

The Museum is usually open to the Public from eight in the Morning till two in the afternoon, festivals and gala days excepted; and foreigners usually give, to each Custode, from two to six carlini, according to the number of the party he attends, and the trouble he takes in explaining things: but they are not expected to repeat these fees every time they visit the Museum.

Persons who purchase Finati's excellent account of the Gallery of Sculpture are not expected to give any fee below stairs, except a trifle to the door-keeper of this Gallery; two carlini to the Custode of the Apartment which contains the Egyptian Antiquities; the same sum to the Custode of the Hall of Bronzes; and a trifle to the Porter in the Vestibule: and persons who wish to dive deep into the Antiquities of Magna Græcia should endeavour to obtain an introduction to the Canonico Don Andrea di Jorio; who is not only a distinguished Antiquary, but likewise most gentlemanly and agreeable, and a kind friend to British Travellers. This work has been materially benefited by his luminous publications.(3)

Palazzo Reale.(4) This Edifice, erected by the Count de Lemos, according to

(1) Excellent Models, in cork, of the Temples, Basilica, etc. at Pæstum, and likewise of other ancient Edifices in Magna Græcia, are placed in one of these rooms.

(2) Persons who wish to make Sketches, either in the Museo Borbonico or at Pompeii, should apply for permission to his Excellency the Minister of the Casa Reale, al Palazzo Vecchio.

(3) The Canonico Don Andrea di Jorio has published, for the use of Travellers, an elegant Pocket Map of Naples, subjoined to a List of every thing best worth notice there; and persons who wish for a more detailed account would find it in the "Naples' Guide," published in Italian and English, by Sig. I. B. Ferrari, Professor of Languages.—A very handsome 4to Work is now publishing in numbers at Naples, entitled *Museo R. Borbonico*, which contains outline engravings of the contents of this Museum, accompanied by erudite illustrations.

(4) It is necessary to have an order for seeing the Palazzo Reale, at Naples, and the other royal residences. These orders must be signed by the Lord High Steward; and Foreigners who apply for them pay one piastre. None of the royal residences, however, are worth seeing, except the Palace at Naples, and that at Caserta.

the designs of the Cav. Fontana, to whose taste it does honour, contains magnificent apartments handsomely furnished, and enriched with fine Pictures; namely, the Madonna of Monte Cassino, by Raphael—the Cardinal Virtues, copied from Raphael by Annibale Caracci—Orpheus, by Caravaggio—Christ disputing with the Doctors, by the same master; etc., etc. Here likewise is *a Hall* hung round with Portraits of the Viceroys of Naples, by Massimo and Paolo Matteis; and a handsome Chapel with an Altar of agate, lapis-lazuli, and other precious marbles.

The Residence of Prince Leopoldo, which is nearly opposite to the Palazzo Reale, contains the finest Collection of Pictures in Naples.

Chiesa di S. Francesco. The foundations of this Edifice were laid in the Piazza Reale, during the year 1817. It may be called a triple Church. The largest of the three, placed in the centre of the building, is a Rotondo, covered by a Dome of very extensive dimensions. The two minor Churches are likewise surmounted by Domes; and Colonnades and Statues ornament the exterior of the Edifice.

Chiesa di S. Ferdinando. This Church is richly adorned with marbles; and the Ceiling of the Nave, the Cupola, and its Angles, are embellished with the best Frescos of Paolo Matteis. The Statues of David and Moses, in one of the Chapels, are by Vaccaro.

Castello Nuovo—a Fortress, begun in 1283, according to the designs of Giovanni Pisano, but not completed till 1546, contains the Arsenal, and a Triumphal Arch, built in honour of Alphonso of Arragon.

Castello dell' Uovo. This was once a Villa belonging to Lucullus; but William I., second King of Naples, converted it into a royal residence. It derives its name from its shape.

Chiesa di S. Maria del Parto. The ground on which this Edifice stands was given by Frederic II., of Arragon, to his Secretary, Sannazzaro; and behind the high altar is the Tomb of that great Poet, by Poggibonzi, one of Michael Angelo's scholars. The ornaments are too numerous; but the composition is good, and the Bassi-rilievi, allusive to the Piscatory Eclogues, and other writings of Sannazzaro, are finely executed. On the sides of the Monument are Statues of Apollo and Minerva, now called David and Judith; and on the top is the Bust of Sannazzaro, with his Arcadian name, *Actius Sincerus,* placed between two weeping Genii. The inscription,

"Da sacro cineri flores. Hic ille Maroni,
Sincerus, Musâ, proximus et tumulo,"

is by Cardinal Bembo.

Chiesa di S. Brigida. Here is the Tomb of Giordano, and a Cupola painted by that distinguished artist.

Chiesa di S. Giovanni de' Fiorentini. This Edifice, built by a scholar of Michael Angelo's, is reputed to be a fine specimen of architecture.

Chiesa dell' Incoronata. Here are remains of Paintings by Giotto.

Chiesa della Pietà de' Torchini. This Church is ornamented with a fine Altar-piece, by Solimene, and a beautiful Painting in the Lantern of its Cupola, by Giordano!

Chiesa di S. Maria la Nova. Here is a picture of St. Michael, attributed to Buonarroti.

Chiesa di S. Maria di Monteoliveto. Here are curious Statues, in *creta cotta,* by Modanino di Modena, representing illustrious Characters of the fifteenth century: and that called Joseph of Arimathea is, in fact, the Portrait of Sannazzaro. This Church also contains a Picture of the Purification, by Vassari (who likewise painted the Sacristy); an Assumption, by Pinturicchio; and one of the best Organs in Italy.

Chiesa del Gesù Nuovo, or *Trinità Maggiore.* This Church, one of the finest at Naples, was built according to the designs of Novello di S. Lucano: it has suffered considerably from earthquakes: by one of which the Cupola, painted by Lanfranco, was destroyed, the four Evangelists excepted. The other Paintings in the present Cupola are by Paolo Matteis. Over the Great Door is a large Fresco, by Solimene, representing Heliodorus driven out of the Temple! The Chapel of the Madonna was likewise painted by Solimene. The Chapel of S. Ignazio is ornamented with fine marbles, and the whole Edifice incrusted and paved with the same. The Chapel of the Trinity contains a Picture by Guercino.

Chiesa di S. Chiara. This was originally an Italian Gothic Structure, commenced in 1310, according to the designs of Masuccio, who likewise built the Campanile, which, though not completed as he purposed, is much admired in point of architecture. The interior of the Church was adorned with paintings by Giotto, till the Regent, Bario Nuovo, not understanding their merit, ordered them to be covered with whitewash. During the year 1744, Vaccaro modernised the Nave, which was, at the same time, beautifully paved with rare marbles, and embellished with a Ceiling, painted by Sebastiano Conca and Francesco La Mura: that part which represents S. Chiara putting the Saracens to flight, is by the last-named artist, and a work of great merit: he likewise painted the Picture placed above the high altar, near which are two fluted Columns; and, according to tradition, that on the left was brought from Solomon's Temple.

One of the Chapels contains a Picture by Lanfranco; and, in another, some Paintings by Giotto are still remaining. The Bassi-rilievi over the Great Door deserve attention. (1)

Chiesa di S. Giovanni Maggiore. This Edifice is built upon the ruins of a Temple which was erected by Adrian to his favourite, Antinous. It was consecrated by Constantine and St. Helena to St. John Baptist; and, in consequence of its great antiquity, a Tomb which it contains has been dignified with the appellation of Parthenope's Sarcophagus.

Chiesa di S. Salvatore, or *Gesù Vecchio.* Here are Paintings by Marco di Siena, Francesco La Mura, Solimene, etc.

Chiesa di S. Domenico Maggiore. This Church contains an Annunciation, attributed to Titian: and a fine Painting, attributed to Caravaggio, of the Flagellation. The Ceiling of the Sacristy is ornamented with a Painting of S. Domenico in glory, by Solimene! The Convent belonging to this Church formerly comprised the University; whose Professors taught their Scholars in vaults underground.

Chiesa dello Spirito Santo. This is a fine edifice in point of architecture; and contains a painting, by Francesco La Mura, which represents the Descent of the Holy Ghost.

Chiesa di Santa Maria della Sanità. Here are good Pictures, by Giordano, Bernardino Siciliano, Andrea Vaccaro, and Agostino Beltrano. This Church leads to the Catacombs; as likewise do the Churches of S. Severino, and S. Gennaro de' Poveri. The Catacombs of Naples are said to be much larger than those of Rome: it is not easy, however, to ascertain this; it being impossible to penetrate far into them. The general opinion seems to be, that they were, like the Roman Catacombs, Public Burial-places, formed originally by excavations made in search of pozzolana. (2)

Chiesa di S. Giovanni a Carbonara—worth observation, as it contains a Gothic Tomb, immensely large, of Ladislaus, King of Naples; another of Giovanni Caracciolo, and some fine Sculpture in the Vico Chapel.

Chiesa de' SS. Apostoli. This Church, erected on the Site of a Temple of Mercury, and consecrated to the Apostles, by Constantine, was rebuilt during the seventeenth century, and adorned with particularly fine Frescos. The Ceiling of the great Nave and Choir, the five Pictures on the walls of the latter, and the Angles of the Cupola, are by Lanfranco! as likewise are the Ceilings of the small Chapels; and the large and beautiful Fresco over the Great Door is, by some authors, attributed to the same master. The Cupola was painted by Benasca, and the Lunettes are the work of Solimene and Giordano; the latter of whom has likewise ornamented the Cross with four Paintings representing the Annunciation! the Nativity! the Birth of the Madonna! and the Presentation in the Temple! The High Altar is richly embellished with precious marbles; and the Filomarini Chapel (great part of which was executed after the

(1) This Church likewise contains an elegant Latin Epitaph in memory of a young Lady, who died on the day destined for her nuptials.

(2) No Invalid should attempt to visit these subterranean repositories; the investigation of which cannot be wholesome, even for persons in health; all the unhappy sufferers during the last Plague having been thrown in here.

designs of Guido, by Calandro da Vercelli) is adorned with a beautiful Bassorilievo, by Fiamingo, representing a Concert of Children!! Opposite to this Chapel is that of the Conception, richly decorated with precious marbles, and embellished with Paintings by Solimene and Marco di Siena.

Arcivescovato. This Cathedral, commonly called La Chiesa di S. Gennaro, the Patron Saint of Naples, is a Tuscan-Gothic Edifice, built by Niccolò Pisano: but the ancient Cathedral, dedicated to Santa Restituta, was erected, during the reign of Constantine, upon the Site of a Temple of Apollo. Charles I., of Anjou, began the new Cathedral, which was finished in 1299: but being destroyed by an earthquake, was rebuilt by Alphonso I. The outside is incrusted with white marble, and ornamented with two Columns of porphyry. The inside is not splendid; though supported by upward of a hundred Columns of Egyptian granite, African marble, etc., taken from the Temples of Neptune and Apollo. The Font, placed near the great Door, on the left, is an ancient Vase of Basalt, adorned with the attributes of Bacchus (decorations not very appropriate to a Christian Temple.) The High Altar, made according to the designs of Cav. Posi, is composed of precious marbles, and ornamented with two Antique Candelabra of jasper. Under the high altar is a Subterranean Chapel called *Il Soccorso*, which contains the relics of S. Gennaro; and is supposed to be a remaining part of the Temple of Apollo. This Chapel is incrusted with white marble, supported with Columns of the same; and likewise embellished with Bassi-rilievi, in the arabesque style. Before the altar is a Statue of the Founder of the Chapel, Cardinal Caraffa, attributed to Michael Angelo. Adjoining to the présent Cathedral is the ancient *Church of S. Restituta;* which, though in part destroyed, still contains Columns probably taken from the Temple of Apollo, and some Mosaics of the time of Constantine. In the modern Cathedral, and situated opposite to the Church of S. Restituta, is *the Chapel of S. Gennaro*, called *Il Tesoro*, and built in consequence of a vow, made by the city of Naples during the Plague of 1526. The entrance to this Chapel is through a magnificent Bronze Door, adorned with fine Columns of rare marble, and Statues of St. Peter and St. Paul. The interior of the edifice is a Rotondo, embellished with a Cupola, painted by Lanfranco!! (1) and supported by forty-two Corinthian Columns of broccatello; between which, on festivals, are placed thirty-six silver Busts of Saints, executed by Finelli; and eighteen Busts in bronze, by other artists. Over the high altar is a Statue of S. Gennaro in the act of blessing the people; and likewise a silver Tabernacle, containing the Head of the Saint, and two small Vessels filled with his Blood, supposed to have been collected by a Neapolitan Lady during his martyrdom. Here also is a Picture of S. Gennaro coming out of the Furnace, by Spagnoletto. The Painting in the large Chapel, to the right of the high altar, is by Domenichino!—as are the Arches and Angles of the Ceiling, and the Pictures in three of the small Chapels.

The Ceremony of liquifying the blood of S. Gennaro takes place three times a year; namely, in May, September, and December; and is an interesting sight to Foreigners: if it liquify quickly, the joy expressed by the Neapolitans is great; but if there be any unexpected delay, the tears, prayers, and cries, are excessive; as the non-performance of this miracle is supposed to announce some dreadful impending calamity.

Chiesa di S. Filippo Neri de' PP. Gerolimini. This is one of the handsomest Churches at Naples; the outside being cased with marble; the inside lined with the same, and divided into three aisles by twelve magnificent Columns of granite. The Pavement is marble, and very elegant: and the High Altar is composed of agate, sardonyx, jasper, lapis-lazuli, mother of pearl, etc. Here also are fine Paintings in the Angles of the Cupola; a celebrated though much-damaged Fresco, above the Great Door, by Giordano, representing our Saviour chasing the Buyers and Sellers from the Temple; over the fifth altar,

(1) Domenichino began to paint the Cupola, but died soon after the commencement of his work; which, from motives of envy, was obliterated by Lanfranco.

on the right, Santa Teresa with her Carmelites at the foot of a Crucifix, by the same artist; and on the opposite side, S. Francesco, by Guido. The Chapel of S. Filippo Neri is richly decorated; and contains, in its Cupola, a Painting, by Solimene, which represents the Saint in glory; and on the opposite side of the high altar is another Chapel, the Cupola of which was painted by Simonelli, the subject being Judith showing the Head of Holofernes to his army. The Chapel of S. Alessio contains a Picture by Pietro da Cortona; and in the Sacristy are Paintings attributed to Guido, Domenichino, Spagnoletto, etc. The Ceiling is by Giordano.

Chiesa di S. Paolo de' PP. Teatini. This stately Edifice stands on the site of an ancient Temple, erected by Julius Tarsus, Tiberius's Freedman; who consecrated it to Castor and Pollux. A considerable part of the portico of this Temple remained till the earthquake of 1688; but now, only two Columns and the Entablature are entire. These noble vestiges of antiquity, two Bases of other columns, and the Trunks of the Statues of Castor and Pollux (recumbent figures half buried in the wall) are on the outside of the Church; the interior of which is elegantly incrusted with marble, and ornamented with Paintings by Solimene, Massimo, etc. The Frescos on the Ceiling, by Corenzio, were originally fine, though now much injured; but that above the Great Door is in good preservation. The Sacristy contains the *chefs-d'œuvre* of Solimene; and the Cloisters of the adjoining Convent are supported by antique Columns, and built upon the site of *an ancient Theatre*, where Nero first exhibited in public; because he deemed it less derogatory to imperial grandeur to act with the awkwardness of a Beginner in one of the Grecian Cities, than in his own Capital.

Chiesa di S. Maria Maggiore. This Church is said to have been erected on the ruins of a Temple of Diana; and has a well-painted Ceiling.

Chiesa di S. Pietro a Majella. The Ceiling of the Nave is finely painted by Calabrese!

Cappella di S. Severo. This Chapel, the Mausoleum of the Sangro family, and called S. Maria della Pietà, is a singular Edifice, decorated with rare marbles, and surrounded with Arches; each of which contains a Sarcophagus, and a statue of one of the Princes of Sangro: attached to every adjoining pilaster is the Tomb of the Princess who was wife to the Prince in the Arch; each being ornamented with a Statue representing the most conspicuous virtue of the Lady in the Tomb. One of the most remarkable Statues is that of Modesty, covered from head to foot with a veil; through which, however, the features are clearly discernible. The sculptor was Corradini. Vice undeceived is likewise a remarkable work; it represents a Man caught in a net, and struggling to extricate himself, by aid of the Genius of Good Sense! the sculptor was Queirolo. Here, likewise, is a dead Christ covered with a veil, which seems damped by the sweat of Death!! The sculptor was Giuseppe San Martino; and all these works peculiarly merit notice from being original: as neither Greeks nor Romans seem to have attempted showing the face and form with distinctness through a veil. The Chapel has suffered severely from earthquakes.

Chiesa della SS. Annunciata. This Edifice, which was destroyed by fire, and rebuilt in 1782, according to the designs of the Cav. Vanvitelli, is one of the most chaste and beautiful specimens of architecture at Naples. The Columns by which it is supported, forty-four in number, are all of white marble. The Prophets in the Angles of the Cupola are by Fischietti; to whose pencil they do honour. The Pictures which adorn the High Altar, and those of the Cross, are by Francesco La Mura. A Chapel on the right, near the high altar, is ornamented with a beautiful *Pietà*, by Spagnoletto: and another Chapel, near the Great Door, contains a Picture of the Madonna, our Saviour, and Cherubs, the last of which are finely executed. The Ceilings of the Sacristy and Tesoro are painted by Corenzio; and the Presses exhibit the Life of our Saviour curiously sculptured in wood (some parts being gilt), by Giovanni di Nola.

Chiesa di S. Maria del Carmine—superbly embellished with rare marbles; and containing Paintings by Solimene Giordano, and Paolo Matteis.

Chiesa di S. Martino.(1) This Church, which once belonged to the magnificent Certosini Convent, now the Asylum of Military Invalids, was built after the designs of the Cav. Fansaga, and is more splendid and beautiful than any other sacred edifice at Naples: indeed, it may vie with every church existing, in the excellence of its paintings, and the value of its marbles and precious stones. Above the Principal Entrance is a Picture, by Massimo, representing our Saviour dead, and attended by the Madonna, the Magdalene, and St. John. The Ceiling and upper part of the Walls of the Nave were painted by Lanfranco, except the Twelve Prophets, by Spagnoletto, which are particularly fine!! and the Figures of Moses and Elias by the same artist. The Choir is beautiful; and exhibits Paintings on the Ceiling, begun by the Cav. d'Arpino, and finished by Berardino. The unfinished Picture of the Nativity, immediately behind the High Altar, is by Guido, who did not live to complete it: the other Pictures are by Massimo, Lanfranco, and Spagnoletto; that of our Saviour administering the Communion (by Spagnoletto), and that of the Crucifixion (by Lanfranco), are much admired. The High Altar is splendidly adorned; as likewise are the Altars of the Chapels. That consecrated to St. Bruno contains a fine Altar-piece, etc., by Massimo—another Chapel is finely painted by Matteis—another by Solimene—another is embellished with three good Pictures: namely, St. John baptizing our Saviour, by Carlo Maratta! St. John preaching, by Matteis; and the Decapitation of the Saint, by Massimo. These Chapels are likewise rich in Sculpture. *The Sacristy* contains a Ceiling beautifully painted by the Cav. d'Arpino—Presses ornamented with Mosaics made of wood, and executed in a masterly style by a German Monk, in 1620—a fine Picture of our Saviour on the Cross, the Madonna, the Magdalene, and St. John, by the Cav. d'Arpino—St. Peter denying our Saviour, by Caravaggio!!—and our Saviour taken up the Holy Stairs to the house of Pilate, by Massimo and Viviani. The Ceiling and Arches of *the Tesoro* are by Giordano! and above the Altar, which exhibits magnificent precious stones, is a Painting of our Saviour dead, with the Madonna, the Magdalene, St. John, etc., a highly celebrated work, considered as the masterpiece of Spagnoletto!!! *The Council Hall* contains a Ceiling painted by Corenzio—the Doctors of the Church, ten in number, by Paolo Fignolio—and the Flagellation, by the Cav. d'Arpino! *The next Apartment* contains the History of St. Bruno round the Walls; with sacred subjects on the Ceiling, by Corenzio! The Corridors of the adjoining Convent are composed of marble supported by Columns of the same; and the view from the interior of this proudly-situated Edifice is enchanting. Immediately below the Conventual Garden lies the large flat-roofed City of Naples; whose streets appear like narrow footpaths; while the buzz of the inhabitants, looking like pigmies, and the noise of the carriages, which seem no larger than children's toys, are with difficulty distinguishable. On one side is Capodimonte, and the rich Neapolitan Campania: on another rise the majestic mountains of the Apennine, with Vesuvius in their front; while on another lies the wide-stretching Bay of Naples, bordered by Portici, Resina, Torre del Greco, and Torre dell' Annunziata on the left, and by Nisida, Pozzuoli, Baja, and the Promontory of Miseno on the right: and in Strabo's time, when the shores of the Bay were, according to his report, so thickly lined with towns, villas, and temples, that the whole presented the appearance of one continued city, this prospect must have been rich and beautiful beyond conception. It is now seen to the greatest advantage from that part of the Conventual Garden called *The Belvedere.*(2)

(1) The Church of S. Martino stands near the Castello di S. Elmo, on the hill called Monte Vomero, which rises above the City of Naples. To persons who walk, the distance is inconsiderable; though, from the steepness of the ascent, and almost innumerable steps which compose the foot-way, this walk is fatiguing. The coach-road is circuitous, but good.

(2) The abominable Neapolitan custom of throwing dead bodies, without coffins, into burial-places under the Churches, renders those which are most used as receptacles for the Dead, dangerous to the Living.

Travellers who wish to visit the Churches

Castello S. Elmo—a Fortress, originally denominated S. Ermo, and afterwards S. Erasmo, was begun by the Normans; and is chiefly formed out of an immense rock, said to be hewn into subterranean apartments which extend to the Castello Nuovo. Charles V. made it into a Citadel.(1)

On the road from Naples to the Church of S. Martino is *the Villa Floridiana*, which Travellers usually visit: and about four miles distant from S. Elmo, on a lofty Hill, stands *the Church of the Camaldoli;* which commands a most extensive View, and is embellished with Paintings by Calabrese, Baroccio, etc.

Albergo de' Poveri. This immense and magnificent building (not yet finished) is an Asylum for Orphans and Children whose parents cannot afford to give them the advantage of education. Here the boys are instructed in reading, writing, drawing, engraving, the elements of the mathematics, etc.; and the Girls in sewing, spinning, weaving linen, knitting, and other things useful to the poor.

Naples contains several Theatres. The *Teatro Reale di San Carlo*, the largest and most splendid Opera-house in Italy, was so nearly destroyed by fire, during the year 1815, that nothing but the party walls, and front of the building, remained: eleven months afterwards, however, this Theatre rose from its ashes, ornamented with even more than its original splendour; and exhibiting six rows of boxes, a *parterre* capable of accommodating six hundred and seventy-four persons seated, and above one hundred and fifty standing; a stage, the dimensions of which are immense: spacious corridors; excellent stairs; and an adjoining edifice, called *the Ridotto*, which comprises ball-rooms, eating-rooms, and apartments for gaming; the last were constantly open, night and day, till the Revolution; from which period they have been shut up. The *Teatro Reale del Fondo* is another Opera-house, smaller than San Carlo, but handsome. The *Teatro de' Fiorentini*, and the *Teatro Nuovo*, are appropriated to Buffa Operas and Plays. The *Teatro di San Ferdinando* is larger than any other, except San Carlo. The *Teatro della Fenice*, and the *Teatro di San Carlino*, are very small, but much frequented on account of *Pulcinella*,(2) who exhibits in these Theatres; and is a character peculiar now to the Kingdom of Naples, and, apparently, of Grecian origin: his performances are highly amusing to Persons acquainted with the Neapolitan dialect. The *Teatro della Fenice*, and the *Teatro di San Carlino*, are usually open twice, during twenty-four hours. The Theatres Royal are opened alternately; because the same singers, dancers, and musicians, belong to both.

The principal Promenades are, the *Villa Reale*; the *Chiaja;* the *Giardino Botanico*, made by the French, and situated in the Foria, on the way to the *Campo Marzo*, also made by the same nation; who likewise constructed a Road called by them *Strada Napoleone*, which extends from Naples to Capodimonte; and is a magnificent and particularly beneficial work, as carriages, which could not formerly be drawn up the hill without four horses, now go constantly with a pair; so that this beautiful drive is become, during summer, the favourite airing of the Neapolitans. The Road begun by Murat, and extending from the Mergellina to the western extremity of Capo Coroglio, is likewise a beautiful promenade, above two miles in length, leading toward Pozzuoli; so that persons who visit that Town are no longer compelled to go by the old road, which passes through the Grotto of Posilipo.(3)

least objectionable on the above-mentioned account, should confine themselves to Santa Maria del Parto; S. Martino; Trinità Maggiore; Santa Chiara; S. Domenico Maggiore; S. Maria della Pietà; S. Paolo; S. Filippo Neri; S. Gennaro; the Nunziata; and the SS. Apostoli.

(1) The Hill on which this Fortress stands was anciently called *Ermo*, from a Phœnician word signifying *high* and *sublime;* and subsequently acquired the appellation of S. Erasmo, in consequence of a Chapel being erected on its summit, and dedicated to that Saint.

(2) In Neapolitan, *Polecenella.*

(3) Opposite to Capo Coroglio, a narrow path on the left leads down to Reservoirs for Fish, mentioned by Pliny, as belonging to Vedius Pollio.

Persons who have time to spare would do well to visit *the Market built by the French* in imitation of an ancient *Forum Venalium*, and ornamented by a figure of Abundance in its centre (this Market communicates with the Strada Toledo). British Travellers should likewise visit *the Chapel of the Crocelle*, in the Chiatamone; where a Monument has been lately erected to the memory of the Rev. John Chetwode Eustace; the eloquent and animated author of "*The Classical Tour through Italy.*" This monument consists of a plain tablet of white marble, on which, between two pillars, a female figure (perhaps representing Italy) stands in relief, leaning, in a pensive attitude, on a tomb; and by her side is a stork, in the act of devouring a serpent. The inscription is in Latin, and ends with the following lines:

"Care, vale! Patriæ manet, æternumque manebit,
Te genuisse decus, non tumulâsse dolor."

Great care should be taken by Foreigners to procure good water, a scarce commodity at Naples; that of the Fontana Medini, near the Largo del Castello, and that of the Fontana di S. Pietro Martire, and its environs, is wholesome; but persons who do not contrive to procure water from one of these Fountains, which are supplied by an aqueduct, incur the risk of being attacked with a dysentery, or some other putrid disease.

The Climate of Naples differs materially in different parts of the City. Persons who wish for a situation congenial to weak lungs should reside in the Foria. In the Largo del Castello and its environs, the air is tolerably soft: but in the quarter of St. Lucia, the vicinity of the sea, united with the dampness occasioned by a tufo mountain, directly under which the houses are built, renders the situation dangerous to invalids, and not very wholesome even for persons in health. The houses on the Chiaja are less dangerous than those in the quarter of St. Lucia, because farther removed from the tufo mountain; but their situation is too bleak for persons afflicted with tender lungs. Pizzofalcone is wholesome, and quiet; a peculiar advantage at Naples.

The society in this City is not so good as at Rome; neither is the Carnival so brilliant: but the Festival of Santa Maria Piè de Grotta, on the 8th of September, is a sight worth seeing. (1)

Here are several Hotels, and a considerable number of private Lodging-houses; among the former of which are, *The Vittoria—The Crocelle*—and *The Gran Bretagna.*

Mr. Roskilly, an eminent English Surgeon, resides constantly at Naples, as does Mr. O'Reilly, Surgeon to the British Legation; and Mr. Giordan, a Member of the Royal College of Surgeons in London. One or two English Physicians usually reside there also.

The character of the Neapolitans appears to have been mistaken by Travellers; who seem inclined to think the lower classes cunning, rapacious, profligate, and cruel; and the more exalted ignorant, licentious, and revengeful: this, however, is not, generally speaking, true; for the common people are open-hearted, industrious, charitable, (2) and though passionate, so fond of drollery, that a man in the greatest rage will suffer himself to be appeased by a joke; and though a Neapolitan sometimes does an injury, from the first impulse of anger, he is not malicious. Those among the common people who have mixed much with Foreigners are expert in making bargains, and eager to extort money; but those who have lived chiefly among each other display

(1) On the eve of the Festival of Corpus Christi the Magistrates of Naples give a Concert of vocal and instrumental music to the common People, in a long and wide street, which is fitted up for the occasion, with Galleries on each side; a Fountain in the centre, decorated with evergreens and statues; and, at the upper end, a handsome Temple, in which the Musicians are placed. The street is brilliantly illuminated; and all these preparations are made within the space of six hours. The concert begins at eight in the evening, and ends at ten. This entertainment is called the *Festa di Chiatamone*

(2) It is not uncommon to find persons, among the lower classes of Neapolitans, who, from motives of charity alone, adopt and maintain Foundlings; calling them the Children of the Madonna. Charity, however, is a virtue found among all ranks of persons in France, Italy, and Magna Græcia.

no such propensities; and what seems to indicate a good disposition is, that they all may be governed by kind words; while a contrary language never fails to frustrate its own purpose.(1) Gentlemen of the church, law, and army, are well educated: and in this middle rank may be found as much true friendship, as much sterling worth, and as many amiable characters, as in any nation whatsoever: neither are examples wanting, among the nobility, of talents, erudition, and moral virtue; though such, for a length of years, has been the nature of the Neapolitan Government, that persons gifted with power to distinguish themselves have seldom ventured to exert it. Further, we should recollect that Parthenope, long the envied prize contended for by Potentates, and consequently accustomed to a perpetual change of masters, has lost her natural energy; and is become, not from her fault, but her misfortune, irresolute and inconstant; although she still retains that quickness of understanding, and perfect civilisation, for which the Greeks and Latins have been, from ages immemorial, celebrated.

CHAPTER XI.

ENVIRONS OF NAPLES.

Excursion to Baiæ.—Virgil's Tomb.—Grotto of Posilipo.—Island of Nisida.—Pozzuoli.—Cathedral.—Pedestal ornamented with Bassi-rilievi.—Temple of Jupiter Serapis.—Piers of the ancient Mole.—Monte Nuovo.—Lucrine Lake.—Lake Avernus.—Temple of Proserpine.—Grotto of the Cumæan Sibyl.—Nero's Villa and Vapour Baths.—Cæsar's Villa.—Baiæ.—Temple of Venus.—Camere di Venere.—Public Baths.—Temples of Mercury and Diana Balana.—Villa of Marius.—Piscinæ of Hortensius.—Villa of Lucullus.—Piscina Mirabile.—Cape and Port of Misenum.—Cento Camerelle.—Sepolcro d'Agrippina.—Amphitheatre of Pozzuoli.—Excursion to Cumæ.—Solfatara.—Sepulchral Monuments of Puteoli.—Cicero's Villa.—Arco Felice.—Ancient Cumæ.—Grotto of the Sibyls Cumæ and Cumana.—Tempio de' Giganti.—Excursion to the Lake d'Agnano.—Villa of Lucullus.—Baths of S. Germano.—Grotta del Cane.—Pisciarelli.—Astroni.—Excursion to Caserta.—Aqueduct.—Palace.—Ancient Capua.—Excursion by night to Vesuvius.—Best Cicerone.—Expense attending this Excursion.—Herculaneum, how discovered.—Description of that City.—Descent into the Theatre.—Excursion to Pompeii.—Destruction of Torre del Greco, etc. in 1794.—Least fatiguing method of seeing Pompeii.—Discovery of that City.—Excavations made by the French.—Present Appearance of Pompeii.—Objects best worth notice there.—Customs and Manners of the Moderns similar to those of the Ancients.—Excursion to Pæstum.—Time employed in going.—Expense.—Cross-road.—High-road.—Nocera.—Cava.—Vietri.—Salerno.—Pæstum: its supposed Origin.—Walls, Gates, Temples, etc.—Sonnet.—Eboi.—Beneventum.—New Road made in the direction of the Via Aquilia.—Velia.—Laus.—Consentia.—Hipponium.—Rhegium.—Venusia.—Tarentum.—Canusium.—Cannæ.—Barium.—Egnatia.—Brundusium.—Oranto.—Metapontum.—Heraclea.—Siris.—Sybaris.—Excursion by Water to Sorrento.—Situation of that Town.—Accommodations.—Antiquities.—Climate.—Description of the Plain of Sorrento, etc.—Character of the Sorrentines.—Provisions.—Lodging-houses.—Massa.—Amalfi.—Castellamare.—Capri.—Excursion to the Islands of Procida and Ischia.

EXCURSION TO BAIÆ.

The most convenient mode of making this excursion is to hire a caleche, from nine in the morning, for eight hours, to go to Pozzuoli, and wait there, till wanted. Having driven in this carriage to the end of the Riviera di Chiaja, it is usual to dismount, and walk to a Garden, where, situated on the summit of the arch of that entry to the Grotto

(1) Some writers have said that, among the populace at Naples, there are forty thousand persons termed *Lazaroni* (a word derived from the Spanish *Lacero*, ragged), who, having no home, are compelled to make the streets their sleeping-place: this, however, is a mistake; for, in proportion to the population, there are not more indigent persons without a bed at Naples, than in other cities of Southern Europe.

of Posilipo which fronts the City, stands *the Tomb of Virgil:* its shape appears to have been a cylinder, with a dome, supported by a square base, and ten niches for cinerary urns: these, however, have disappeared; as likewise has the bay-tree by which this Sepulchre was once overshadowed. Virgil's Tomb gave birth to the four following beautiful lines: their author was asked, "Whether he would prefer Fame during life, or Renown after death?" to which question he answered thus:—

"Virgilii ad tumulum divini præmia Vatis,
Extendit viridem laurea densa comam.
Quid tibi defuncto hæc prosit? felicior olim
Sub patulæ fagi tegmine vivus eras."

As Antiquaries have questioned whether the Ruin shown as Virgil's Tomb was really so, it may not perhaps be superfluous to mention that, according to the statement of Eusebius, his remains were removed from Brundusium, where he died, to Neapolis, and interred at the distance of two miles from that city, which is reported by Pliny to have extended no farther on the right than the rock of Megaris, now occupied by Castel dell' Uova. Donatus asserts that the Tomb was placed on the *Via Puteolana;* which, according to the ancient Itineraries, ascended the hill of Posilipo, but did not pass through its Grotto; and the Ruin in question is evidently so situated as to accord with the statement given by Eusebius, and the assertion of Donatus.

The Garden which contains this Tomb commands a magnificent view: (1) and in an Arbour here, Travellers often dine immediately above what used to be a place of interment for the British nation, before they had a consecrated Burial-ground at Naples.

On returning hence it is usual to drive through the Grotto of Posilipo, closing the carriage, if it be a caleche, while traversing that part of the Grotto which is near Pozzuoli, and at times damp and unwholesome. Strabo, Seneca, Pliny, and other Classics, name this subterranean road: but by whom it was formed is unknown, a circumstance which proves it to be very ancient: and as it was evidently bored through the hill of Pausilypus, to facilitate the communication between Neapolis and Puteoli, both of which cities belonged at one period to the Cumæans, it seems natural to ascribe this great labour to them; who were accustomed to subterranean works, judging from their Temple of the Cumæan Sibyl.

At the commencement of the Grotto is a Chapel; in the centre are two large funnels cut through the roof to admit light and air; and suspended over the road are lamps, always kept burning. The length of the Grotto is computed to be two thousand three hundred and sixteen English feet, its breadth twenty two, and its height in the most lofty part eighty-nine. After emerging from this singular cavern, the road to Pozzuoli passes *the Island of Nisida,* formerly *Nesis,* were Marcus Brutus had a Villa; and where, now, is the Lazaretto. On arriving at *Pozzuoli* (called by the Greeks, *Dicæarchia,* (2) and, by the Romans, *Puteoli,* it is necessary to engage a Guide, a Boat for Baiæ, etc., and a donkey to go round by land to the Lucrine Lake: a couple of Torches are likewise requisite for the subterranean part of the excursion; and may be purchased at Pozzuoli: and, while their Boat is preparing, Travellers usually visit the objects best worth notice in this Town.

Dicæarchia appears from Strabo to have been a Cumæan Colony, and the Harbour of Cumæ. During the second Punic war, the Consul Fabius was ordered to fortify and garrison this Town: which, till that period, had only been frequented by the Romans for commercial purposes. The following year it was attacked by Hannibal without success; and soon after grew into a naval station of considerable importance. The embassy from Carthage, which was sent to sue for peace at the termination of the second Punic war, disembarked here, and proceeded by land to Rome; as did St. Paul, about two hundred and fifty years subsequent to this epocha; and before the commencement of his journey to Rome, the great Apostle of

(1) Παυσις της λυπης, the ancient appellation given to this part of the environs of Naples, means *a cessation from sorrow:* and no spot can exhibit more cheerful beauty than the Hill of Posilipo.

(2) Δικαιαρχια.

the Gentiles remained seven days at Puteoli, as it was then denominated, perhaps from the stench emitted by the sulphureous and aluminous springs in the neighbourhood. Strabo speaks of Puteoli as a place of extensive commerce, particularly connected with Alexandria, the Emporium of the East. The Harbour of Puteoli was spacious, and of a peculiar construction; being formed of vast piles of stone and mortar, which, owing to the strongly cementing properties of the latter, made with sand, now called *Pozzolana*, became solid and compact masses; and thus being sunk in the sea, afforded secure anchorage for any number of vessels. This Harbour possessed the advantage of a conspicuous Light-house. Puteoli became a Roman Colony A. U. C. 558; and was re-colonised by Augustus, and likewise by Nero. From Cicero we learn that it was a Municipium; and Festus names it among the Præfecturæ: it espoused the cause of Vespasian with such zeal, that it was in consequence called *Colonia Flavia*. Antoninus Pius repaired the Harbour of Puteoli. Its *Cathedral*, once a Temple consecrated to Augustus, exhibits large square stones joined together without cement, and remains of Corinthian Columns, with an Architrave, all of which appear to have belonged to the ancient Edifice. In the principal Piazza stands *a Pedestal of white marble*, found in 1693; on which are represented Figures in Basso-rilievo personifying the fourteen Cities of Asia Minor, destroyed, during one night, by an earthquake, in the reign of Tiberius, and rebuilt by that Emperor. In the same Piazza is an ancient Statue, bearing the name of Q. Flavio Masio Egnatio Lolliano; and not far distant is the Temple dedicated to *the Sun*, under the name of *Jupiter Serapis*;(1) a magnificent Edifice erected during the sixth century of Rome, but partly thrown down, and completely buried by an earthquake, till the year 1750 of the Christian era; when it was fortunately discovered by a peasant, who espied the top of one of the Columns a few inches above ground; in consequence of which an excavation was begun, and the Temple displayed to view, almost entire: indeed, had those parts which were thrown down by the earthquake been restored to their proper places, this Building would have exhibited the most perfect and one of the noblest vestiges of antiquity yet discovered—but, alas! the Kings of Spain and Naples, instead of restoring, or even leaving things in the state wherein they were found, have taken away columns, statues, all, in short, that they thought worth removal: neither have they excavated sufficiently; as the front of the principal entrance does not appear to be yet unburied: enough, however, meets the eye to form one of the most interesting objects imaginable. This Temple is a hundred and thirty-four English feet long, by a hundred and fifteen feet wide, its form being quadrangular. Its Pavement consists of beautiful marbles, with which the whole Edifice appears to have been lined: three of its Columns alone remain standing; and these have been robbed of their capitals: each Shaft is one solid piece of cipollino. Four flights of marble steps led to the middle part of the Temple; which part was sixty-five feet in diameter, and of a circular form; and near the Site of one of the Flights of Steps are two Rings of Corinthian brass, to which the victims destined for slaughter were probably fastened: the Receptacles for their blood and ashes still remain; as do the Bathing-rooms, some of which are nearly perfect. The quantity of water in and about this Temple, added to the circumstance of there being, within its walls, upward of thirty Small Apartments, several of which resemble Baths, induces antiquaries to think the Sick and Infirm resorted hither, to bathe in consecrated water, which the priests of Serapis provided; obtaining, no doubt, thereby, a considerable revenue. (2)

After having seen this Temple, Travellers usually embark in their little vessel, and examine *the Piers of the an-*

(1) This name is probably derived from two Hebrew words denoting *the burning fire*, or *substance*. See PARKHURST's *Hebrew Lexicon*, 7th edit. 8vo, p. 346.

The Temple of Jupiter Serapis is seen to peculiar advantage by torch-light.

(2) The water adjoining to this Temple is now used for medicinal purposes.

cient Mole, a magnificent work, supposed to have been constructed by the Cumæans, and repaired by the Roman Emperers, and to which Caligula joined his Bridge of Boats. Then leaving on the right Monte Nuovo (formed A. D. 1538, in thirty-six hours, by a volcanic explosion), (1) it is usual to land at the *Lucrine Lake;* (2) between which and the Lake Avernus, (3) Agrippa opened a Canal of Communication, forming of both *the Julian Port:* and in this vicinity is the Lake Avernus, the Tartarus of Virgil, described in the sixth book of the Æneid, and once so noxious, that if birds attempted to fly over it, they dropped down dead.(4) On its banks are *ruins of a Temple*, supposed to have been dedicated either to Proserpine or Pluto; and hence, a shady and beautiful path leads to what is denominated *the Grotto of the oracular Cumæan Sibyl*, supposed to have led from Virgil's Tartarus to the Cocytus, Acheron,(5) Styx, Elysium, etc. Through this Cavern (the Grotto of Posilipo in miniature), Travellers proceed by torch-light, passing what are called *the Sibyl's Baths;* which consist of three small Chambers decorated with Mosaics; but now filled near two feet deep with water: and, after quitting the Cavern, the best plan is, to send the donkey by land to Bauli, re-embark in the boat, and proceed by water to *Nero's Villa;* where it is usual to visit *the Vapour Baths;* which are, however, intensely hot, and extremely oppressive: the Neapolitans use them during summer; and the water here boils an egg in two minutes. (6) On re-embarking for Baiæ (so called from Baius, a follower of Ulysses), Travellers pass *other Hot Baths*, which belonged to Nero's Villa: and *the Steps* which led from that Edifice to the sea; together with *the Ruins of Cæsar's Villa*, situated upon the north point of the Bay of Baiæ. The first object of inerest which presents itself at Baiæ is *the Temple of Venus Genitrix;* a beautiful Ruin, the outside of which is octagonal, the inside circular. The garden immediately behind this Temple contains Chambers, called *Camere di Venere*, which exhibit remains of stucco Ornaments finely executed; and adjoining to these Chambers are *Ruins of Public Baths*. In this vicinity stand *the Temples of Mercury and Diana Baiana;* the first of which is a circular Edifice, nearly perfect; with an Aperture in its Dome similar to that of the Pantheon: the second is a picturesque Ruin; and appears to have been hexagonal without; but, like the Temple of Venus, circular within. Some writers imagine these three Temples, as they are now called, made part of the Public Baths. After having examined them, Travellers usually return to their boat; rowing past *the Villa of Marius*, and *the Piscinæ of Hortensius*, the foundations of which may still be discerned under water, and then re-landing at Bauli,(7) and ascending to *the Villa of Lucullus*, where Tiberius expired. The

(1) The earthquake which produced Monte Nuovo ingulfed the Village of Tripergole, filled up great part of the Lucrine Lake, and probably destroyed the Oyster-beds for which it was celebrated by the Latin poets.

(2) According to Pliny, a Dolphin, during the reign of Augustus, frequented this Lake, and was rendered so tame by a Boy, that he would sit upon the Fish's back, and cross the Lake in this manner.

(3) Supposed to be the crater of an extinct volcano.

(4) Ancient historians assert that no Fish could exist in this Lake: at present, however, it abounds with Fish; and many aquatic Birds not only fly over it, but repose unhurt upon its bosom. It was originally called *Aornos*, a Greek word, which means *without Birds*. See LUCR. lib. vi.

(5) The Acheron was the *Acherusia Palus* of the ancients; called, by Virgil, from the blackness of its water, *Palus Tenebrosa*. The Lake of Fusaro is situated on the *Palude Acherusia;* and at certain seasons, a Traiteur resides near the Lake, and supplies Travellers with dinner.

(6) The Marchese Mascara has made a carriage-road from Nero's Baths to the Cape of Misenum; hoping that the Neapolitan Government would grant him, as a compensation, "The dritto di Barriera; but this has not yet been done: and his only recompense, at present, is the sight of a new colony of Fishermen.

(7) This spot, according to tradition, was originally called *Boaulia*, from the circumstance of Hercules having landed here with the oxen of Geryon, when returning from Spain: and on the sea-shore near Bauli are

Substructions of this Villa, and the celebrated *Reservoir*, called *Piscina Mirabile*,(1) consisting of forty-eight Piers, merit observation; as does the neighbouring *Cape of Misenum*, so denominated, according to Virgil, from Misenus, one of the followers of Æneas, whom that Prince interred there.(2) Misenum, probably a Cumæan Port in remote ages, was the Harbour which contained the Roman Fleet commanded by Pliny the elder, at the time of that eruption of Vesuvius which buried Herculaneum, Pompeii, and Stabiæ. During the reign of Augustus it became one of the most important naval stations of the Roman empire in the Tyrrhenian Sea, as Ravenna was in the Adriatic; and the summit of the Hill on which stand the Ruins of the Villa of Lucullus, commands a fine view of the former Port, the Stygian Lake (for such, according to Virgil, is the Mare Morto, or third Basin of this Harbour), and the Elysian Fields,(3) situated on the banks of the Mare Morto. When returning from the summit of the Hill, it is customary to visit the *Cento Camerelle*, supposed to have been a Prison; and consisting of several small Subterranean Apartments vaulted, and lined with plaster. After having seen what appears to have been the Guard-rooms, and descended into the Vaults, by the aid of torches, Travellers usually stop, on their way back to the Marina di Bauli, to examine *a double Row of Columbaria;* and then visit lastly what is called *Il Sepolcro d'Agrippina;* though probably it was a Corridor of the Theatre which belonged to her Villa; for, according to Tacitus, she was privately buried, after having been killed by order of Nero; and the identical spot which enclosed her remains is unknown.(4)

On returning to Pozzuoli, Travellers usually go (while their carriage is getting ready) to visit *the Amphitheatre*. This Edifice, though better preserved than any other ancient Structure at Pozzuoli, has suffered considerably from earthquakes. Its form is an oval, and it had two storeys; its Arena is about a hundred and ninety feet long, by a hundred and thirty wide: its Walls are composed of large square stones; and the number of spectators it contained was forty-five thousand. Near this spot is a Subterranean Ruin, called *Il Laberinto di Dedalo;* but more probably a Reservoir for the water used in the Amphitheatre.(5)

EXCURSION TO CUMÆ, ETC.

In order to visit Cumæ, etc., it is ad-

faint traces of an Edifice supposed to have been the magnificent Temple of Hercules *Bovalius*.

It was in the Villa of Hortensius at Bauli that Nero received his mother Agrippina, in order to deprive her of life.

(1) This building contained Reservoirs of purified Water, for the use of the Roman Fleet; which water, from being purified before it entered the Reservoirs, was not liable to become putrid when kept in barrels.

(2) The Harbour of Misenum was the spot where Octavius Cæsar and Antony dined with Sextus Pompeius, on board his galley. During their dinner, Pompeius's Admiral, Menas, originally a Slave to whom he had given freedom, came behind him, and said; "Shall I cut the cable, and make you Master of the World?" "Why did you not do so without consulting me?" replied Pompeius. "My word is pledged; I must abide by it."

(3) The Elysian Fields are supposed to have been a Roman Burial-ground for persons of opulence.

(4) It is usual to extend this excursion, by visiting the *Theatre* of *Misenum*, of which part of the Proscenium, the Declivity for Seats, and the Corridors, remain: and by likewise visiting the *Grotta Traconora*, a vast Reservoir under the promontory, and the *Fish-ponds of Lucullus* under its western side. Pliny says, the Fishes in these Reservoirs, belonging to the Roman Villas at Baiæ, were so tame, that they fed out of the hand; and when called by their feeders, leaped out of the water; that each Fish knew its name; and that several of them were decorated with necklaces and earrings.

(5) The expenses usually attendant upon this excursion are: Caleche, if it go no farther than Pozzuoli, two piastres: but if it proceed to Fusaro, three ducats; Boat with four oars, three ducats; Cicerone, from ten to twelve carlini; Temple of Jupiter Serapis, two carlini; Baths of Nero, three or four carlini; Camere di Venere, two carlini; Cento Camerelle, two carlini; Piscina Mirabile, two carlini; Donkey and Guide, from six to eight carlini. It is not necessary to have a boat with four oars, unless the party be large.

visable to leave Naples about nine o'clock, in a Caleche hired for the morning; and on reaching the Gate of Pozzuoli, it is expedient to engage a Cicerone, and go, under his guidance, *to the Solfatara*, about a mile above the Town, in order to see the process of making alum, vitriol, and sal-ammoniac, from the volcanic substances in the vicinity. The Solfatara was denominated by the ancients *Forum Vulcani*, owing to the number of holes upon its surface, all emitting smoke and a sulphureous stench. Hence it is usual to proceed to the *Villa of Cicero*, of which a Wine-cellar alone remains; the stately porticos and spacious gardens, described by Pliny, being all swept away by the hand of Oblivion. Cicero called this Villa *The Academia*, from having composed his Academic Questions here: and here died the Emperor Adrian; to whose memory Antoninus Pius erected a stately Temple to serve the purpose of a Tomb. Between this Villa and the Arco Felice, the road presents an interesting and picturesque view from the banks of the Lake Avernus, comprehending Monte Nuovo, the Temple supposed to have been dedicated either to Proserpine, or Pluto; the Lucrine Lake, with part of Baiæ, Misenum, Capri, etc.; and previous to arriving at the Arco Felice it passes *remains of the Aqueduct* which conveyed water to Cumæ, and the neighbouring Villas. *The Arco Felice*, or *Gate of Cumæ* (the most ancient City in this part of Magna Græcia), served also for a Citadel and an Aqueduct; and its summit, if the day be clear, commands a fine view of the Circean Promontory, and the Islands of Ischia, Ponza, and Vandolena; the last of which was the ancient *Pandataria*, whither Julia was banished.

Cumæ retains its ancient appellation, and appears according to good authority to have been founded by Grecian adventurers from Eubœa, under the command of Hippocles of Cumæ in Eubœa, and Megasthenes of Chalcis, about 1050, A. C. It was, from its commencement, a flourishing maritime Town, and soon became one of the most powerful Cities of Campania. At length, however, it fell into the hands of the Samnites; and from that period lost its importance. When Campania placed itself under the protection of Rome, Cumæ did the same; and obtained shortly after the privileges of a Municipium. During the second Punic war, it was attacked by Hannibal; but vigorously and successfully defended by Sempronius Gracchus; and under Augustus it became a Roman Colony; though, owing to the superior attractions of Baiæ and Neapolis, it prospered so little, that in Juvenal's time it was nearly deserted: he calls it "*Vacua Cuma.*" Romualdo II., Duke of Beneventum, took it, in 715; and the Neapolitans destroyed it, in 1207. Tarquinius Superbus, after his expulsion from Rome, obtained an asylum at Cumæ.

On each side of the Arco Felice may be seen considerable vestiges of that branch of the *Via Domitiana* which extended from *Vulturnum* to *Liternum*, *Cumæ*, the Lakes *Lucrinus* and *Avernus*, *Pausilypus*, *Neapolis*, and *Herculaneum*.

To the right of the Arco Felice is a Ruin, called *the Temple of the Giants*, because some colossal statues were found within its walls: here likewise are considerable remains of the Cumæan Aqueduct: and hence the road proceeds through what appears to have been *one of the streets of Cumæ* to *the Castle*; which, judging from the immense stones it is composed of, was a very ancient Grecian work; and which, during the fifth century, when Alaric, King of the Westragoths, subdued this country, was in such good condition, that he deposited the spoils of his conquests here, as a place of strength. After examining this Ruin, Travellers usually ascend the Rock above it; where, according to Virgil, Dædalus alighted, after his flight from Crete, consecrated his wings to Apollo, and built a Temple to that god: but the only antiquities now remaining here are *Baths* and *Reservoirs* for water. According to some opinions the Temple was excavated in the Rock, instead of being placed upon its summit, and more commonly denominated the Cavern of the Cumæan Sibyl than the Fane of Apollo: this Fane, however, seems to have stood above ground; and perhaps immediately over a part of the Cavern: for it is an histori-

cal fact that the latter actually existed, but was nearly destroyed during a siege, which the Fortress of Cumæ, when in possession of the Goths, maintained against Narses; who, by undermining the Cavern, caused the citadel to sink into the hollow: and thus put an end to the siege. The Cavern consisted of one vast chamber hewn out of the solid rock. From the summit of the Hill the Acheron is distinguishable toward the south: and about four miles northward stands *Torre di Patria*, on the site of the ancient *Liternum*, whither Scipio Africanus retired, and where he died.(1) After descending from the height which exhibits this prospect, Travellers are usually conducted to a Cavern still in existence, and called *the Grotto of the Sibyls Cumæ* and *Cumana:* it is supposed to communicate with that on the margin of the Lake Avernus, and contains *an ancient Staircase* leading to several *ancient Baths.*(2)

From this spot it is customary to return to Naples by the *Acherusia Palus*, now the Lake of Fusaro, celebrated for oysters.(3)

EXCURSION TO THE LAKE D'AGNANO, ETC.

In order to visit the Lake d'Agnano, etc., it is advisable to hire a Caleche for four hours; driving to the Village immediately beyond the Grotto of Posilipo, inquiring there for the Keeper of the Grotta del Cane, and proceeding, accompanied by him, to *the Lago d'Agnano*, once the crater of a volcano, as appears by its form; and likewise by the volcanic substances surrounding it. On the banks of the Lake are *some remains of a Villa which belonged to Lucullus*, who opened a communication between the sea and this Lake; converting the latter into a Reservoir for Fish. Contiguous to the Ruins of this Villa are *the Vapour Baths of S. Germano*, frequented, during summer, by persons afflicted with rheumatism: and not far distant is *the Grotta del Cane*, the mephitic air of which throws a dog into convulsions, extinguishes a lighted torch, and prevents a pistol from going off; but the first being a cruel experiment, Travellers frequently content themselves with witnessing the two last. The next object of interest is the *Pisciarelli;* a Rivulet of Boiling Water, issuing from the base of the cone of the Solfatara, and, in distance, about a mile from the Lago d'Agnano. This Water boils an egg in eight minutes, and is strongly impregnated with alum and vitriol; the latter of which preponderates to such a degree as to produce ink, when mixed with galls. Every little aperture in the earth round this Hill exhibits sulphur crystallised, sal-ammoniac, vitriol, etc. Hence Travellers are conducted, in the last place, to *Astroni*, a romantic Crater of an extinct Volcano, now converted into a Royal hunting-Park. The Crater is walled round at its summit (to prevent the Game it contains from escaping), and computed to be about four miles and a half in circumference. The interior part exhibits solid lava, scoriæ, tufo, pumice, and other productions usually found in active volcanos.(4)

EXCURSION TO CASERTA, ETC.(5)

The distance between Caserta and Naples (as already mentioned) is thirteen miles; and persons going from the latter to see the former place, and intending to accomplish the excursion in one day, usually take fresh horses from the Post-house at Caserta, in order to visit *the Aqueduct*, which is five miles farther distant. This celebrated modern work owes its existence to Charles III.

(1) *Liternum* became a Roman Colony in the same year with *Vulturnum*. It was recolonised by Augustus, and ranked among the Præfecturæ. Pliny records, that in his day there existed, near *Liternum*, some olive-trees and myrtles, reputed to have been planted by Scipio.

(2) Vestiges of what seems to have been an Amphitheatre may be traced at Cumæ, on the *Via Domitiana*, and near some remains of ancient Sepulchres.

(3) The Cicerone who attends Travellers during this excursion expects a fee of ten carlini; he furnishing torches for the Grotto of the Sibyls.

(4) To the Keeper of the Grotta del Cane, and Vapour Baths, it is usual to give five or six carlini; and to the Keeper at Astroni, two carlini.

(5) It is not necessary to carry a cold dinner to Caserta, as refreshments may always be obtained at the Post-house there. The expense of a Caleche, for going and returning the same day, is three ducats.

of Naples, who employed, as his architect, the Cav. Vanvitelli: and after a passage had been cut through lofty mountains, and a Bridge erected, stupendous in height, and beautiful in construction, the Waters of Nine Springs at Airola were conveyed to Caserta, a distance of 12 miles, by this Aqueduct: which, computing its sinuosities, is nearly twenty-seven miles in length. About three hours must be employed to see it properly, reckoning the drive to and fro. On returning to Caserta, Travellers usually visit *the Palace,* built likewise by Vanvitelli, at the command of Charles III., and, in point of size and architecture, the most splendid Royal Residence existing: its form is rectangular; its length seven hundred and forty-six feet, its breadth five hundred and seventy-six, and its height one hundred and thirteen feet.(1) Superb columns of giallo antico ornament the outside of this Edifice, the principal Court of entrance to which is five hundred and seven feet in length, and particularly magnificent; so likewise is the Great Staircase. The Vestibule to the Chapel, and the Chapel itself, highly merit notice; the latter contains a fine Picture by Mengs. The large Theatre is decorated with twelve Columns of basalt taken from the Temple of Jupiter Serapis, and may vie, in point of size and splendour, with several of the public theatres of Europe; but the Royal Apartments in this Palace, though vast, and beautifully proportioned, are so ill furnished as to be little worth attention.

About one mile distant from the Palace at Caserta is *the Silk-Manufactory of S. Leucio;* established by Ferdinand I., and still under Royal patronage. The Manufacturers form a small Colony, living in the buildings which surround the Palazzo di Carditello, a Royal Residence, beautifully situated on a Hill, which commands a magnificent view.

Caserta is supposed to stand upon the site of the ancient *Saticula.*

(1) According to the Naples' Guide, published in 1826, the length of this Palace is 803 English feet, and its breadth 623 feet.

(2) These torches are eighteen grana each, if bought at Naples; and three carlini each, if bought at Resina.

EXCURSION TO VESUVIUS.

Vesuvius, anciently called *Vesevus,* is described by Strabo as remarkably fertile at its base, but entirely barren and full of apertures toward its summit; whence he concluded that this volcano, though once in a state of activity, had been extinguished from want of fuel. Diodorus Siculus represents it as being in a quiescent state: but, during the reign of Titus, it burst forth with appalling fury, and buried every town in its near neighbourhood. Since that period it has been subject to perpetual eruptions. An important battle, according to Livy, was fought at the foot of this mountain, between the Romans and Latins, when the elder Decius devoted himself for his country. The engagement is described as having taken place near the river Veseris: and a stream, so called, is supposed to have run under the walls of Herculaneum, some traces of its course having been discovered by modern excavators.

The author of this Work, wishing to see a slight Eruption of Vesuvius, which happened in November, 1818, hired a carriage to go to Resina (anciently *Retina,* and five miles distant from Naples); took a basket of cold meat, bread, and wine, together with six torches;(2) and set out, accompanied by two Ladies, five hours before sunset. When arrived at Resina, the party drove to the House of Salvatore Madonna, the principal, and by far the best-informed, Cicerone of the Mountain;(3) and after dismissing their carriage, and giving directions that it should be ready again in seven hours, at the same place, to convey them back to Naples, they requested Salvatore to provide mules, guides, and one *chaise-à-porteurs;* and likewise to undertake to pay the guides himself; in order to prevent importunities for more than the proper price, namely, each donkey and guide one ducat, and each *chaise-à-porteurs,* with eight men, six ducats. To the Cicerone

(3) Salvatore Madonna resides at the Fontana di Resina. He furnishes every possible accommodation for ascending Vesuvius, and has a Collection of the Minerals and Fossils of that Mountain for sale.

it is customary to give from twelve to fifteen carlini.(1) From Resina to the Hermitage on Vesuvius there is a good mule-path; and the ride occupies about two hours: thence, toward the Crater, during 1818, mules proceeded with safety for half an hour longer; but, afterwards, Travellers were compelled to walk, or to be carried in a *chaise-à-porteurs*. This walk was very laborious, and occupied a full hour: but, on reaching the little Plain immediately below the Crater, every sensation of fatigue was banished by the sight of five distinct streams of fire issuing from two mouths, and rolling, wave after wave, slowly down the mountain, with the same noise, and in the same manner, as the melting Glaciers roll into the valley of Chamouni; indeed, this awful and extraordinary scene would have brought to mind the base of the Montanvert, had it not been for the crimson glare and excessive heat of the surrounding scoriæ.

The descent to the spot on which the mules were left was by a precipitous path, knee-deep in ashes mixed with scoriæ.

It is advisable for persons who ascend Vesuvius to provide themselves with strong boots, and stout walking-sticks; unless they resolve to be carried the whole way in chairs; which, though generally speaking practicable, is sometimes unpleasant.

The crater of this Volcano was considerably enlarged by the stupendous Eruption of 1822; at the present moment it is computed to be three miles in circumference; and, toward the Mountain called Somma, about two thousand feet deep: though, in some parts, its depth does not exceed twelve hundred feet. Its height was much diminished by the Eruption of 1822.(2)

During the spring and summer of 1834, Vesuvius was in a state of peculiar activity; displaying, for several months, fountains of fire, showers of boiling water, and various sheets of Lava. One evening, toward the end of July, the summit of this Mountain formed itself into an immense arch of fire, opposite to the Piano di Sorrento; while the Lava, from the extremities of the arch, ran down slowly and grandly toward Pompeii on one side, and toward Torre del Greco on the other. Caldrons of steam ejected, from the mouth of the Volcano, enormous red-hot stones, which rose, according to report, six thousand feet high, and, in falling, shook the ground, far and near, and broke into myriads of stars, bright, for the moment, as the sun at noon day! One sheet of Lava, which threatened Torre del Greco, appeared to be full half a mile in extent; and the heat it produced in the neighbouring country was excessive. This Eruption disgorged a considerable quantity of iron, which gave, to the Lava, a beautiful variety of colours. But the most extensive Eruption of Lava, ever known to have been ejected by Vesuvius, was that of August, 1834: it proved fatal, however, to no one except a faithful dog, who would not be persuaded to abandon his master's burning property, and therefore perished. Several flourishing vineyards were destroyed by this Eruption; which likewise considerably diminished the height of the Mountain.

EXCURSION TO HERCULANEUM.

The *Via Domitiana*, which commenced at Sinuessa, had two branches, one leading to Puteoli and Cumæ, the other to Herculaneum, Pompeii, Stabiæ, and Sorrentum. Herculaneum, the first place of moment on the latter branch, stood close to the sea, at the distance of about five miles from Naples; and, in consequence of being exposed to south-west gales, was deemed particularly healthful. At Resina we find the original descent accidentally made into this entombed Town; on visiting which, Travellers should take

(1) Persons who ascend and descend Vesuvius by daylight usually give, for each donkey and guide, eight carlini; for each *chaise-à-porteurs* with six men, four ducats; and to the Cicerone, twelve carlini. Sometimes, however, six piastres are demanded for a *chaise-à-porteurs* during the night, and four piastres during the day.

Persons who provide themselves with a cold dinner, and dine at the Hermitage, usually pay for a flask of the Wine of Vesuvius (which is excellent), and the use of a room with a fire, about one piastre.

(2) The ashes ejected by that eruption are reported to have contained a small quantity of gold.

way-torches with them, because the Cicerone seldom provides a sufficient number: thick shoes and warm clothing are likewise needful; the descent being in some parts wet, and the air damp.(1)

According to Dionysius of Halicarnassus, Herculaneum was founded by Hercules.(2) The Alexandrian Chronicle mentions it as having been built sixty years before the siege of Troy; and we may infer from Strabo, that it existed at a very remote period. Though in the first instance nothing more than a Fortress, occupied successively by the Osci, Tyrrheni-Pelasgi, Samnites, and Romans, it at length received a Roman Colony, and became, according to Pliny and Florus, a large and flourishing town; insomuch that some writers imagine it was the luxurious Capua which ruined Hannibal's army. Dion Cassius gives the following account of its destruction; which happened on the twenty-fourth of August, A. D. seventy-nine. "An incredible quantity of ashes, carried by the wind, filled air, earth, and sea; suffocating men, cattle, birds, and fishes, and burying two entire Cities, namely, Herculaneum and Pompeii, while their inhabitants were seated in the theatres." The people of Herculaneum, however, must have found time to escape; as very few skeletons, and very little portable wealth, have been discovered in those parts already excavated. Some quarters of the City are buried sixty-eight feet deep in ashes and lava; others above a hundred. This seems, from Dion Cassius, to have been the first great eruption of Vesuvius that the Romans witnessed; though there undoubtedly were volcanos in the adjoining country, from ages immemorial.(3) Dion Cassius says, that the ashes and dust ejected by Vesuvius darkened the Sun at Rome; and were carried by the wind to Egypt: and Giuliani asserts, that during the eruption of 1631, the ashes were carried to Constantinople in such quantities as to terrify the Turks. The spot where Herculaneum stood was not ascertained till the beginning of the last century; when a peasant, while sinking a well at Portici, found several pieces of ancient mosaic, which happened to be at that time sought for by the Prince d'Elbeuf, who was building a house in the neighbourhood. The Prince, wanting these fragments of marble to compose a stucco in imitation of that used by the Ancients,(4) purchased of the peasant a right to search for them; on doing which, he was recompensed with a Statue of Hercules, and another of Cleopatra: this success encouraged him to proceed with ardour; when the Architrave of a marble gate, Seven Grecian Statues, resembling Vestals, and a circular Temple, encompassed by twenty-four Columns of Oriental alabaster on the outside, the same number within, and likewise embellished by Statues, were the reward of his labour: in short, the produce of these excavations became considerable enough to attract the attention of the Neapolitan Government: in consequence of which, the Prince d'Elbeuf was commanded to desist; and all researches were given up till about the year 1736; when Don Carlos, on becoming King of Naples, wished to build a palace at Portici; and purchased, of the Prince d'Elbeuf, his lately-erected house, together with the ground whence he had taken so many valuable antiquities. The King now made an excavation eighty feet deep, and discovered buried in the earth an entire City; together with the bed of a river (perhaps the Veseris) which ran through it, and even part of the Water: he also discovered the Temple of Jupiter, containing a Statue reputed to be gold; and afterwards laid open the Theatre, directly over which the peasant's well was found to have been sunk. The Inscriptions on the Doors of

(1) Excavations are now making, by the Neapolitan Government, in that part of Herculaneum which lies nearest to Naples.

(2) Perhaps founded in honour of the Sun; as the word *Hercules* appears to be derived from a Hebrew compound, meaning *universal fire*, and allusive to the attributes of the sun.

(3) Diodorus Siculus, who flourished full forty years before the Christian era, calls the Eruptions of Vesuvius as old as the fabulous ages. And a German writer affirms, "that Herculaneum was built upon a bed of tufo, exactly like that which buried it."

(4) The first coat of ancient stucco appears to have been made of small pieces of brick, or marble, mixed with pozzolana and lime.

this Theatre, Fragments of bronze Horses gilt, and of the car to which they belonged (decorations, probably, of the principal entrance), together with a considerable number of Statues, Columns, and Pictures, were now brought to light: but nevertheless, in the year 1765, not more than fifty labourers were employed in making these valuable excavations; in 1769, the number was reduced to ten; and in 1776, to three or four. Resina and Portici being built immediately over Herculaneum, the workmen could not venture to excavate as they would have done had the surface of the earth been less encumbered; consequently the plans of Herculaneum and its edifices are not accurate: it is, however, ascertained that the streets were wide, straight, paved with lava, and bordered with raised foot-ways; that the buildings were composed of tufo and other volcanic substances; the interior walls adorned with frescos, or stained with a deep and beautiful red colour, called Tyrian purple; the architecture Grecian, and, generally speaking, uniform. The rooms in private houses were small, and either paved with mosaics, or bricks three feet long and six inches thick. It does not appear that the generality of the people had glazed windows; though some excellent plate glass has been found in Herculaneum; but almost every window seems to have been provided with wooden shutters, pierced so as to admit light and air. The most considerable Edifice yet discovered is a Forum, or Chalcidicum. This building seems to have been a rectangular Court, two hundred and twenty-eight feet long, and encompassed with a Portico supported by forty-two columns: it was paved with marble, and decorated with Paintings. The Portico of entrance was composed of five Arcades, ornamented with Equestrian Statues of marble; two of which, the celebrated Balbi, have been already described. Opposite to the entrance, and elevated upon three steps, was a Statue of the Emperor Vespasian; and on each side a figure in a Curule chair; in the wall were Niches ornamented with Paintings and bronze statues of Nero and Germanicus: there likewise were other Statues in the Portico. This Forum was connected, by means of a Colonnade, with two Temples, in form rectangular, and one of them a hundred and fifty feet long; the interior part being ornamented with Columns, Frescos, and inscriptions in bronze; and near these Edifices was *an open Theatre*, capable of containing ten thousand spectators, and the only building now discoverable, all the other excavations having been filled up. By a Passage close to the Peasant's Well, Travellers are permitted to descend into *this Theatre*. The front of the Scenium, or Stage, seems to have been decorated with Columns, Statues, etc., all of which are taken away, two Inscriptions excepted. The Proscenium was found entire; and is a hundred and thirty feet long. Part of the Stage, and the base of one of the Columns of flowered alabaster, with which it was adorned, were likewise discovered; and in front of the stage, according to De la Lande, were bronze Statues of the Muses. Fragments also were found of bronze Horses, supposed to have decorated the top of the Wall which terminated the Seats. All, however, which can now be discerned is the Stage, the Orchestra, the Consular Seats, and Proscenium; together with the Corridors or Lobbies; some parts of which exhibit beautiful Arabesques, and stucco stained with the dark red colour already mentioned: the impression of a human Face may likewise be discovered on the Ceiling of one of the Corridors. This Theatre appears to have been lined with Parian marble, and built about the same time with that at Verona, after the designs of Numisius.

Persons who are fearful of encountering a damp and oppressive atmosphere should not venture down into Herculaneum; especially as they may find, at the Studii, a model of this City; which, in its present state, is more calculated to appal than please. (1)

Between Herculaneum and Avellino stands Nola, a place well worth a Traveller's attention, and in former times

(1) Six carlini are commonly given between the two Persons who accompany Strangers down into Herculaneum.

one of the most powerful cities of Campania. Some writers attribute its foundation to the Ausones; others assert that it was built by the Etruscans; while others again represent it to have been a colony of the Chalcidians of Cumæ and Neapolis. Its coins prove that it was once occupied by the Greeks, as do the beautiful and magnificent vases continually discovered in its sepulchres. Nola appears to have been subdued and possessed by the Samnites, till their expulsion by the Romans; and though situated in an open plain, it was so strongly fortified with walls and towers, that it resisted all the efforts of Hannibal after the battle of Cannæ. During the Social war it fell into the hands of the Confederates; and toward the conclusion of that bloody contest, was retaken by Sylla, set on fire by its Samnite garrison, and burnt to the ground: but it rose again from its ashes, and, according to Frontinus, was colonised by Vespasian. Here Augustus breathed his last, in the same house, and even in the same chamber, where his father died. Remains of the Amphitheatre at Nola are found on a spot called Castelrotto; but as this unfortunate Town was burnt a second time by Alaric in 410, most of its antiquities above ground are destroyed.

EXCURSION TO POMPEII.

The distance from Naples to Pompeii is about twelve miles;(1) and as two hours and a quarter should be allowed for this drive, full five hours for seeing the City, and one hour for resting, and taking refreshments, it is advisable not to set out from Naples later than eight in the morning; because Visiters are compelled to leave Pompeii at sunset. It is likewise advisable for Visiters to carry with them meat, bread, wine, plates, knives, forks, spoons, and rummers; as nothing, except water, a few common dishes, a very few plates, and a kitchen fire-place,(2) can be procured, with certainty, at Pompeii. These accommodations, a large dinner-table, chairs, and benches, are found in the Forum Nundinarium.

The road lies through Portici, Torre del Greco, and Torre della Nunziata, anciently *Oplonti;* in the way to the first of which is the Ponte della Maddalena, under whose arches passes the Sebethus, now called Sebeto. The commencement of this drive exhibits gardens and vineyards of the most luxuriant description: but, near Torre del Greco, almost the whole country has been laid waste by streams of lava, which, during the summer of 1794, destroyed that Town and its vicinity. Vesuvius had for some time ceased to vomit fire and smoke as usual; a circumstance generally the presage of mischief: and late in the evening of Thursday, June the 12th, the inhabitants were alarmed by a sudden and violent shock of an

(1) The hire of a Caleche, for going and returning the same day, is three ducats.

(2) Soup, fish, poultry, and vegetables, may be heated in this little fire-place; but the soldiers, to whose quarters it belongs, can neither supply charcoal nor casseroles, which persons who wish for a hot dinner must take with them. Lately, however, Travellers have not been allowed to dine in the Forum Nundinarium, owing to the following circumstance: An Irish gentleman solicited permission to conduct some of his friends to visit Pompeii after sunset, and to sup there: his request was granted; but the servants who attended the party took undue advantage of the absence of daylight, by purloining pieces of marble, pottery, and stucco; the natural result of which was an order, from the Neapolitan Government, to prohibit Travellers from ever again making nocturnal visits to Pompeii; and likewise from dining in the Forum Nundinarium. The latter prohibition is much to be regretted. Occasional Visiters are, however, still allowed to make use of the kitchen, and to dine in the Court of entrance to the Forum Nundinarium; but this little vestibule is hot and dusty, during summer; and, during winter, dirty and cold. In the Amphitheatre, also, Visiters are still permitted to dine; and the two principal Corridors of entrance to this Edifice have the recommendation of being cool in summer, and a shelter from rain during winter; but they are destitute of chairs and tables, and consequently inconvenient dining-places.

The Garden-floor of the Villa of Diomedes, therefore, is at present the most eligible spot for taking those refreshments which every Traveller requires at Pompeii; as the soldiers stationed in this Villa can furnish benches, a table, and a small fire-place for boiling vegetables.

earthquake, which was thrice repeated, continuing each time about three minutes and as many seconds. This first calamity produced a general consternation; insomuch that the people fled from their houses into their gardens, and thence to the sea-side; where they passed the night in dreadful alarm. Next morning processions of men, women, and children, were seen barefoot in the streets of Naples, proceeding to the Cathedral, to implore the protection of S. Gennaro. From Thursday till Sunday the weather was tempestuous, the air hot, loaded with vapours, and at intervals suddenly darkened for some minutes; during which period there were several slight shocks of an earthquake, attended by a rumbling sound, like distant thunder. On Sunday evening the inhabitants were again alarmed by a noise so violent that it resembled a continual discharge of cannon; when, in a moment, burst forth a Volcano, not in the crater on the summit of Vesuvius, but toward the middle of the mountain, on the western side. The explosion made every edifice tremble in Torre del Greco, which is only five horizontal miles from this new Volcano, at whose mouth issued a column of smoke, that continually mounted, and increased in magnitude, till it formed itself into the shape of an immense pine-tree. This column was sometimes clearly distinguished; and at others obscured by ashes: it continued augmenting rapidly in circumference, till at length it began to decline downward; when, from the quantity of dense matter which composed the column being much heavier than the air, the former, o course, fell to the ground. Torrents of flaming lava of a portentous magnitude now poured down the Mountain, principally in two directions; one stream, of about a mile in breadth, bending its destructive course toward Torre del Greco, a Town said to contain eighteen thousand persons, the other taking the direction of Resina; while several small rivulets of liquid fire were observed in various places. Torre del Greco soon fell a prey to the lava; which, in its progress, desolated the whole hill leading down from Vesuvius, sweeping away every house, so that the terrified inhabitants were compelled to abandon their all, and take refuge in Naples. At length, the lava, after three hours' devastation, ran into the sea; on whose shores, for one-third of a square mile, it raised itself a bed from fifteen to twenty Neapolitan *palmi*(1) above the level of the water; and as much, if not more, above the level of the streets of Torre del Greco. The reflection from this torrent of lava illuminated the whole City of Naples, and filled its inhabitants with dread; while the other torrent, which flowed toward Resina, on arriving at the Gate, divided itself into three streams, one running between the Gate and the Convent de' Padri Francescani; the second to the Piazza; and the third to the Convent del Carmine, near Torre della Nunziata. Wherever the lava ran, it covered the country with a crust from twenty to thirty *palmi* deep: in and about Resina it left, for a short time, some few insulated buildings, namely, the Palazzo Brancaccio, the Chiesa de' Marinari, and the Convent de' Francescani; but these soon caught fire; and five women, with one old man, after vainly ringing the church and convent bells for assistance, saved themselves by flight. The Palazzo Caracciolo now fell a prey to the flames; as did every other building in the neighbourhood of Resina, till the whole surrounding plain exhibited one vast sheet of lava. The Town of Torre del Greco likewise was completely buried, some few tops of the loftiest buildings excepted; while every part of the country through which the lava ran became a desert; the trees being thrown down, the houses razed, and the ground, for many miles distant, covered with cinders and ashes; which last lay about one finger deep in Naples. On the sixteenth of June the air was so dense as nearly to obscure the Mountain; but, next day, the fire made itself new channels: which circumstance was, probably, the preservation of several fine buildings near Resina.(2)

The approach from Torre della Nun-

(1) A Neapolitan *palmo* is rather more than ten English inches.

(2) An extraordinary circumstance occurred at Pienza, near Siena, just before the destruction of Torre del Greco. Professor Santi, of Pisa, who resided at Pienza when the circumstance

ziata to Pompeii is through the Suburb anciently called *Pagus Augustus Felix*, and built on each side of the *Via Domitiana*, which, from the commencement of this Suburb to the Herculaneum Gate, is flanked by a double row of Tombs.

It appears from Dionysius of Halicarnassus that tradition ascribed the origin of Pompeii, as well as that of Herculaneum, to Hercules; though, judging from the fallible records of remote ages, it was founded by Chaldean adventurers. The Etruscans, the Oscans,(1) the Samnites, and the Romans, evidently occupied it by turns; and at the instigation of the Samnites, both Pompeii and Herculaneum took an active and, for themselves, a disastrous part in the Social war; as they were finally subdued by Sylla. After this event Pompeii obtained the rights of a Municipium, and was also made into a military Colony. Other Colonies appear to have been sent hither by Augustus and Nero; and thus patronised by Rome, the Town became populous and handsome. It stood at the mouth of the Sarnus, now called Sarno, and may possibly owe its name to this circumstance; because *Pom* in Chaldee signifies *the edge of a mouth*, and *Peh* in Hebrew (of which Chaldee may be considered as a dialect) has a similar signification. Pompeii was about two British miles in circumference; and its Walls, according to report, were originally washed by the sea; though now about one mile distant from its margin. The Town, as already mentioned, was buried under ashes and pumice-stones, and at the same time deluged with showers of boiling water, during the year 79 of the Christian era; and accidentally discovered by some peasants, about the year 1750, while they were employed in cultivating a vineyard near the Sarno. The excavation of Herculaneum was attended with much more expense than that of Pompeii; because the ashes and pumice-stones, which entombed the latter, were not, generally speaking, above fifteen feet deep; and so easy was it to remove them, that the Pompeiani who survived the Eruption of the year 79, evidently disinterred and rescued from oblivion a considerable part of their portable wealth: though they seem to have made no efforts toward repairing the mischief done to their houses; an extraordinary circumstance, as the roofs only were destroyed.(2) These roofs being flat, and ill calculated to sustain the immense accumulation of volcanic substances which, during four days and nights, were poured upon them, at length fell in; (3) thus crushing

happened, gave the author of this Work the following particulars, which may serve to rescue many ancient historians from the reproach of credulity:—

On the 16th of June, a dark and dense cloud was discovered at a great height above the horizon, coming from the south-east, that is, in the direction of Vesuvius; which may be about two hundred horizontal miles distant from Pienza. At this height the cloud was heard to issue noises like the discharge of several batteries of cannon; it then burst into flames; at which moment fell a shower of stones for seven or eight miles round: while the cloud gradually vanished. These stones are volcanic; being composed of grey lava, resembling what is found on Vesuvius: and Professor Santi, who took infinite pains to investigate this phenomenon, felt confident that the cloud rose from Vesuvius, at that moment disgorging fire, the effects of which could not be calculated: it could not have risen from Radicofani; because though this mountain is one continued mass of volcanic rocks, which bespeak it the offspring of subterranean fire; and though it has been sometimes visited by dreadful earthquakes, still, neither history, nor even tradition, records that it ejected flames, smoke, or vapour, at any period whatsoever.

(1) Several of the blocks of stone with which the walls of Pompeii are built exhibit marks for recognition in the Oscan character; which must therefore, at some period, have been the language of the lower order of persons; though it does not seem probable that the walls were originally erected by the Oscans; as they, according to Strabo (v. 250.), usually dwelt in villages, and built no towns enclosed with walls.

(2) Suetonius says, that the Emperor Titus, whose benevolent reign commenced in the 79th year of the Christian era, endeavoured to repair the devastation made by Vesuvius at Pompeii; but if he succeeded, subsequent eruptions must have demolished his work, of which there are no traces.

(3) During the Eruption of 1822, the houses at Castellamare, which, like most of the

to death, or suffocating, those unfortunate persons who preferred the shelter of their own dwellings to what appeared the more imminent peril of braving the deadly sulphureous vapours, the appalling darkness, and the terrific showers of red-hot stones, which pervaded the streets. It is certain, however, that the papyri, and several other inflammable substances at Pompeii, were, according to their nature, burnt or melted; and consequently that part of the City took fire: but this conflagration seems to have proceeded from lightning,(1) usual in eruptions of Vesuvius, combined with an incessant discharge of red-hot stones from this volcano: and one circumstance is very remarkable, that neither the walls of the houses at Pompeii, nor the frescos with which they are decorated, appear to have suffered from fire. The most interesting parts, hitherto restored to light, of this ill-fated City, have been disinterred by the French, who uncovered its Walls, Amphitheatre, Forum Civile, Basilica, and adjoining Temples, together with the double row of Mausolea, on the outside of the Herculaneum Gate. Still, however, more than two-thirds remain buried; but excavations are going on daily; and, were a thousand labourers employed, it is supposed that the whole Town might be uncovered in a twelvemonth.

The streets are straight, and paved with lava. Traces of carriage-wheels are discernible in the pavement; and, judging from these traces, it appears that the distance between the wheels of ancient cars was not quite four English feet. The pavement is bordered by raised foot-ways, usually composed of pozzolana, and small pieces of brick, or marble. The streets hitherto excavated (exclusive of four, not thoroughfares), are eighteen in number. The *Via Domitiana* is broad; but most of the other streets are narrow; though judging from the Via dei Mercurii, recently uncovered, the still entombed part of Pompeii, toward the north, contains finer streets than those already disinterred. Several of the latter, in case of hard rain, are provided with large oval stepping-stones for pedestrians: these stones, though considerably above the level of the pavement, are so placed across the streets as neither to impede the progress of cars, nor beasts of burden; and the rain which fell upon the footways, the water which escaped from the fountains, and that which filled the sinks, was all conveyed into cloacæ under the foot-ways, and thence into the sea. Hollows, destined to receive this water, may still be traced. Wherever four streets meet, there seems to have been a fountain, supplied, by aqueducts, with water from the neighbouring hills: and most of these fountains were ornamented with Bassi-rilievi, representing the heads of heathen divinities, animals, etc. Conical stones defended every fountain from being injured by the wheels of heavy carriages. The places where four ways meet likewise contained paintings and altars consecrated to the *Lares compitales*, tutelary divinities of the Streets, and highly venerated by the Pompeian populace, who offered to them fruit, flowers, and other vegetables. The sacrifices made to these *Viales Dii* are represented in the paintings; which also display serpents, supposed to have devoured the offerings deposited on the altars.

The houses hitherto excavated in the Town are, generally speaking, small: several of them, however, were evidently the habitations of shopkeepers: indeed, it appears that most of those which belonged to persons of a higher class had, on the ground floor, shops to let. But these houses were not small; on the contrary, the ground floor admitted of being divided in two distinct parts; one of which was called public, and consisted of the Entry; the *Prothyrum*, or Porter's Lodge; the Vestibule; the *Cavædium*, or *Atrium*, an open Court; and the *Tablinum*, or Hall of audience, where the proprietor of the

modern dwellings of Magna Græcia, are flat-roofed, narrowly escaped falling in, and burying their occupants, in consequence of the enormous quantity of ashes and stones showered upon the Town by Vesuvius.

(1) Pliny mentions that, immediately previous to the eruption of the year 79, one of the Decuriones Municipales was struck dead by lightning, at Pompeii; although the heavens were cloudless.

mansion received his clients. The other part was called private, because appropriated to the use of the proprietor and his family; and consisted of the *Peristylium*, or inner Court, surrounded with colonnades (the space between the columns being sometimes glazed in cold weather); the *Cubicula*, or Alcoves for beds, open to the *Peristylium*, and having a small platform, raised a few inches higher than the rest of the pavement, for the bed; the *OEcus Gynæceus*,(1) or Women's apartment, which looked into the Court; the summer *Triclinium*,(2) in the open air, but shaded by a *Pergula;*(3) the winter *Triclinium*, under cover; the *Sacrarium*, or Family Chapel, dedicated to some particular divinity, and containing statues of the Lares; the *Exedra*, or Saloon; the *Pinacotheca;* the Library; the hot Baths, which seem to have been placed in the most retired part of every house; and the cold Bath, which was used in the open air. Houses with offices under ground commonly had their hot Baths, Kitchen, Larder, Cellar, and *Olearium*, or Repository for oil, in this part of the habitation. The *Peristylium* contained a *Xystus* or *Parterre* of flowers, and culinary herbs; and was often furnished with a Reservoir for fish. The *Lararium* (found in the generality of houses) is identified by its paintings, which represent sacrifices to the Lares: it frequently consisted of a Niche with a bracket in the centre, supporting a lamp; and was usually situated in the Kitchen, or under one of the Colonnades. An *Impluvium*, or Cistern for rain-water, may be seen in the *Atrium* of every large house. The ground-floors seldom had any windows to the street: neither had the next floor, which was usually lighted by bulls' eyes. The roofs, being flat, were formed into Terraces surmounted by *Pergulæ:* but as the rooms in Pompeian dwellings were not all of the same height, we find that these *Pergulæ* were sometimes placed on the roof of a low-ceiled room, and sheltered from the sun by the wall of a more lofty apartment. Late excavations have proved that most of the houses had two storeys, and some of them three or four. The columns which supported the corridors are made of brick stuccoed. The walls of every room are composed of tufo and lava, stuccoed, painted and polished. The paintings, some fine historical compositions excepted, are chiefly arabesques; which, in the apartments of the great and affluent, are seldom better executed than in the shops. Perhaps, however, the ancient mode of painting houses, in the arabesque style, like that now practised throughout Magna Græcia, was with machines called *stampi;* which enable the common house-painter to execute almost any figure, or pattern, upon stuccoed walls. Winkelmann supposes the frescos at Pompeii to be very little anterior to the Augustan age; at which period painting was on the wane: but probably this opinion originated merely from a passage in Pliny; who mentions arabesques as having been introduced at Rome, during the Augustan age, by a painter named Ludius. The ceilings at Pompeii were coved: the windows, like those in Herculaneum, appear to have been provided with wooden shutters; and some of them were furnished with glass, which seems to have been thick and not very transparent, while others are supposed to have been glazed either with horn or talc. Every apartment is paved with mosaics; and on the outside of the houses, written with deep-red mineral paint, are the names of the inhabitants, with their occupations, including magistrates, and other persons of rank: so that if the stuccó on which these names were written had been well preserved, we should, at the present moment, have known to whom each house in Pompeii originally belonged.(4) All the private houses are numbered: and on the exterior walls of public edifices are proclamations, advertisements, and notices with respect to festivals, gladiatorial shows, etc.

(1) Οικος Γυναικειος, the apartment of the women.

(2) A Triclinium means, the place where the Greeks and Romans lay on mattresses while they ate; and was so called because it held three mattresses only.

(3) *Pergulæ* were terraces shaded by vines.

(4) Talismans, supposed to have been charms against fire, were found on the outside walls of several houses.

The public edifices were spacious and elegant.

The objects best worth notice, as they lie contiguous to each other, are as follows.

Villa Suburbana, supposed to have belonged to Marcus Arrius Diomedes.(1) The excavation of this Villa, reported to be the first building disentombed at Pompeii, during modern days, took place, according to the Canonico di Jorio, in 1771. It consisted of three storeys, the uppermost of which is destroyed; but the second may be entered from the *Via Domitiana*, by external steps. The Peristyle was ornamented with frescos, and leads to an open Quadrangle, bordered by four Porticos, which rest on fourteen Columns: and by means of the large Reservoir in its centre, a Cistern beneath received the rain-water which fell on the roofs of the Porticos, and supplied the Wells, still seen in the Quadrangle. The upper part of one of these Wells bears Marks of Ropes, employed in drawing up the water. This Quadrangle is supposed to have contained the Guest-chambers;(2) and in the same storey were found a Lararium enriched with a small statue of Minerva; Rooms for the use of Slaves; near which the Skeleton of a Dog was discovered; a Corridor leading to Apartments fronting the sea, and to the Terraces which over-looked the Garden; a Cabinet, or *Boudoir*, prettily painted, and containing an Alabaster *Jet-d'eau* in the form of a table; a Saloon ornamented with paintings of birds, fruits, masks, etc. (here were found Fragments of a Silver Vase); a *Triclinium;* an Ante-room, and closet adjoining, ornamented with frescos representing the Car of Diana with her Stags unharnessed, and the Car of Apollo drawn by Gryphons; Sleeping-apartments, with an Alcove across which a Curtain must have hung, as Curtain-rings were discovered here; a Dressing-room, in which were found eleven small Glass Vases, probably for perfumes and cosmetics; a *Triclinium*, perhaps for winter; an Apartment containing the Baths, and consisting of the Ante-room, the *Hypocaustrum*, or Stove-room; the *Frigidarium*, or Cold Bath; a Hall called the *Spoliatorium*, where the bathers undressed and dressed (this Hall appears to have had glazed windows); the *Tepidarium*, where the bathers were scraped with a strigil, and then anointed with perfumed oils (the window-frame of this Room was found reduced to charcoal; and part of the panes of glass belonging to it may be seen in the Museum at Naples): the *Sudatorium*, the *Calidarium*, and the *Laconicum;* this last is the circular Niche with two windows, one above the other. The windows of the Hot Bath were glazed. In the western Apartment, overlooking the Garden, is a Gallery which had windows, and four doors, leading to the Terraces; the *Œcus Gynæceus*, which probably served as an eating-room, when the guests were numerous; a cabinet, perhaps the Library; and another room, supposed to have been a summer

(1) The interest excited by the excavations at Pompeii having, of late years, gained strength daily, the Author of these Pages felt that she could not gratify Travellers more, than by adding to her account of this City an accurate detail of the principal fruits of the excavations; likewise specifying the precise spot where each article was found. To the "*Plan de Pompeii, et Remarques sur ses Edifices*," published, in 1828, by the Canonico di Jorio, she is indebted for much information on this subject: but, as ancient Greek writers alone were competent to explain the customs and mode of living in ancient Greek cities, she has endeavoured to elucidate, by means of Homer (who, though a Poet, was the lip of truth), some few things which required explication.

(2) Guests, even in Grecian palaces, did not occupy the interior, or private part of the mansion, but were provided either with couches, or carpets, spread on the pavement, under the porticos of the Outer Quadrangle. Thus, when relating Telemachus's visit to Nestor, Homer says:

> "On a well-polish'd couch the prince was laid,
> And slept beneath the sounding colonnade;
> While, by his side, Pisistratus lay spread
> (In age his equal), on a splendid bed:
> But in an inner court, securely closed,
> The reverend Nestor and his queen reposed."
>
> *Odyssey*, b. iii.

The first two of these lines are translated *literally:* the other four are the translation of Pope, and correspond with the original sufficiently to prove that there was (as already mentioned) a *public* and a *private* part in the large Grecian houses.

Triclinium. The Apartments on the ground-floor were tastefully ornamented with stucco and paintings; among the latter of which were found, in the eating-room, the astronomic Muse, the tragic Muse, with a mask in her right hand, and a club in her left; Minerva seated, with a helmet on her head, the Ægis on her bosom, a lance in one hand, and the other resting on her shield; a Man seated in a bronze chair, holding in his right hand a wand, and in his left a scroll, and having a *scrinium* filled with papyri near him; Danzatrici, etc., etc. Remains of a Carpet were likewise found in this room; and in one of the Offices for Slaves were deposited Spades, and other Implements of Husbandry. These offices likewise contained a Human Skeleton, and that of an Animal with an Iron Bell fastened to its neck; an Oven; a Kitchen Fire-place, and Stoves, on one of which was found a bronze Casserole, with its Cover. The Garden (much in its original state) is bordered by Porticos; and near its back-door, facing the sea, were found two Skeletons; that nearest to the door had keys in one hand, and a gold Ring, ornamented with two serpents' heads, on the other; and not far from these skeletons were found Fragments of Silver Vases, ornamented with Bassi-rilievi, and a Linen Wrapper, containing eighty-eight pieces of silver money, ten of gold, and nine of bronze, etc. Columns in the centre of the Garden formed a *Pergula*, under which there seems to have been a table, supported by a pedestal; and contiguous was a reservoir for fish, embellished by a *Jet-d'eau*. The subterranean part of this Villa contains, under the Corridors which border the Garden, Galleries, evidently used as a Cellar, and ventilated, parallel with their pavement, by loop-holes. Ancient Wine-jars are still seen resting against the walls, to which they are glued by dust and ashes; and here the Skeletons of eighteen grown persons, and two children (one quite a baby), were discovered. Perfect impressions of each corpse were distinguishable in the dust and ashes, which probably drifted through the loop-holes into this Cellar; and some of these impressions, a few bones, and the skull of one of the Skeletons (that of a young woman), may be seen in the Gallery of ancient Frescos at the Neapolitan Museum. Near the Skeleton of this young woman were found several Necklaces, with other gold ornaments, silver and bronze rings, a piece of coral, a comb, etc.; and in her hand, according to report, was a purse full of copper coins—perhaps, owing to the terror of the moment, mistaken for gold.

Part of the ancient roof of the *Villa Suburbana* is still preserved. On the opposite side of the *Via Domitiana*, are the Tombs of the Family of Diomedes.

Building appropriated to the Silicernium after funerals. This is a small Structure (on the right, between the Villa of Diomedes and the Herculaneum Gate); its interior was stuccoed and adorned with paintings (now obliterated) of birds, deer, and other ancient emblems of death: it contains a *Triclinium*, and a *Mensa*,(1) or Eating-table, whereon the *Silicernium*, or funereal repast, was served. There are places for three mattresses on the *Triclinium*. Previous to this repast the worth of the Deceased was extolled; and his, or her, departure from this world lamented. The Mourners were clad in white: wine was given to them; but their meal was frugal; and, according to some opinions, only three persons sat down to eat.(2) The Tomb of the deceased was decorated with roses, and other flowers.

Tomb of Nævoleia Tyche and Caius Munatius Faustus. This is a handsome funereal Monument; the exterior of which presents an Altar of white marble, elegantly ornamented. A Bassorilievo of the *Bisellium*, with which Faustus was honoured, may be traced

(1) The *Mensa* was portable, and frequently made of costly materials.

(2) According to some opinions, sacrifices, to propitiate the infernal deities, were offered in the *Silicernium*, on a circular altar between the table and the doorway; but, on excavating the Sepulchre of Nistacidius, a Vase was found placed in the earth, to receive the blood of victims: therefore the propitiatory sacrifice to the infernal deities seems, in one instance at least, to have been offered at the Tomb.

on one of the sides of this altar; and on another is the representation of a Vessel going into Port. The interior of the Sepulchre resembles a Columbarium: and in its Niches were found Lamps, Cinerary Urns of pottery, and three large Vases of Glass, each being cased with lead, and containing burnt bones, and a liquor composed of oil, water, and wine: perhaps, therefore, this might have been a Public Repository for the mortal remains of persons who had not private tombs.

Mausoleum of Calventius Quietus. This person appears to have been an Augustal, or Magistrate entitled to the Fasces. His Mausoleum displays the best style of architecture: and under the Inscription to his memory is a *Bisellium.*

On the opposite side of the *Via Domitiana* stands a Tomb closed by a door of marble, and having withinside one solitary Niche; where were found Ashes and Bones, enclosed in a large Alabaster Vase; on which was deposited an Intaglio of a Stag, set in a ring of gold.

Tomb of Aricius Scaurus. This Columbarium stands on the right of the *Via Domitiana:* its exterior displays Bassi-rilievi, representing Gladiatorial Combats; its interior is perfect, and contains a considerable number of Niches for cinerary urns. Judging from the Inscription on this Monument, the Magistrates of Pompeii decreed that an equestrian Statue of Scaurus might be placed in the Forum.

Inn for Peasantry. On the left side of the *Via Domitiana* are a Portico and other Buildings, behind it, supposed to have belonged to an Inn for the Peasants who supplied Pompeii with provisions; and likewise for Travellers in general; because no stranger was permitted to sleep within the walls of the City. This Inn appears to have been capacious, and provided with horses and carriages; as remains of a Cart, the Tire of Wheels with six spokes, the Skeleton of a Donkey, and a piece of bronze, resembling a Horse's Bit, were found here. The Court-yard contained a Fountain with a Watering-place for cattle: and the excavation of the Portico brought to light five human Skeletons, four of which (locked in each other's arms) are supposed to have been those of a Mother and her Children; who, on reaching the Portico, were suffocated by showers of ashes. A considerable number of silver and bronze Coins, Gold Rings and Ear-rings, were likewise found under this Portico; and two other Skeletons, with several Gold and Bronze Coins, were discovered near it. The Buildings within the Portico contained Lamps, Pails for water, Vases, Pots, Cups, Decanters, Tongs, Scales, Padlocks, Lachrymatories of Glass, Spindles with their ferrules, Ear-pickers of bone, Dice, a Marble Mortar, etc. etc. Some of the rooms appear to have been Shops. On the top of this Inn was a Terrace, with Galleries above it, commanding an extensive view.

Public Ustrina. Opposite to the Inn, on the right, is a large open space, said to have been originally the Burial-ground of the Samnites;(1) which the Romans converted into a Public Ustrina. The Place where, according to supposition, the Dead were washed, previous to being burnt, may still be seen; as may the remains of earthen Vessels conjectured to have been used in this operation. Hence a Path ascends to the Site of a spacious Villa; which was excavated in 1749, and again in 1763, but re-entombed, according to the custom of that period. Here were discovered the well-known figures in fresco of thirteen Danzatrici, four Centaurs, and fourteen Rope-dancers; as were two Mosaics, of great value, representing comic scenes, and executed by Dioscorides of Samos; who has inscribed them with his name.(2) This Villa contains a Recess, above which were found the following words in Latin:—

"Sea and fresh water Baths of Marcus Crassus Frugius."

It does not, however, follow, that

(1) The Samnites are supposed, at one period, to have occupied Pompeii, Neapolis, etc.; and, according to some opinions, the present inhabitants of Naples descend from them.

(2) These Frescos and Mosaics are now placed in the Gallery of Ancient Paintings belonging to the Museum at Naples; as are most of the ancient pictures which have been found at Pompeii.

he was the proprietor of the habitation.

Semicircular roofed Seat. On the left side of the *Via Domitiana* is a deep Recess, decorated with stucco ornaments: it seems to have been a covered Seat for foot-passengers;(1) and in this vicinity were found three Skeletons, and a considerable number of gold, silver, and bronze Coins.

Semicircular Seats not roofed. On the back of the first of these sepulchral Seats is the following inscription, in capital letters, as are all the inscriptions at Pompeii:—"MAMMIÆ. P. F. SACERDOTI. PVBLICATE. LOCVS. SEPVLTVR. DATVS. DECVRIONVM. DECRETO." Behind the Seat stands the Tomb of the Priestess, Mammæa, which appears to have been elegantly built and handsomely ornamented: and near it is another Tomb, probably that of her father, Marcus Portius.(2) Nearer to the City-gate is a second open semicircular sepulchral Seat; and to the left of the *Via Domitiana*, on the outside of the Gate, is a Path leading to a Sally port, by the steps of which it is easy to ascend to the top of the Ramparts.

Sentry-box. This small Edifice, in the form of a niche, and close to the City-gate, seems, judging from the lance, the crest of a helmet, and the skeleton found here, to have been the station of a soldier who died at his post.(3)

Walls of the City. Pompeii was fortified by double Walls, one of which encompasses the City, the other passes through the centre of a Ditch made to strengthen the fortification; and between these Walls is the broad Platform of the Ancients, about twenty English feet in width. The walls are supposed to have varied in height from about twenty to twenty-five feet, according to the local level; they consist, at bottom, of travertino; but the upper part is peperino; some of these stones being from four to five feet square, smooth, and apparently not joined by any cement; though placed with such skill as to resemble one entire mass: while other parts are ill built with rough stones of various shapes and sizes, and were, perhaps, hastily collected and piled together after the destructive earthquake of the year 63.(4) Oscan Characters (as already mentioned) may be traced on several of these stones. The original Walls appear to have been very ancient; but, as they were considerably injured by Sylla, in the year of Rome 666, and probably suffered again during the civil war between Cæsar and Pompey, they must have undergone many reparations before the earthquake alluded to. They were fortified by square Towers, three storeys high, and provided with Sally-ports. The Towers seem to have been placed at distances more or less considerable from each other, according to the necessity for defence on the spot where they stood.(5) Adjacent to the Herculaneum Gate, toward the west, there were not more than a hundred feet between them; while, on the eastern side of the Town, they seem to have been from two to five hundred feet apart. The interior side of the Agger is provided with Steps, by means of which the citizens ascended to its summit.

Herculaneum Gate. Pompeii had four principal entrances,(6) which stood nearly at right angles, and are now denominated the Herculaneum Gate; the Sarnus, or Sea Gate; the Isiac Gate (so called because not far distant from the Temple of Isis); and the Nola Gate; all of which entrances seem to have been devoid of architectural decorations on the outside, and composed of bricks stuccoed. The Herculaneum Gate is divided into three Archways: the middle division, through which passes the *Via*

(1) According to some opinions, this Edifice was an Ædicula.

(2) Antiquaries suppose, that the Tombs in the suburbs of Pompeii, on the sides of the *Via Domitiana*, contained, with a very few exceptions, the remains of those persons only who had borne high offices in the State.

(3) A Sun-dial of marble was found, not far distant from the Sentry-box, on the outside of the Walls of the City.

(4) This earthquake is noticed by Seneca: it occurred during the ninth year of the reign of Nero.

(5) That near the Herculaneum Gate is the most perfect; and the best way of getting to it is through a habitation called the House of the Vestals.

(6) Another Gate has been discovered, making five in all.

Domitiana, appears to have been for carriages; and one of the side entrances for foot-passengers coming into the City; the other for foot-passengers going out of it. The centre Arch is about fourteen English feet and a half in width, and lofty in proportion; and the side Arches are about four feet and a half in width, and about ten feet high.(1) The *Via Domitiana*, within the Gate, is twenty-one feet broad exclusive of the foot-ways; including them, thirty-three feet; and consists of large volcanic stones of various shapes and sizes, fixed deep in a particularly strong cement.

Inn, probably the Post-house. This is the first building on the right, within the Walls: and as Augustus established Posts, or what was tantamount, on all the consular roads,(2) and is supposed to have made Pompeii one of the stations, this edifice probably was a Post-house; as Horses' Bones were found in the Stables: and Rings for fastening up horses, with three Cars, and several pieces of iron shaped like the Tire of Wheels, are said to have been discovered on the premises. Chequers were painted on the side of the principal Door; which seems to have been constructed to admit carriages. Contiguous to this Door are two Shops, or rather Eating-rooms, fitted up with the necessary appendages to a Traiteur's kitchen. The building likewise contains a Court-yard, and Chambers of various dimensions, a small Portico, and an inner Court, from which is a descent into an extensive vaulted cellar.(3) On a pilaster of this building is a Talisman, roughly sculptured, and supposed to have been considered, by the Pompeiani, as a preservative against that species of fascination called, by the present inhabitants of Magna Græcia, the *Mal' Occhio*.(4) The Pompeiani believed many persons were afflicted with an *Evil Eye;* and thought it impossible, unless guarded by a Talisman, to be looked at by those persons with impunity. The present inhabitants of Magna Græcia indulge a similar belief; and the dealer in Amulets at Naples enjoys as much custom as did the dealer in Talismans at Pompeii.

Building on the left, commonly called a Coffee-house;(5) but more probably *a Thermopolium, or Shop for warm decoctions.* Here we find a Stove; and likewise a marble Dresser, with marks upon it, evidently made either by cups or glasses; and consequently the contents of these cups, or glasses, when spilt, must have been *corrosive;* but what this corrosive liquid was is unknown. In the Shop were found three small Shelves, placed precisely like those which hold liqueurs in Nea-

(1) On this Edifice was found part of an Inscription, implying that Gladiatorial Combats, and a Chase, would be exhibited on the Amphitheatre; and likewise that the seats for spectators would be shaded by awnings.

(2) It does not, however, seem certain that there was a consular road through Pompeii, before the days of Domitian; though the *Via Appia* passed near it, in the way from Capua to Nola.

(3) The Inn, according to an Inscription nearly obliterated, belonged to a person named Albinus.

(4) Talismans usually represent Birds, Tortoises, Dolphins, and other fishes, in gold, silver, coral, and bronze.

The belief of the power of Amulets or Charms prevailed in the time of Homer; thus Moly is used by Ulysses, as a preservative against fascination.

(5) Coffee is a native of Africa, supposed to have been unknown to the Greeks and Romans; and not being mentioned by any European Writers engaged in the Crusades, it seems to have been equally unknown in Syria, during the th rteenth and fourteenth centuries. It is found wild, from Caffa, the south province of Narea, in Africa, to the banks of the Nile; and was first brought from Arabia into Europe about the middle of the fifteenth century. It was used at Grand Cairo early in the sixteenth century; and first mentioned, in the west of Europe, by a German traveller, who returned from Syria in 1573. Pietro della Valle, a Venetian, says in a letter of his, that he intended bringing some of it to Venice, where he thought it was unknown. This berry, which has now made its way through the whole civilised world, was first brought into France during the year 1644; and in 1671, a coffee-house was opened at Marseilles. In 1652, Daniel Edwards, an English merchant, brought with him, from Turkey, a Greek servant who understood the method of roasting and making coffee; and this servant was the first person who sold it publicly in London.

politan coffee-houses. Shops of the same description seem to have abounded in Pompeii; and were all provided with a stove, and a dresser, for cups, etc. As they furnished stewed meat, and probably soup (for may not warm decoctions be thus interpreted?) they appear to have answered the purpose of the Restaurants of the present day. Hard drinkers, according to many opinions, resorted to them: in which case we may conclude they were provided with spirits. Vomits (sometimes taken by the Ancients, that they might afterwards do justice to a good dinner,) are likewise supposed to have been sold here.

House of the Vestals. This Edifice, composed of two distinct habitations, seems to have been improperly named, as it was evidently the abode of two families; friends, perhaps; because we see, on the threshold of the second habitation, the hospitable word "SALVE," (Welcome!) wrought in Mosaic. The first apartment has an open Quadrangle, at the end of which is a chamber where archives are supposed to have been deposited; and on each side is a Room, probably for the reception of clients, etc., at daybreak, according to the Pompeian custom. The second Apartment consists of a Bathing-room, and a Bed-chamber ornamented with Paintings; a Dressing-room, a Library, a Gallery, a Saloon; and beyond these, a *Lararium*, with a place for the sacred fire in its centre, and three recesses in its walls. Here the mysteries of the Bona Dea are supposed to have been celebrated, and sacrifices offered to the *Lares Familiares*. The Door-sill of one of these rooms is decorated with two serpents,(1) also wrought in Mosaic: a Room of very small dimensions has, in the centre of its pavement, a Labyrinth, or table for playing at an ancient game; and the Pavement of another room exhibits a Cornucopia. The Skeletons of a Man and a Dog, a silver Crescent (perhaps a talisman), with several Gold Ornaments for ladies, were found here; and behind the house were disentombed ten human skeletons, one of them having four rings on the same finger, four earrings, a necklace, two bracelets, and other ornaments all of Gold, Silver Coins, a Silver Ring, and a Bronze Lantern.

Anatomical Theatre. This House, contiguous to that of the Vestals, has a large Atrium, terminated by a Garden; and on each side of the Atrium is a range of Rooms. Here were found above forty Chirurgical Instruments; some resembling those of modern times, and others, of which the use is now unknown.(2)

Ponderarium, or Custom-house. A spacious door-way leads into a Court, where Steelyards were found, and leaden Weights in large numbers. A Weight representing the head of Mercury, and weighing twenty-two ounces, was also found here.

The Edifice consisted of two spacious Courts and a Cabinet; and in the Back-court, which is not paved, were discovered two Skeletons of horses, with three bronze bells attached to the neck of each; remains of Harness; and part of a two-wheeled Carriage.

The greater portion of the Houses on the right, from the Inn which belonged to Albinus to the buildings opposite the Ponderarium, are merely piles of ruins: among them, however, may be distinguished the House of Caius Ceius; which stands opposite to a Fountain, and is now occupied by soldiers. It seems to have comprised Baths; probably (from its vicinity to the sea) salt-water baths. The part of Pompeii on which the House stands contained subterranean Structures, wherein the Pompeiani are supposed to have assembled for the despatch of business, during very hot or rainy weather; and this description of building, called a Crypto Porticus, was usually embellished with columns,

(1) The Pompeians seem to have looked upon Serpents as tutelar Genii; and representations of Serpents, often found painted in the houses and likewise in the streets of Pompeii, have, it has frequently been imagined, been considered as Amulets capable of counteracting that species of fascination now called the *Mal' Occhio*—the truer supposition seems to be, that these figures were used to convey an intimation to the passenger, to avoid the commission of injury or nuisance of any description.

(2) This Edifice contained a considerable number of leaden Weights; some of which exhibit an Inscription, implying, "that those who *pay* will be *served*."

and furnished with baths and reservoirs for water. Facing the Ponderarium a Path led to the sea, through a Crypto Porticus; and merchandise, when unshipped, probably came through this Path to be weighed.

Soap-Manufactory. On the left, and contiguous to the Ponderarium, is a Shop which, judging by the materials discovered there, seems to have been a Soap-manufactory; and beyond it are two of the Shops for warm decoctions, etc.(1)

House of the Danzatrici. Painted on the Walls of the open Quadrangle here, were found four figures of Danzatrici (equal in merit with those of the Villa Suburbana), and another Painting which represents a Brood of Ducks swimming in a Pool of Water, Buildings, a Garden, Cypress-trees, and a Youth dancing. At the end of the interior Apartment is the *Lararium;* and to the left of that, a Bed-chamber, decorated with Paintings of two juvenile Deities, a Genius holding a Vase for perfumes, Warriors on Horseback pursuing fugitive Damsels, Dancers, and Bacchantes. This House stands in a Vicoletto, or Lane, on the left of the *Via Domitiana,* and adjoining another Edifice embellished with Mosaics, and Paintings of Egyptian Deities, and therefore called, by the excavators, the House of Isis. The beautiful little bronze Statue of Apollo, with silver strings to his Lyre, and now in the Museum at Naples, was found in the Lane above-mentioned.

Public Baking-house. This Building, which stands on the left side of the *Via Domitiana,* contains four Corn-mills, a small Stable for the donkeys, who were blindfolded, and employed in grinding corn, the Oven for baking bread, etc., Vases for water, and Amphoræ for flour. Heaps of Corn were likewise found here. The donkeys and horses employed in Magna Græcia for turning corn-mills are still blindfolded: and the Oven in this Baking-house varies so little from those made at present, that it might, without much difficulty, be restored to its pristine use.

House of Caius Sallust. Leading to the Quadrangle of this Mansion (one of the largest in the *Via Domitiana*) is a Shop, which was found furnished with Stoves, Shelves (probably intended to hold measures for liquids), Dressers, and six Amphoræ fixed into them. It is supposed to have been an Eating-house, where national dishes were cooked, and sold to the common people: perhaps the Amphoræ held wine,(2) oil, salt-fish, and olives: and as this Shop communicated with the House of Sallust, it probably was the custom at Pompeii, as it now is in several towns of Magna Græcia, for land proprietors to sell their wine and oil, not only wholesale, but retail. The Residence of Sallust appears to have been elegantly ornamented. A Fountain of peculiar beauty adorned the Quadrangle; and opposite to the door of entrance was a small Flower Garden,(3) in which the *Triclinium* for summer dinners still remains.(4) To the right of the Quadrangle were the private Apartments for the Females of the Family; the entrance to which was through a narrow passage, with a door, having interior curtains at the end. In the centre of these Apartments is a Court, surrounded by eight Columns, and giving light to the Bed-chambers, the Banqueting-room, a small Kitchen, a Hot Bath, etc. These rooms exhibit tolerably well-preserved

(1) In one of these shops was found a box with a lid: probably a Till; as the centre of the lid has a hole in it, apparently to receive money.

(2) The ancients, according to Cluverius, were accustomed to boil their Wines; and, if so, stoves in Wine-shops must have been requisite.

(3) This Garden is supposed to have contained an aviary, for rare and beautiful singing-birds.

(4) We are told that Greek and Roman ladies sat in chairs during dinner; while the men reclined on Triclinia: and hence, at the Lectisternium, that couches were prepared for the male, and chairs for the female, Divinities. Admitting all this, the Triclinium in the Garden which made part of Sallust's Mansion must have been appropriated to the men of the family only; for although the Column whereon the Mensa was fixed, the Triclinium, and the Garden, are all nearly in their original state, no space for placing chairs round the Mensa is discoverable. Judging, however, by ancient paintings, it seems apparent that the Master and Mistress of a family, when dining together in private, both reclined on a Triclinium.

Paintings, namely, Diana and Actæon—Europa—Phryxus and Helle—Mars, Venus, and Cupid. The Room which contains the last-named Picture is beautifully paved with African marbles; and Paintings, *all' encausto*, may be seen on the Wall of the Court near the entrance to this Room. The House of Sallust appears to have been excavated by the Ancients, immediately after the eruption of 79; and modern excavators have consequently found but little portable wealth remaining within its walls, a bronze Hind (from the mouth of which passed the water of the *Impluvium*) and bronze Kitchen Utensils excepted. In a neighbouring Lane was discovered the Skeleton of a Lady, supposed to have been the Mistress of the Mansion, with three other Skeletons, according to supposition those of her Servants. A small quantity of Money, a Silver Mirror (which, as before observed, Grecian ladies always carried about them), Intagli, set in gold, Rings, a Pair of Ear-rings, a Necklace composed of gold chains, and five Gold Bracelets, were, according to report, found among these Skeletons.

Beyond the House of Sallust, in the same line, are a *Farrier's shop*, where several articles requisite for his trade were found; a second *Public Baking-house*, much larger and better constructed than the first, and provided with a stable for beasts of burden; and another for those destined to turn the Corn-mills; four of which still remain on the premises; as do large Amphoræ, wherein corn and flour were found. This part of the Town likewise contains a House supposed to have been the abode of a Ballet-Master; because it is decorated with frescos representing Musical Instruments and Theatrical Scenery; and also because a piece of iron, which apparently belonged to a musical instrument, was discovered here. This House contained other frescos; and among them was Dido abandoned by Æneas: it likewise contained a considerable number of elegant bronze and glass Utensils; a handsome Vase of Alabaster; a Table of Porphyry; and a small Statue of a youth resting on one of the Dii Termini: its Quadrangle displays a Painting of two Serpents twined round an Altar, above which is a *Lararium*.

House of Julius Polybius. This Edifice stands on the right, in the *Via Domitiana;* and, judging by the Chequers painted on its wall, might probably have been a public Hotel. The building is capacious, and communicated with six shops: it had two entrances from the *Via Domitiana:* and the Arcades into which the sleeping-rooms opened were evidently glazed, during cold weather. Large Candelabra of Bronze, a Steelyard, leaden Weights, and other articles of value, were found here.

Chemist's and Druggist's Shop. Central between the *Via Domitiana* and another street, is this Shop; which exhibits, for its sign, a Serpent devouring the Pine-fruit: and as the serpent is an emblem of prudence and foresight, and the pine-fruit of death, perhaps this sign was meant to show that the two former may sometimes discomfit the latter.

Restaurant of Fortunatus. The excavation of this part of the *Via Domitiana* terminates here: and contiguous to the Restaurant was a Baking-house.

Residence of the Edile Pansa. On the left of the *Via Domitiana*, and leading to the Public Baths, is this House, the sole completely insulated habitation yet disentombed at Pompeii, and surrounded by streets, to which its Shops, seven in number, had each an entrance. The House is large, and handsomely decorated with marbles and mosaics. It displays an open Atrium paved with marble; and beyond this, a Peristyle, approached by Steps, embellished with Columns, and having a Reservoir for fish in its centre. On the right are sleeping-rooms; and in an angle of the Edifice is an Apartment with a Kitchen Fire-place, similar to those now seen in the kitchens of Magna Græcia. The paintings of this Apartment (which, by the by, are wretchedly executed) represent a Cook sacrificing eatables on an altar; near which are the Head of a Wild Boar, a Ham, Bacon, and a Muræna(1) fastened to a spit. According to

(1) The Muræna Gymnothorax, called *Morena* in Italian, and reported to be a breed of fish between the land and sea viper, is armed with a sort of spear on its head; this

report, Five Skeletons of Females, with gold ear-rings, were discovered on these premises; as were several Culinary Utensils, both of silver and bronze; two gold Coins bearing the effigy of Nero; a ring; a few silver and copper Coins; a silver Vase, the handle of which represents the head of Pan; two Wings of Bronze, beautifully worked; Lamps of the same metal; and three Candelabra, one of them being deemed the most estimable in the Neapolitan Museum: it stands on the table of the second room containing small bronzes. Two large Coppers (in one of which was the Group of Bacchus and a little Faun, wrapped round with linen), were likewise discovered in the House of Pansa.

Not far hence stands the shop wherein the Colours for Fresco Painting, now in the Studii at Naples, were found.

House of the Dramatic Poet. This is one of the most expensively and elegantly-adorned private dwellings yet brought to view at Pompeii. It stands in a Street to the left of the *Via Domitiana,* and is nearly opposite to the Public Baths. A narrow Vestibule, on the Walls of which are Frescos, leads to an open Quadrangle, with the customary reservoir for rain-water in its centre; and when this house was excavated in 1825, a Mosaic Pavement displayed, close to the Gate of Entrance, the Figure of a Dog chained; and under this guardian of the premises were the words "CAVE CANEM."(1) On the Wall of the Quadrangle (to the right, and near the entrance), were found Pictures supposed to represent Thetis and Achilles, the latter as a Child!—the Restitution of Helen to Menelaus, the former being accompanied by Victory!—and the Parting Interview between Achilles and Briseis, by far the finest ancient picture known to be in existence! The lower part is grievously mutilated; but the heads (all of which are superb, and especially that of Briseis), have escaped injury. Artists (who alone are competent to appreciate works of art) class this exquisite Fresco with the best productions of Raphael.(2) On the Wall to the left, was found a picture of Venus, somewhat similar to the Venus de' Medici, and a Dove at her feet, holding in its beak a Sprig of Myrtle! The Female Figures in these fine specimens of ancient painting have, on what is now called the wedding finger, Intagli, or Camei, set in Rings of the Roman fashion, and supposed to be family emblems; consequently it is conjectured that the Figures are Portraits. On this side of the Quadrangle was found a Painting which represents Dædalus flying toward Magna Græcia, and Icarus submerged in the Ægean Sea; although a Marine Deity endeavours to save him. On this side likewise are several small Rooms, decorated with Paintings. One Room contains the representation of a Combat between Warriors on foot, and Amazons in Cars; the former of whom are discomfited. Below the Frieze, one of the Nereides is represented riding on a Marine Bull. Another Room displays an Amorino fishing, and presenting the produce of his labour to Venus—Ariadne abandoned—and Narcissus. In a Room, called the Library, are Marine Views—Land Views—and Scrolls of Papyri with Greek Characters written on them; all painted on the Walls. Scenic Masks make part of the decorations of these rooms. On the opposite side of the

spear, if touched, is venomous, and particularly distinguishes the Muræna from the Lamprey. The ancient Greeks and Romans, too prone to sacrifice to gluttony, kept their fishes of every description alive in reservoirs, till the moment they were wanted for table; and the Muræna, highly prized by epicures, was kept in a reservoir of sea and fresh water mixed; because it is supposed to require this mixture; and sometimes, as we are told, it was fed with human flesh (that of slaves), in order to augment its bulk and improve its flavour.

(1) It was not unusual to see the figure of a barking Dog placed at the feet of the Lares; and the Statues of these Household Divinities were often clothed with Dogs'-skins: perhaps, therefore, the Dog in question may have some reference to these customs.

(2) The parting interview between Achilles and Briseis has been removed to Naples; except the Head of one of the Myrmidons, and the Head and Upper Part of the Figure of a Female. All the other paintings of eminent merit have likewise been removed, except the Lower Part of the Figure of Venus, with the Dove at her feet, and some remains of Figures in the Saloon: the Mosaic of the Dog is also removed to Naples.

Quadrangle was found a Painting which represents a Slave reading a Scroll before six auditors; two of whom, Apollo and Minerva, seem to encourage him: and it is conjectured that the Slave was intended to personify Terence; though, according to some opinions, the subject of the picture is Orestes listening to the oracle, which enjoins him to revenge his father's death. This Quadrangle exhibited, in its Pavement, a beautiful ancient Mosaic: it appears to represent the Rehearsal of a Drama;(1) and is composed of several Figures, among whom sits an old Man, encircled by six persons; one being completely masked; another aided by a domestic, is on the point of being masked; a third is in the act of taking off her mask, perhaps to ask the old man for another; and a fourth, though apparently disposed to put on her mask, seems listening to what passes. Beyond the Quadrangle is a Peristyle, environed by Columns with Capitals of a novel and handsome description; and terminated by a *Lararium*, wherein are Niches for the Lares and other tutelary deities of the Family. This *Lararium* was enclosed with Iron Rails, or Chains; traces of which are still visible. A small Statue of Bacchus(2) was discovered in the *Lararium*. The *Exedra* is on the right of the Peristyle, and was found decorated with Paintings of Genii, flying Figures, Arabesques, a Bird's Nest filled with Infant Loves, etc., etc. This Edifice had two Storeys; and two Shops (into one of which an upper room has fallen down) communicated with the Vestibule. In the upper storey were found, according to report, fragments of a superb Head of Bacchus, with other Figures, in Mosaic; broken, perhaps, by a previous excavation to that of 1825: for immediately after Pompeii was buried in 79, efforts were evidently made to find and disentomb the House in question; but these efforts proved fruitless; although the ancient excavators arrived within two paces of their object; as appeared from a hillock of earth, mingled with human bones, which had certainly been dug up and examined; and which was found, by the modern excavators, close to the House.

(1) This Mosaic has been removed to Naples.

(2) The Canonico di Jorio, in his new and excellent account of Pompeii, calls this Statue a Faun.

In these premises were likewise discovered four Bracelets, two Necklaces, and two Ear-rings, of gold; and, according to report, gold Chains for an adult, beautifully executed; others small, and equally elegant, for a child; four Annulets, one of which (in the form of a Serpent) weighs seven ounces; an Intaglio set in a large Ring; and two Coins; all these articles being gold. Forty-two silver coins, various Utensils of pottery and bronze, a Portable Stove, unique in point of shape, and a magnificent bronze Lamp, were likewise found here. The Picture supposed to represent Terence reading a Scroll, the Mosaic which exhibits the Rehearsal of a Drama, the Scenic Masks, the Statue of Bacchus, and the remains of a Head of that deity in Mosaic, are indications that this House belonged to a Dramatic Writer.

Public Baths. These Baths were excavated in 1824, and had six entrances; that through which visiters are conducted, at present, opens into a covered Vestibule, leading to an *Atrium* provided with Seats made of lava: and in the Walls above these Seats are holes where wooden Clothes'-pegs are supposed to have been inserted. On the right of the Gate of Entrance to the *Atrium* is the *Tepidarium*, a large oblong Hall, with a coved Ceiling stuccoed in compartments, the decorations of which are Bassi-rilievi in stucco, so beautifully executed, that one cannot help regretting how few ceilings at Pompeii have hitherto been found perfect. In the Walls are Niches of an unusual description, ornamented with Small Figures, called *Atlanti*, perhaps because their posture resembles that in which Atlas is represented as supporting the heavens. Some of these Niches held Lamps; and others are supposed to have contained essences and scented oils, for anointing the bathers: this Apartment, therefore, seems to have been not only a *Tepidarium*, but likewise an *Unctuarium*. Here is a Skylight in the upper part of the Ceiling; and here also are, an immense Brazier (3) of bronze, elegantly shaped, and ornamented with a little Ox in Alto-rilievo (perhaps Apis); and two

(3) This kind of machine, still used by the

benches of bronze, on which are engraved the letters—

M. NIGIDIVS VACCVL A. P. S.

Adjoining to the *Tepidarium* is the *Calidarium*, which contains at the upper end, raised on steps of marble, a spacious oblong Bath, of the same material, for hot water. The Walls are lined with Flues for the admission of steam; and under the whole of the Pavement is a Cavity, also made for the admission of steam. The great Furnace communicated with this cavity; and the Passages whence the steam passed under the Pavement, and into the Flues, are clearly distinguishable. In a Niche at the lower end of the apartment is the *Laconicum*, ornamented by a superb Basin (the *Labrum*), formed out of one block of white marble; and having in its centre a *Jet-d'eau*, from which issued boiling water. An Inscription, on the edge of this Basin, announces the name of the person who, by command of the Augustals, superintended the work, and paid for it 750 sestertii. (1) The Ceiling, which is coved, and elegantly stuccoed, has three large Apertures for the admission of fresh air, to temper the heat when it became excessive; and in the Wall, above the *Jet-d'eau*, are two small apertures, likewise for the admission of fresh air. At the upper end of the *Atrium*, which, judging by the Clothes'-pegs, seems to have served as an *Apodyterium*, or Undressing-room, is the *Frigidarium*, an elegant circular Edifice, with Niches in its walls, and in its Dome one Skylight, which, like all the skylights found in these Baths, was made with large squares of excellent glass. The *Frigidarium* contains a spacious circular Bath of marble; and behind this Edifice is a Peristyle, which was encompassed by covered Porticos. The Chamber destined for the person who superintended the furnace, and that which contained the immense coppers of hot, tepid, and cold water, for the use of the Baths, together with the Reservoir by which these coppers were supplied, may all be discovered; as may the spot where the water was boiled. The reservoir is incrusted with stalactites. Above thirteen hundred *creta cotta* Lamps, all of the same size and form, for only one wick each; an Amulet; a Till in *creta cotta*, two Panes of Glass, fixed into bronze frames, and a considerable number of broken panes, some of them being convex; a Sword with an ivory handle; and several other things, interesting to antiquaries, were found on these premises, which likewise exhibit *a Set of small Baths*, arranged in the same manner as those already described. Fragments of an Equestrian Bronze Statue of moderate workmanship, and a Skeleton, near which lay sixty silver coins, were also found in this neighbourhood.

Near the Public Baths is a *small oblong Piazza*, lately excavated: three of its sides are environed with Workshops, Magazines, and Dwelling-houses: and that end from which there is a passage to the Via dei Mercurii, seems to have been provided with a wide Portico; where, on a remaining Square Pillar, were found Frescos apparently intended as Signs, to announce the Fuller's trade, exercised in this Place. One of the Frescos represents three large Vases, partly filled with water, and a Man standing in each, and washing soiled woollen garments by treading on them. In the same Picture is a Female, probably meant as the Mistress of the concern, seated, and overlooking her workmen. Above this Picture is another, which represents a Man in the act of scouring a woollen garment, shaped like the Toga, and hung on a rail; and in the same Picture is a man carrying the Skeleton Frame, called, in Italian, an *Asciugapanni*, and still used for drying linen. The Man is represented as having put it over his head and shoulders: he likewise carries a small Vase for *Carbonella*. On another side of the Pillar was found a Fresco which represents a Press, with shelves, to hold woollen cloth (perhaps linen also), and surmounted by the Engine for pressing it; which Engine resembles those now used to extract oil from baskets of

inhabitants of Naples and Rome for warming halls and antechambers, is called, in Italian, a *Braciere*; and the substance burnt in it is called *Carbonella*.

(1) One sestertius is supposed to have been equivalent to about three English farthings.

bruised olives. At the upper end of the Piazza is an ancient apparatus for Washing; which consists of four large shallow Basins to hold water, wherein the labourers evidently stood, to cleanse soiled woollen garments by treading on them. Steps lead down into these Basins: and here, likewise, are two small Rinsing-Basins; Slanting Stones, on which linen appears to have been beaten, and washed with the hands; a large Flat Piece of Marble, whereon linen garments were probably soaped; and five small oblong Partitions, apparently for the use of those persons represented on the square pillar, who stood in washing-tubs, or rather coppers of water, containing soiled garments, which they trod upon, in order to clean them. The Frescos on this square pillar, showing how woollen garments were washed, excite peculiar interest; because they present an image of high antiquity: for, in very remote ages, the manner of washing was different from the method which seems to have been adopted after linen came into general use; as we learn from Homer, that in his time garments were washed by being trodden upon with the feet, in marble Basins, or Cisterns, called πλυνοι or βοθροι: (1) and woollen garments are still washed in Magna Græcia, by being trodden upon in cisterns of water. One of the Shops in this Piazza contains an Oven, with three Tubes, for the evaporation of smoke. In another Shop, or Magazine, was found a glutinous substance, probably Fuller's Earth, and on this side of the Piazza is a spot where the Fuller's Press, represented on the square pillar, seems to have stood. Adjoining the Portico was a Fountain, and, near the Washing-Apparatus, a Well. On a square pillar, opposite to that which displayed signs of the Fuller's trade, there still is left a Painting of two Serpents, probably a Talisman; and a Room in one of the Dwelling-houses contains small Frescos, in the style of Zeuxis, which represent ancient Cars drawn by Stags, etc. Among the articles found in this Piazza were five square bottles, with circular necks, one being filled with a liquid which escaped from its prison the moment it was disentombed; another seems to have contained Botargo; and another Olives, so well preserved in oil as to have continued uninjured during the lapse of nearly eighteen centuries.

Adjoining to the Fuller's Piazza is *a spacious Mansion*, lately excavated, and called *the House with a large Fountain*. It stands in the Via dei Mercurii (so named because a considerable number of representations of Mercury have been found in this magnificent Street), and at the extremity of its premises is a small Grotto of Shell Work interspersed with Mosaics; some of which (those of a dark blue colour) being similar to what are found near the ruins of the Sorrentine Temples. In the Grotto is a Fountain, composed of white marble, and decorated with Scenic Masks; and the Wall, against the centre of which the Grotto and Fountain rest, is painted to imitate shrubs and flowers. A Side Room contains a Picture representing a Scene in a Drama. Two Actors are declaiming; and each of them wears a Mask; three other Figures (Mutes) are standing, in the back-ground, without Masks: and on either side of this Picture is the Figure of an Augustal, seated in a Magisterial Chair. The Inscription on the outer Wall of the Edifice appears to have begun thus;

M HOLCONIVM
PRISCVM II VIR, etc. etc.

and, perhaps, this House belonged to the Family of M. Holconius, whose name is seen in letters of bronze on the Pavement of the Odeum.

Adjoining to this spacious Dwelling is another, of a similar description, lately

(1) Homer, when speaking of the daughter of Alcinous, says:

"The blooming princess, with despatchful cares,
Tunics and stoles, and robes imperial bears:
Then mounting her gay car, the silken reins
Shine in her hand: along the sounding plains
Swift fly her mules. Nor rode the nymph alone;
Around, a bevy of bright damsels shone:
They seek the cisterns where Phæacian dames
Wash their fair garments in the limpid streams,
Where gathering into depth from falling rills,
The lucid wave a spacious basin fills."

Odyssey, b. vi.

Although Pope, in the above translation, does not allude to the royal feet being used in washing the garments, yet the original word in the passage, "στειβον," certainly implies, that the garments were trodden upon with the feet.

excavated, and called *the House with a small Fountain*, which is placed, like the other, at the extremity of the premises; and though smaller than its neighbour, it was more richly ornamented; for in the centre of its semicircular Basin the excavators discovered a bronze Statue of a winged Love, holding a Goose, from whose bill issued water: on the margin of the Basin was the Statue of a Fisherman in bronze, seated on a piece of rock of the same metal, and holding a fishing-rod in one hand, and in the other a basket. Near the rock was found a mutilated Statue, in marble, of Venus Proserpina, and a little Fisherman asleep, likewise of marble, with two baskets near him, and a Vase overturned, so that water might issue from its mouth. The Fountain is decorated with Mosaics. Near this House we see, in the Street, the Head of Mercury, with his Caduceus, sculptured on a small Pilaster: and on the exterior Wall of one of these last-described Houses are Fragments of Paintings, among which may be traced, Oxen led to Sacrifice—four Men carrying, on their shoulders, a Litter, similar to those now seen in religious processions at Naples, when Statues of Saints are paraded through the streets—and a sort of Tent, decorated with foliage and flowers, and having vases for ointments suspended to it; while within this Tent are five Figures, one of which resembles a Corpse.

House of the Dioscouroi. Opposite to the House with the small Fountain is that which bears the name of the *Dioscouroi;* because Frescos representing Castor and Pollux ornament one of the entrances to this extensive Building; which was excavated during the years 1828 and 1829, and appears to have been divided into three distinct habitations; as it had three principal entrances from the Via dei Mercurii, and two or three back-doors opening into a lane. The exterior Wall, facing the Via dei Mercurii, is handsomer than are the façades of any houses hitherto disentombed at Pompeii, that of Polybius excepted; and therefore we may conclude it belonged to an Augustal; especially as two of the three habitations have no shops attached to them; and the small room resembling a shop, found in the third, appears, from its communication with the area-door, to have been the place where oil and wine were purchased of the proprietor of the edifice. In that part of this elegant mansion which bears the name of the Dioscouroi were found the following Frescos:—Castor and Pollux, already mentioned—a Female seated (probably Silence) with her finger on her lips—Pan escaping from an Hermaphrodite, a delightful picture with respect to grace, and beauty of composition—Apollo—Saturn — Ceres — Bacchus — Victory — Mars and Venus—Jove—Perseus and Andromeda—Medea, meditating the death of her children, and the infants playing in the back-ground!!—a Dwarf teaching an Ape to dance—Hygeia with a Serpent coiled round her!!—Fortune and a Child; the former clad in a long robe of celestial blue, bordered by gold stars in perfect preservation—Bacchus, likewise clad in blue, and attended by a Satyr—two medallions, in one of which is a picture representing an Actor; and, in the other, an Actress—a Bacchante—a Warrior—a painting which represents a gold Candelabrum surmounted by an Eagle, which reposes on an azure globe. In the *Exedra* are two paintings on a grand scale, the one representing Achilles discovered by Ulysses among the daughters of Lycomedes; the other (nearly destroyed) representing the dispute between Achilles and Agamemnon with regard to Chryseis. The *Exedra* is likewise ornamented with two medallions, one of which contains the picture of a Satyr eloping with a Bacchante; the other, Ulysses at the house of Eumæus. One end of the Exedra opened into a wide Colonnade, beyond which was a Flower-Garden, now replanted: it contains a *Lararium*, and was originally enclosed with iron rails: the other end of the Exedra opened into a spacious Court surrounded by porticos, under which were found two Chests lined with bronze; one of them containing forty-five coins of gold, and some of silver: this Chest was securely fastened to the pavement. An adjacent Wall was ornamented with a little picture of Io and Argus; and another, representing a Scene in a Comedy; and on the Walls of three small Chambers, near the Exedra, were discovered beautiful Frescos:

namely, Apollo and Daphne — Adonis wounded and supported by Love—Diana and Endymion, with a superb group of Nymphs—and Narcissus at the brink of a pool of water. In another part of this triple mansion was discovered, painted on a black Wall, a Miniature Fresco representing a Bacchanalian Dance! in point of composition exquisitely fine: and, standing on the pavement of this room, was found a bronze Candelabrum, mounted on three legs, so disposed as to resemble the arms of Sicily. In the apartment beyond the Atrium of that part of the Edifice called the House of the Dioscouroi, were found large bronze Vases, and superb Lamps; one of which, for three wicks, has a handle terminated by a crescent, with a bust of Jupiter in its centre, and, at its extremities, the heads of Juno and Minerva.

The second Door of Entrance from the Via dei Mercurii leads to that part of this triple Mansion called the House of Apollo, and excavated during the autumn of 1829. It derives the appellation, by which it is distinguished, from the numerous pictures of the god of the silver bow which have been discovered on its walls. The Frescos in this Dwelling are so beautiful, that most of them will probably enrich the Museum at Naples. Some of the subjects of these paintings are supposed to be — Hercules and Dejanira!—Meleager with Atalanta by his side, and Althæa and Leucippus at a distance! — Mercury giving a purse to Fortune—Isis, Abundance, etc.—a small recumbent youthful Figure, called a Faun—Venus and Cupid!—Apollo and a Muse—a duplicate of the same subject—Apollo and Mercury—and a seated Figure, resembling Bacchus, with an Amorino standing near him, and pouring water into a basin; a female figure is seen in the background; and another Female, veiled, is looking down from a terrace to observe the scene. The walls of one of the rooms in this House display fine Arabesques in excellent preservation, likewise elegant Stucco Ornaments; among which is a Basso-rilievo in stucco; the only thing of the sort yet discovered at Pompeii; it represents Silenus, etc., and is astonishingly well preserved. On the opposite Wall was discovered a fine Picture, consisting of two figures; but whom they were intended to represent seems doubtful. The inner Court contains the Pedestal of a Statue, which probably was a *Jet-d'eau*, as it stood close to the Reservoir for fish. A Statuetta of Apollo; the top of a Well handsomely ornamented; and a delicately white oblong marble Table, supported on each side by legs of winged Gryphons, and in such perfect preservation that it seems quite fresh from the hands of the sculptor,(1) were also found here; as likewise was a very curious Mosaic Pavement, representing Amorini, who hold a Lion in durance, by means of garlands of flowers. Priests of Bacchus encircle the Lion and his Guards; and a Temple, together with a Person pouring liquor from a vase, are seen in this Mosaic, which is supposed to allude to the Dionysia. Adjacent to the last-mentioned part of the edifice in question, is a spacious Court, surrounded with porticos, supported by lofty and handsome Columns, which appear to have been all thrown down and broken by the earthquake of the year 79. The Walls of this Court are decorated with elegant paintings; as likewise is the House to which the Court belongs: this House comprises a Subterranean Apartment supposed to have been intended as a summer abode; and worth notice, because it is the only thing of its kind yet discovered at Pompeii.

The excavation of the House of Apollo produced the following articles, beside those already mentioned: — Fourteen silver spoons — a bust of the natural size—and a small bust of Tiberius when young, both of bronze—vases of various shapes—a handsome tripod—a beautiful pestle and mortar of rosso antico—a large and rare steelyard with a weight representing Mercury—elegant cande-

(1) Under the Table are two diminutive Wells, lined with marble, and provided with covers of the same material: perhaps they were Wine-coolers, or used for icing figs. The above-mentioned house, in which they were found, is described by Sig. Carlo Bonucci, a celebrated antiquary, and the Director of the Royal Excavations at Pompeii, as *the House of the Centaur*.

labra—two small boxes containing pills, supposed to be chemical preparations—a ring with the letters A.V.E. engraved upon it—and a singular statuetta in marble, which appears to represent Hercules nursing a dog. Frames, found in the Walls, prove that several of the paintings which decorate this triple Mansion were easel pictures:(1) some of them are strikingly fine; and that which represents Medea, meditating the murder of her children, is a most masterly personification of madness.

Contiguous to the House of the Dioscouroi is that of *the Faun*, so called from a fine Bronze Statue of a Faun found there; and standing on more ground than any other mansion yet excavated at Pompeii. It likewise seems to have been fitted up with peculiar expense, except the want of paintings. It has two Gates of Entrance, one following the other; and between them is a considerable space, with Walls ornamented by small Egyptian Temples in Basso-rilievo, and Niches for the Lares: the Niches are four in number. The Atrium, which is spacious, contains, in its pavement, beautiful Mosaics. At the end of this Court are three Mosaics superbly executed, and representing the Hippopotamus, the Crocodile, the Ibis, and other Egyptian animals. Beyond these, in a slight building constructed by order of the present Sovereign of Naples, is the celebrated Mosaic said to represent one of Alexander's battles. The Hero intended, according to supposition, for Alexander, is mounted on a bay horse, the colour of Bucephalus, and throwing a peculiarly long javelin with such force that his helmet appears to have fallen off in consequence. Probably, therefore, the combat in question may have been designed for the battle of the Granicus, in which he lost his helmet: and, at all events, this is the finest specimen of Ancient Mosaic ever yet discovered. The costumi on one side of the Field are Grecian, on the other, Persian; and fury and fear are excellently described in the countenances of the persons supposed to represent Darius's officers.(2) The horses yoked to the Car of the Persian Commander have collars round their necks, somewhat similar to those worn by English post-horses; probably, therefore, ancient war-horses drew a car as English horses draw a curricle. The House of the Faun also contains a beautiful Parian Marble Table, mounted on a Sphinx of Parian marble. A pair of Gold Bracelets, weighing sixty-six grans, rings, and a considerable quantity of money, were found on the floor, in the corner of one of the rooms belonging to the apartment appropriated to the females of the family: and in another place were found six large Silver Stewpans, Candelabra, etc., together with a Brazier on which stood a Boiler. In

(1) Frames, for portable pictures, were likewise found in the walls of the Anatomical Theatre.

(2) The Lieutenants of Darius encamped on the banks of the Granicus, to dispute the passage of that river with Alexander, and compel him to risk a battle, in order to open for himself the Gates of Asia. His Captains dreaded the depth of the river, and the rocky and precipitous bank at the part where he was compelled to attempt passing, and where he would, of necessity, be obliged to climb up, sword in hand. Alexander, however, answered their remonstrances by saying; "It would be an affront to the Hellespont, which I have already passed, if I feared to cross the Granicus." He instantly threw himself into that stream, followed by his cavalry; and made every possible effort to gain the opposite bank, which was lined with Persian soldiers; but, notwithstanding the rapidity with which the Granicus flowed, and though, at times, hurried down its current, and covered with its foam, he gained the opposite bank, which was wet and slippery: nevertheless he landed, and the Persians attacked him *pêle-mêle*. He was remarkable for his shield, and the ornaments of his helmet; he therefore found himself assailed on all sides; and when personally attacked by the Lieutenants of Darius, he threw his javelin with such might against one of them, by name Roesaces, as to destroy his cuirass: the two commanders then fought hand to hand; till Spithridates, another of Darius's Lieutenants, profiting by the moment, approached Alexander, and, rising in his stirrups, gave the Monarch a tremendous stroke with a battle-axe, which cut in two the plumes and one of the wings of his helmet. The helmet, however, saved the head of Alexander; but the edge of the weapon penetrated to his hair. Spithridates was aiming a second blow, when Clitus intervened to save his Master.—See PLUTARCH's Life of ALEXANDER.

the Sacrarium, or family-chapel, was a Bronze Statue of Mercury, now removed to the Studii at Naples; and in this Chapel were likewise found two large Candelabra. The Court also displays a considerable number of Amphoræ, which were probably placed there, preparatory to the Vintage; for on the twenty-fourth of August, when Pompeii was buried, the vintage might have commenced.

Nearly opposite to the House of the Dioscouroi is a very small Temple, which was probably dedicated to Mercury.

On excavating the Via dei Mercurii, the workmen disinterred six Skeletons in a group; a small gold chain partly enamelled; and one gold coin: on another spot, more Skeletons; two small gold rings; several Coins; a Candelabrum, with various articles beside, in bronze and pottery: and, on another spot, five skeletons; four Bracelets, four Gold Rings, one Gold Coin bearing the head of Vespasian, sixty-three Coins of Silver, and twenty-eight of Bronze.

House of the Grand Duke of Tuscany, so called because excavated in his presence. This House displays Fishes in mosaic; small Paintings, one of which represents Pigmies and Storks fighting, the former with spears, the latter with their bills; another represents a Person reading a Scroll of Papyrus, with a Scrinium at his side. Here likewise are beautiful Medallions of Storks, and a Pottery Vase of an immense circumference.

House of the Bacchantes, so called from elegant Frescos of Bacchantes found on its walls. Shops make part of this Edifice; and at the upper end of its Atrium is a Well, rudely incrusted with Mosaics, representing Gryphons, Masks, etc. Its cover, of African marble, was found broken to pieces. The Walls of this House, in the year 1827, when its excavation was terminated, displayed beautiful paintings; one of which, called Zephyr and Flora, has been removed to the Museum at Naples: it appears to be an allegorical composition, and contains several Figures, among which is a female sleeping, finely executed and well preserved. Other Frescos, found in this House, represent the Superior Gods (a seated Figure near Bacchus, and a Panther, is composed with exquisite taste),—the Genius of Poetry inspiring an Improvvisatore—a Scenic Mask—small Landscapes, etc. The Arabesques here are remarkably elegant; and some of the Capitals of the Columns differ in colour from the Shafts. Four circles of iron, resembling the tire of carriage-wheels, were discovered on these premises.

Temple of Fortune. This small but elegant Structure, excavated in 1827, seems to have been rich in ornaments, and completely incrusted with marble: but, according to appearances, it was plundered by former excavators. Steps of lava, which were fenced with Balustrades of Iron, lead to a Vestibule embellished by four Corinthian Columns finely executed. The marbles which lined the Cella, where the High Altar stands, (1) appear to have been particularly valuable. A Niche, exhibiting a handsome Frontispiece, probably contained the Statue of Fortune; and on the sides of the Cella were found a fine Statue of a Female, with the face wanting, and another of Cicero, whose Toga appears to have been coloured with Tyrian purple. The face of the Figure representing a Female must have been inserted by the Sculptor, after the rest of the Statue was made; as a Socket, evidently cut to receive it, still remains. (2) On the Architrave of the Cella, was found an Inscription signifying, "that Marcus Tullius Cicero, son of Marcus, erected, at his own private expense, this Temple to Fortuna Augusta." Apartments appropriated to the sacerdotal ministers of the goddess were on the right of the Temple, in which was discovered a slab of marble recording their names.

Shops, furnished with glass, earthenware, and bronze, seem to have abounded in this part of the Town: and among

(1) This was not the Altar whereon public sacrifices were usually offered: for, that all the people might witness these solemnities, they took place in the Vestibule of Greek Temples.

(2) These Statues have been removed from the Temple of Fortune to the Court of the Temple of Romulus.

various articles, which the excavations of these Shops produced, were two hundred and fifteen *Unguentarii;* a considerable number of Drinking-Cups; blue Cups; white Cups and Saucers; Glasses of every description; near a hundred little Fountains to hold water for singing birds, several Steelyards, bronze Vases, Candelabra, and Lamps, one being ornamented with two Dolphins; several small Statues; several Coins; Lamps of pottery; one, for twenty-four wicks, being made in the form of a boat; Tills, of pottery, in one of which was found money; the largest pair of Iron Scissars yet discovered at Pompeii; two Medals bearing the likeness of Otho; two Rings, and one Earring of gold; a Statue of Abundance, two inches in height; a Marble basin, about one foot in diameter, mounted on a Column five palms high, base included; a Child in ivory, three inches high, a little Bird, in mother of pearl; several pieces of Pastille, and two pieces of Gold Lace. Two human Skeletons were likewise found in this part of the Town; which also contains a small Edifice, called *The School of the Gladiators,* because its exterior Wall presents those unhappy persons engaged in combat; and in a contiguous habitation, not completely disentombed, was found a small pedestal, bearing a Greek Inscription, the only one yet brought to light by modern excavators; and opposite to this House and another, called *a Milkman's Shop,*(1) is *a Small Chapel* (which was dedicated to the *Viales Dii,* tutelary divinities of the streets), with an altar and benches in masonry.

Forum Civile. The approach from the Via dei Mercurii to the northern end of this magnificent Forum, in extent three hundred paces, and proportionably wide, is through a lofty, but (when disentombed) an unornamented Arch. The ingress at this end seems to have been guarded by two smaller Archways; meant, perhaps, in case of civil commotions, as a defence to this spot; but one only of these Archways remains. Covered Porticos, supported by Columns of Travertino, encompassed three sides of the Forum; while a considerable number of Pedestals, tastefully disposed, presented to public view the statues of those citizens who best deserved the admiration of their country. Large slabs of Travertino paved the Porticos; and, according to supposition, the Ærarium, or Treasury, the Record Office, the Senaculum, or Senate House, the Curia, appropriated to those among the Augustals who had cognizance of sacred matters, the Comitium, for assemblies of the people, and the public Granaries, stood in this Forum. Here the most important subjects, relative to the commerce of the Colony, were discussed; the nationals festivals and religious solemnities celebrated; and here were seen the imposing processions of the Canephoræ. At the northern end of this once splendid Forum, and placed in a commanding situation, are remains of a stately Temple, supposed to have been consecrated to Jupiter; and likewise to have served as a senaculum, (2) an Ærarium, and a Depository for public Records. A magnificent flight of steps, now almost destroyed by earthquakes, with a colossal statue (3) on each side, led to the Vestibule; which seems to have been quadrilateral, spacious, and handsomely ornamented by six Corinthian Columns above thirty feet in height; and here it is supposed that sacrifices were offered, and the people occasionally addressed by their magistrates. The Cella of the Temple had, on each side, a Corridor, supported by eight Ionic Columns; it is terminated by three Chambers, which probably held the public money and records. Beyond these Chambers ran a Passage with a Staircase, leading, perhaps, to a Terrace on the summit of the Edifice. The Walls of this Temple appear to have been painted in compartments; and

(1) Two Bassi-rilievi, of very small dimensions, affixed to the shop, and representing a milch goat, with two men carrying, between them, a vase hung to the middle of a pole, have given rise to this name. The vase, however, is a sort of amphora, not the least like a milk-pail.

(2) The Roman Senate could only assemble in consecrated edifices: and as the Decuriones Municipales represented the Roman Senate at Pompeii, they probably adhered to the Roman law, and held their courts within the precincts of a temple.

(3) Remains were found of these colossal statues.

the Pavement is remarkably elegant. (1)

In this Temple were found several Fingers of Bronze; a little Bust attached to the wall; an article resembling a Shield; a group, half a palm high, which represents an old man leading a boy, and a Female with an Infant in her arms. On the heads of the old Man and the Boy are Phrygian caps; and this group was probably an *ex voto*. The above-named articles are all of bronze. In marble, were found a mutilated Hand and Foot; the Bust of an old Man; two Feet clothed with Sandals; an Arm, and other Fragments, all colossal; a fine Torso, likewise colossal, and apparently doomed to be used as a mere block of marble, for, on the back part of it, is the rough draught of a small statue; other Fragments; a female Figure, large as life; and a colossal Head of Jupiter, which gave to this Temple the name it now bears. On the ground, near the Edifice, were scattered other Fragments of a marble statue; a column, which, evidently, owing to an earthquake, had fallen from the Vestibule; as under it was found a skeleton crushed to pieces. Near this skeleton lay another, with a Bronze Helmet not far distant; and likewise a Patera, a small plate; a long pin for the hair; and seventeen Silver Coins. The Ground-floor, or, more properly speaking, the Hollow Space under this Temple, contained Corinthian Capitals; a Column and several fragments of columns: other architectural ornaments, not in unison with the Edifice; and a colossal Hand holding gilt ears of corn. It seems that the earthquake of the year 63 made sad ravages in this Temple; and that the fatal eruption of 79 took place at the very moment of its restoration; otherwise, how can we account for the Torso having been conveyed hither, merely for the purpose of being hewn into a new shape, or for the assemblage of Fragments and Architectural Decorations in the Hollow Space under the Building?

On the right, beyond the Temple of Jupiter, is a large Edifice, the use of which has not been ascertained; though probably it was a Magazine for Grain, as contiguous to it were discovered, in 1816, *the public Measures of Capacity*, models of which may be seen in this part of the Forum: the Originals are removed to the Studii at Naples. (2)

On the right likewise stands a splendid and spacious Edifice consecrated to Venus; but subordinate, in architectural merit, to the Temple of Jupiter. The shape of the Temple of Venus is quadrilateral. The Court, or Vestibule, was encompassed with covered Porticos, supported by forty-eight Columns of tufo stuccoed, and of the Corinthian Order, but not well proportioned. (3) A Hermes resembling a Vestal, and a considerable number of Paintings, (4) are seen here: and in the centre of the Court is an Altar of Travertino, placed before an insulated Cella, in which were found the Statues of Venus and Hermaphroditus, both finely executed. A Flight of Steps, fourteen in number, lead to the Cella: they seem to have slid from their proper situation, owing to an earthquake; and the Altar in the Court has the same appearance. (5) Contiguous to the Cella is a Private Apartment, which contains a well-preserved Painting of Bacchus and Silenus; and here likewise is a small Recess, supposed to have been a *Lararium*. Several

(1) According to report, a Sun-dial was discovered in the Forum, near this Temple.

(2) These Measures are cylindrical perforations: the bottom was false; and, when removed, allowed the measured corn to escape. They were discovered among ruins of a building which appears to have been upward of a hundred feet in length, and probably was a Public Granary. See Sir William Gell's elegant and instructive Work upon Pompeii.

(3) The Columns are supposed to have been originally of the Roman Doric order: though subsequently transformed into the Corinthian by means of stucco.

(4) Some of these Paintings represent Egyptian Landscapes, with Pigmies feeding Ibises.

(5) All the Edifices in this part of Pompeii must have suffered more from the earthquake of the year 63, than from the Eruption of the year 79, as the repairs, going on at the very moment of that Eruption, evidently prove. Antiquaries believe the Forum Civile to have been disentombed by the Pompeiani immediately after the Eruption of the year 79; and thus account for the small number of moveable treasures found here by modern excavators.

Columns were found in this Temple, when it was excavated during the year 1817: as were Marble Pedestals, which evidently had been placed there to support statues; a Colossus without a head; two Hands and two Arms of Bronze; a Bracelet; the Bust of Diana; and, in the Cella, the following Inscription:—

M. HOLCONIVS . RVFVS . D. V. I. D. TER
C. EGNATIVS . POSTVMVS . D. V. I. D. ITER
EX . D. D. IVS. LVMINVM
OBSTRVENDORVM . HS . ∞ ∞ ∞
REDEMERVNT . PARIETEMQVE
PRIVATVM . COL. VEN. COR
USQVE . AT . TEGVLAS
FACIVNDVM . COERARVNT.

A narrow Street divides the Temple of Venus from the Basilica, or principal Court of Justice for capital offences, which likewise served as an Exchange. This majestic Structure communicated with one of the Porticos of the Forum, by a Vestibule, originally enclosed with Gates of bronze or iron. Steps lead from this Vestibule to the interior of the Edifice; which is of a quadrilateral form, in length near two hundred English feet, and in breadth above seventy.(1) The Walls are ornamented with Corinthian Pilasters; and on each side was a Corridor, held up by Columns of brick stuccoed, and supposed to have originally supported galleries. The Centre of the Edifice exhibits two rows of Corinthian Columns, twenty-eight in number, which, according to conjecture, assisted to sustain the roof. At the upper end of the Court is a tribunal, elevated about seven feet from the pavement, and adorned with six Corinthian Columns, which enclosed the place appropriated to the Duumvir; and whence, from the curule chair, he pronounced his decrees, having first pledged himself at the altar to decide in conformity with law and conscience.(2) Immediately beneath the Tribunal is a subterranean Apartment, supposed to have been the Prison where Criminals brought to the Basilica to be tried were confined provisionally, till called upon, one by one, to receive judgment: and in the Court, below the Duumvir's Podium, is a large Pedestal, evidently intended for the support of an Equestrian statue, the Legs of which only were found. Some of the Columns in the Basilica are so much more modern than the rest of the Building, that it seems probable they were raised to repair part of the ravages made by the earthquake of the year 63. On an outside wall of this Structure (that Wall which faces a House excavated by General Championet), the word "BASSILICA" may be discovered, written in two places with red paint.

At the southern extremity of the Forum, and near the Basilica, are three Edifices, originally lined with marble, and displaying brick Walls, so perfect, they seem only just completed. These Edifices were probably dedicated to public uses; and that in the centre appears to have been unfinished, or repairing, when buried by the eruption of 79.

A Janus, remains of which may be traced, stood in this part of the Forum: and here are seen various sorts of marble, apparently prepared for new buildings; together with a Pedestal, which seems, from the inscription it bears, to have supported the Statue of one of the Sallust family; and another Pedestal inscribed with the letters "C. CVSPIO C. F. PANSÆ." Fragments of an Equestrian Statue of Bronze gilt, one Leg and one Foot of a Horse, and a Fragment of gilt drapery, were likewise found here. Judging from Marks in the Pavement, the entrance to the southern end of this Forum was occasionally closed by gates of bronze or iron. The opposite side to that embellished with the Basilica and the Temple of Venus displayed, behind its Portico, several splendid edifices; among which were the Chalcidicum, the Temple of Romulus, the Curia for assemblies of those among the Augustals who had cognizance of sacred matters, and the Pantheon.

Crypto Porticus and Chalcidicum built by Eumachia. In order to enter by the Crypto Porticus, it is necessary to quit the Forum and pass a short distance down the broad Street leading to the Theatres; in which Street on the

(1) The precise length is a hundred and ninety-two English feet, and the precise breadth seventy-two.

(2) No steps lead to the Tribunal; which must, therefore, have been ascended by Portable Stairs.

left, over the ingress to what was originally a covered Passage (and probably subterraneous), is the following Inscription:—

EVMACHIA . L. F. SACERD . PVB . NOMINE . SVO . ET
M. NVMISTRI . FRONTONIS . FILI . CHALCIDICVM
CRYPTAM . PORTICVS
CONCORDIAE . AVGVSTAE . PIETATI . SVA . PECVNIA .
FECIT . AEDEMQVE . DEDICAVIT.

This Passage, or Crypto Porticus, leads to a spacious Portico, where, in 1820, was found the Statue of a Female habited as a Vestal; and on the Pedestal of the Statue the following Inscription:—

EVMACHIAE . L . F.
SACERD. PVBL.
FVLLONES.

Antiquaries, therefore, conclude that the Priestess Eumachia constructed, at her private expense, in her own name, and that of her Son, a Chalcidicum and Crypto Porticus, dedicating them both to Concord, and appropriating the Chalcidicum to the use of the Fullers who washed and blanched Magisterial Vestments and those of the Sacred College;(1) and that the Fullers, as a token of gratitude, erected the Statue in question. This Chalcidicum is rectangular, its style of architecture is Roman, and its Front faced the Forum Civile; from which was an entrance to the interior of the Chalcidicum, consisting of a splendid Court, one hundred and ten Paris feet in length, fifty in width, and bordered by Porticos, ornamented with forty-eight exquisitely-wrought Columns of Parian marble. These Porticos were elevated on steps, some parts of which are cased with white marble, and other parts unfinished; but the slabs, prepared for casing the unfinished parts, were discovered on an adjacent spot, where they may still be seen. At the upper end of the Court, in a superb Ædicula, stood the Statue of Concord; and all the flat ground encompassed with the Ædicula and the Porticos was occupied by a rectangular white Marble Basin of shallow water, furnished with Scouring-blocks of white marble, and a Channel for the conveyance of fresh water into the Basin.(2) The Portico, once adorned by the Statue of Eumachia, and situated behind the Ædicula, communicates with the other Porticos; and the whole Chalcidicum appears to have been richly embellished with valuable marbles, and ornamented, in Front, by a splendid Inscription, to the same purport as that still seen over the entrance to the Crypto Porticus. A headless Statue of Marble, with a Cornucopia in the left hand, and a gilt border round the drapery, was found on these premises; and might, perhaps, have represented Concord, as the Parent of Abundance, and therefore entitled to the Cornucopia.

Temple of Romulus. Brick Walls, apparently very ancient, enclose a Court, at the upper end of which is a Cella, elevated about nine feet from the Pavement, and containing the Pedestal of a statue. On the Pavement stands a handsome Altar of Parian marble, ornamented with a beautiful Basso-rilievo, supposed to represent Cicero as a Sacrificator. This Edifice is commonly called the Temple of Mercury,(3) but Sig. Carlo Bonucci, in his work, entitled "Pompei descritta," calls it the Temple of Romulus; because, at its entrance, was discovered a pedestal, which supported the statue of the Founder of Rome; and also because there was on this pedestal an Inscription, defaced in some parts, but thus made out: "Romulus, the Son of Mars, founded Rome, reigned over that City near forty years; and after having killed Acron, King of Cænina, and dedicated his spoils to Jupiter Feretrius, was received among

(1) The Vestals, or Priestesses, were thus denominated. See T. Liv. lib. i.

(2) This Basin precisely answers the description given by Homer of the Basins, or Cisterns, in which the Trojan Dames washed their garments:—

"Each gushing fount a marble Cistern fills,
Whose polish'd bed receives the falling rills,
Where Trojan Dames, ere yet alarm'd by Greece,
Wash'd their fair garments in the days of peace."
HOMER'S *Iliad*, B. XXII.

(3) Perhaps so called because some authors suppose the original name of Pompeii to have been *Pompaios*, an appellation given to Mercury: and if the Town derived its name from the god of commerce and wealth, it is natural to imagine one of its oldest Temples might be dedicated to him.

the gods, and denominated, by the Romans, Quirinus."

Curia for the discussion of matters relative to Religion, by the Augustals. This building, which is semicircular, and open to the Forum Civile, contains Seats, and Niches for statues: and judging from its site, shape, and decorations, it seems to have been the place of meeting for the Augustals, to whose care matters of a sacred nature were entrusted.

Pantheon. Adjoining to the Curia stands this extensive Temple; the excavation of which was begun in 1821, and finished in 1822. Its form resembles that of the Serapeon at Pozzuoli; and its open Court, in length one hundred and eighty Paris feet, and in breadth two hundred and twenty-eight, exhibits an Altar surrounded by twelve small Pedestals, on which were placed Statues of the Twelve principal Divinities of the Ancients. A row of Chambers, twelve in number, occupies one side of the Court; at the upper extremity of which is the Tribunal, or Sanctuary, containing four Niches: and here were discovered the Hand and Arm of a Statue, the former grasping a Globe, and therefore supposed to have belonged to a figure of Augustus; the Statue of Livia in her meridian of youth and beauty; and the Statue of Drusus.(*) On the right of the Sanctuary (which, according to some opinions, was dedicated to Augustus), is an Apartment containing a *Triclinium*, supposed to have been devoted to the use of the Aruspices: and, to receive the blood issuing from the entrails of victims, are small marble Gutters, placed at the base of the *Triclinium*, which inclines toward them. The Walls of this Apartment are decorated with Paintings; one of which represents Laurentia nursing Romulus and Remus; while the Twelve superior Deities are seen on Olympus, watching over and protecting the Infant Heroes. On the left of the Sanctuary is an Ædicula, provided with large Altars of marble: and here were found upward of a thousand Coins of bronze, with forty-six of silver. This Ædicula (perhaps used as a Sacristy) appears less ancient than the rest of the Edifice; and near it is a long narrow Podium, perhaps used as a Pulpitum. The Walls at the lower end of the Court display numerous and well-preserved paintings; among which are—a Child sleeping—Ulysses and Penelope!—Thalia instructing a young Actress—the Genius of Painting inspiring a Painter—Theseus presenting the Sword of his father, Ægeus, to his mother, Æthra!—a Genius guiding the helm of Fortune—a Female Musician—Small Landscapes—Sea Views—Buildings—and Arabesques. On one of the walls of the Entrance to this Temple are Amorini, beautifully painted.

Among various articles found in Shops contiguous to the Pantheon—were a Bronze Inkstand; a Bronze Lamp in the form of a calf's head; four small Hermæ of marble, and a Head of Jupiter, placed in a niche; a considerable quantity of pottery; and, at the entrance to the Temple, one human Skeleton: within its walls were discovered several Coins; a Gold Ring; Pottery; Bassi-rilievi: thick Glass; a Knife-handle of Ivory, terminating in a Dog's Head; three Bronze Inkstands, containing traces of ink; several Vases; Lamps of various forms; and a small square Altar, ornamented with Figures, and mounted on four Hippogriffs. Other habitations, not far distant from the Pantheon, contained Gold Rings; and the following articles in Bronze: three Strigils; Scales; and Hooks of an elegant description, probably for holding steelyards or lamps; Moulds for pastry; two Inkstands, in which traces of ink are discernible; an elegant Vase with four handles; a Lamp for three burners, suspended by three small chains; a winged Victory, very small, exceedingly elegant, and decorated with a Gold Bracelet enriched by a Precious Stone—a very small Venus, in marble, dressing her hair; the drapery is stained red; a piece of Metal, in the hollow part of which is the Face of a Female finely

(*) These statues of Livia and Drusus have been removed to the Studii at Naples; but copies of them may be seen in the Sanctuary. The Statues of the twelve superior deities were not found during the recent excavation of the Pantheon; and therefore it seems probable, that the most precious contents of this Temple were disentombed, and taken away, immediately after the Eruption which buried them.

executed; this article, according to supposition, was a Measure for Liquids; a handsome Cup of Oriental Alabaster; Pottery, Glass, immense quantities of Vegetables, for table-use; etc. etc.

A Small Shop, situated in a Lane behind the Sanctuary of the Pantheon, contains a Painting similar to the Bride and Bridegroom in the Aldobrandini Marriage; and another little Picture, well preserved and beautifully executed. This part of the Town likewise exhibits a Shop furnished with a Stove and marble Dressers; in the latter of which several earthen Vases are fixed. This Shop, being decorated with a coarse Fresco, representing Fishes, is supposed to have belonged to a Vender of Salt-fish and Olives, who kept these commodities in earthen vases filled with fresh water, according to the present custom of Italy and Magna Græcia.

A House excavated, in presence of the King of Prussia, during the year 1823, contained, in bronze, small Statues; Scales; Fragments of the decorations of a Couch; four Strigils, and five Ink-stands: in Gold one Ear-ring; two Bracelets in the form of twenty-two half-nutshells; and two Rings enriched with Precious Stones; together with a Marble Disk, about a palm in diameter, and decorated with Bassi-rilievi, representing, on one side, two Masks, and on the other a Hippogriff.

A contiguous Habitation, called *the House of Mars and Venus*, is provided with a Well, a hundred and sixteen feet in depth, which furnishes water at the present moment.

House adorned with a Mosaic of Dogs chasing wild Boars. Opposite to the Crypto Porticus, in the broad Street already mentioned, stands this Edifice, which had a covered Atrium: and here the Mosaic Pavement, which represents Dogs chasing Wild Boars may still be seen.

House of the Graces, so called, because Frescos of the Graces, Venus, and Adonis, were found here: but the Habitation seems to have been occupied by an Accoucheur, judging from a Chirurgical Instrument, of a simple and excellent construction, which was discovered on these premises. A large assortment of other Chirurgical Instruments, with their cases; forceps, probably for dissection; remains of Medicines in a wooden box; Marble Pestles and Mortars; and a small Bronze Statue with glass eyes, representing a Child in a Phrygian cap, and a cloak hung over the left shoulder, were likewise found here; as were two Ear-rings of Gold, in shape of a barrel; and two small pieces of Lace.

Lane containing a representation of the Twelve superior Deities of the Ancients. Near the last-named House, on the same side of the way, is a Lane where, on a Wall to the right, may be traced a Fresco, displaying Juno, with a pomegranate and a blue vest; Diana robed in yellow; Apollo and Jupiter, both having red drapery; Venus robed in green; Vulcan and Mercury in red; and Neptune in blue. Vesta, Minerva, Ceres, and Mars, may likewise be distinguished in this Picture; below which is a Fresco representing two Serpents, the tutelar Genii usually seen (as already mentioned) wherever streets intersect each other at Pompeii.

Every part of the broad Street, which leads from the Forum Civile to the Chalcidicum and the Theatres, is bordered by innumerable Shops, and other Buildings, displaying the names and occupations of the persons by whom they were once inhabited, written with deep-red mineral paint; and on one of the outside Walls of the Chalcidicum may be traced the Ordinances of the Magistrates, the Days appointed for Festivals, etc. written with the same mineral colour. On the right, at the end of the broad Street leading toward the Theatres, is a House first submitted to public view in presence of the Emperor Francis II. A handsome Peristyle; a Gold Ear-ring; a little Silver Vase decorated with Figures of Fauns; a large Vase of Bronze with handsome ornaments; two Lamps; an Iron Stove; a *terra cotta* Statue, about nine inches high, with a Cup on its head, a Mantle representing sheep's skin, and a lamp on its right shoulder, were discovered here; as was a piece of Salt-fish, retaining the smell of an animal substance.

Among the ruins of a massive wall, between the Forum Civile and the Theatres, was found a Linen Purse, containing twenty-seven Coins of Gold, fifty of Silver, and one of bronze; all of the

time of Nero, Vespasian, and Domitian. In the same neighbourhood were discovered the Skeletons of a man and a woman, the latter having, on one arm, two Gold Bracelets. In a contiguous Habitation were found, a Mirror of a circular form, lying near a Vase which contained Soap; Hooks, to which steelyards, or lamps, were probably attached; Candelabra; an Inkstand; Fragments of Couches; Bronze Household Utensils, Pottery, and Lead.

An excavation made in a Cave opposite to the Edifice called *the House of Caroline*, brought to light several Skeletons; sixty-eight Gold Coins of the time of Nero, Vespasian, Domitian, and Titus, seven Rings, one being in the form of a serpent; a Pearl Ear-ring, in the form of scales; above a thousand Silver Coins; five Spoons, the Handle of one resembling the leg of a goat; a Drinking-Cup; three long Pins, perhaps for the Hair; iron Window-bars; Horns of Oxen, etc. In a House opposite to the Cave, was found a semicircular *Triclinium*, the only one, in this shape, yet disentombed at Pompeii.

Portico of entrance to the Triangular Forum, leading to the Tragic Theatre. This Edifice is adorned by six tufo Columns, the Capitals of which seem to have been handsome: and its Front, according to an Inscription on a Pedestal found here, was ornamented with the statue of Marcus Claudius Marcellus, son of Caius, the Patron of Pompeii. The statue, however, has not been found.

Triangular Forum. This Piazza was embellished with three Porticos, supported by a hundred Doric Columns, and, judging from the simplicity of its decorations, Antiquaries suppose it must have existed before the era when the architectural taste of Magna Græcia became subservient to that of Rome. The Fountain of Travertino, however, placed close to one of the Columns of the Portico of Entrance, has no affinity with Grecian architecture: but this circumstance only proves that the Forum in question was embellished by the Romans; as does the name of Marcellus on the Pedestal found here. The ingress and egress to this Forum were capable of being closed in case of civil commotions; and therefore, perhaps, we may be justified in concluding that this was either the first-built Forum, or the ancient Acropolis, of Pompeii; especially as the ruins of the Temple of Hercules, still seen in this Forum, are evidently of much higher antiquity than any other Pompeian edifice yet restored to light. The excavation of the Triangular Forum, in 1796, produced three Human Skeletons (on one of which was found two Gold Armlets), a small Ring, and a large number of Silver Coins. The excavation, in 1813, produced another Skeleton, fastened round one of the legs of which were two Rings linked together, the larger being Bronze, the smaller Silver. Close to this Skeleton were a hundred and ninety-seven Coins, five of them being Gold; a small Silver Blade, perhaps of a Sacrificial Knife, with the Figures of Bacchus and Isis graven on it; a little Bucket covered by Bassi-rilievi representing Isis, and other Egyptian subjects; three Spoons; two Pateræ; a Girdle-buckle; eight Cups; a Vase shaped like the head of a poppy; and, in Gold, two Fibulæ, two Ear-rings, and eight Rings for the fingers.

An Edifice contiguous to the Triangular Forum, and denominated *the House of the Emperor Joseph II.*, because it was partly disentombed in his presence, yielded (in Gold) four Rings and two Ear-rings; Fragments of Silver-bladed Knives, ornamented with Bassi-rilievi; a Skeleton; a winged Amulet in Bronze; two Steelyards, one of the Weights representing a Garland, the other a Head of Jupiter; a Measure about one foot long, which doubles in two; Plummets; a circular Mirror of Metal elegantly decorated, with a Handle and Frame of the same material; Fragments of a Box composed of Bone; a small Vase, and an Astragal; remains of Iron Household Utensils; Fragments of Glass and Pottery, among the latter of which is a Torso, well executed; an ancient Bagpipe, and another Wind Instrument composed of Bronze, Bone, and Ivory, but in bad condition.

This vicinity contains a *Reservoir for water*, probably constructed to receive the rain which fell from the upper part of the Tragic Theatre; and likewise to supply a Tank, frequently perfumed with essences, that its water might be thrown over the Awnings of the theatre.

Temple of Hercules.(1) This Structure, evidently more ancient than any other Temple at Pompeii, is supposed to have been thrown down by the earthquake of the year 63, rebuilt, but again demolished in 79. The ruins prove, however, that it was once a stately Grecian Doric Pile, which stood on a quadrilateral Platform, with five gigantic Steps on every side leading up to it. The Platform still remains; and is computed to be about ninety-one feet long, by about sixty-eight wide. Traces of immense fluted Columns also remain; and beyond the Platform, and nearly fronting the east, are Three Altars: that in the centre is small, and probably held the sacred fire; those on the sides are large, low, and shaped like sarcophagi. The latter kind of altar, called *Ara*, being, when sacrifices were made to the terrestrial deities, the place on which the victims were burnt.(2) Contiguous to these Altars is a low, massive, circular Structure, surrounded by short pieces of broken Doric Columns, and resembling the Receptacles for sacred ashes, usually found within the precincts of heathen temples; but reported to have borne an Etruscan Inscription, which signified, "that Nitrebius, twice High Priest, or Chief magistrate, erected this Peristylium" (according to the same report) over a Bidental,(3) the name given to a spot struck with lightning; and these spots, being objects of terror to the Ancients, were frequently enclosed, and expiatory altars raised upon them. Contiguous to the Temple of Hercules is another Building, which probably was a Pen for animals destined to be sacrificed; and the opposite side of the Piazza contains a semicircular Seat, decorated with lions' paws carved in tufo, and resembling the Seats near the Herculaneum Gate.

Upper Entrance to the Tragic Theatre. This Ingress has been restored according to the ancient model; and from an Inscription here, we learn, that the Theatre, Galleries, and Corridors, were all erected at the expense of two Private Persons, for the advantage of the Colony. A Flight of Steps leads from this Entrance to the Postscenium of the Theatre; and another flight of Steps leads from the Triangular Piazza to the Forum Nundinarium.(4) Not far hence was the Great Reservoir of the Water of the Sarno, constructed to supply the lower part of the Town, and particularly the last-named Forum.

Tribunal which took cognizance of matters of property, and venial offences. In an open Court, encompassed on three sides with Porticos, is a Platform ascended by Steps, and conjectured to have been a *Pulpitum*,(5) where the Magistrates administered justice, after first pledging themselves, on the Altar beneath their elevated Seat, to decide according to conscience: and the contending parties, whose causes came before these Magistrates likewise pledged themselves to speak truth, and act honourably by their opponents. Tribunals of this description were usually placed near Theatres and Forums; and the Edifice in question is supposed to have been erected at the expense of the public-spirited persons who built the Tragic Theatre.

Temple of Isis. It appears from an inscription found here, that this Edifice was thrown down by the earthquake of the year 63, and rebuilt by Numerius Popidius Celsinus. It is about sixty-eight feet long, by sixty feet wide; in question was nothing more than a Pedestal, on which stood a Statue of the natural size, without drapery, and representing a Youth. The Canonico adds, that this Statue was discovered in the Tribunal, A. D. 1797, with an Inscription to the following purport near it:

M. LVCRETIVI . DECIO.

In that part of the Tribunal which adjoins the Entrance to the Triangular Forum, were found, a Silver Ring; an Amulet of Bronze; others of glass and ivory, like those worn at the present moment; and a Human Ear, made of Bone.

(1) This Temple is, by some writers, supposed to have been consecrated to Neptune; and, in many respects, it resembles the Temple of Neptune at Pæstum.

(2) The *Altare*, so called because *high*, was the place on which sacrifices were offered to the Celestial Deities.

(3) Bidentes were sacrificed on Bidentals, and hence the name.

(4) In Forums thus denominated, a Fair was held every nine days. See T. Liv. lib. iii.

(5) The Canonico di Jorio, to whose authority the Author of this Work is always disposed to yield, asserts that the Pulpitum in

good preservation; and peculiarly well worth notice: for to contemplate the Penetralia, or Cella, whence so many oracles have issued, to discern the identical spot where the Priests concealed themselves) when they pronounced sentences supposed to have been spoken by the statue of their Goddess, to view the secret stairs by which they ascended into the Cella,—in short, to examine the construction of a Temple more Egyptian than Greek, excites no common degree of interest. (1) This Temple is a Roman Doric Edifice, composed of bricks stuccoed, painted, and polished. A quadrilateral Covered Portico bordered the Open Court of the Temple. In this Court (to the right of the Gate of Entrance) was a description of well, supplied by the canal of the Sarno (which ran close to it), and serving, no doubt, as a Receptacle for sacred ashes; because remains of the Pine-fruit, Dates, Nuts, Chestnuts, and Figs, all burnt, have been found in it. Opposite to the Receptacle for sacred ashes is a small Edifice, which appears to have been an Ædicula, once vaulted and richly embellished with stucco. From the interior of this Edifice a descent leads to a very small Cave, one side of which is occupied by a Couch of masonry; and in the opposite angle is a Seat of the same material. In the Open Court, and near the Ædicula, stands a large massive Altar, whereon were found a considerable quantity of Cinders, and Burnt Bones of Animals; and in the contiguous Pavement was a Cavity filled with relics of Burnt Fruits, similar to those discovered in the Well. Several Altars are seen in the Open Court, and an equal number in three parts of the Covered Portico. The centre of the Open Court contains the Cella, which is elevated on seven Steps, once lined with Parian marble: and adjoining these Steps are two small Pilasters. The form of the Cella is nearly square, including what seems to have been a Vestibule; and its Walls, which are provided with Niches for statues, display, among other ornaments, in stucco, the Pomegranate, called in Greek, Ῥοιά, and one of the emblems of Isis. The Pavement is Mosaic, the interior of the Building shallow, and occupied by an Oblong Podium, or Pedestal for statues: this Pedestal is hollow, and the Cavity within was entered by means of two Small Low-pitched Openings, close to the Pavement; and contiguous to one of them are the Secret Stairs. On the Podium were found Two Pieces of Tufo, which probably served as Bases for statues: and here likewise were found two Human Skulls; remains of two little Chests, made of Wood, and containing a Gold Cup one inch in diameter; a small Bronze Amulet; a Lamp with two burners, and a Chain to which it was suspended; two Candelabra resembling those now seen on Roman Catholic altars; a small circular Vase of Glass; and the Palm of a Hand, in marble. The Isiac Table found here, and now removed to the Museum at Naples, is supposed to have been attached to one of the Pilasters (already mentioned) near the Vestibule of the Cella. Some of the Hieroglyphics which compose the Table were, when first disinterred, of a blackish colour, others green, and others red: and this Plate of Metal seems to have made part of a larger plate, from which it was probably separated by the Ancients, to adorn this Temple. In the Open Court, near the Secret Stairs of the Cella, and forming part of the Wall of that Edifice, is a Niche, where a little Statue was discovered, representing Bacchus, with a Panther at his feet, and a Bunch of Grapes in his Hand: the god, the panther, the trunk of the tree against which he leans, and the grapes, were partially gilt, and partially stained with various colours. In one of the angles of the Portico was a small Statue of Isis, the greater portion being gilt, the rest stained red. In an opposite angle was a Bust, with glass eyes, of Norbani Soricis, an inscription relative to whom is seen in the Chalcidicum, and repeated here. Contiguous was a Statue in marble, of Venus rising from her bath and wringing her hair. A blue drapery is thrown over the lower part of this Statue; the upper part was gilt. A Niche in the Wall of the Portico, fronting the Entrance to the Cella, contained the Statue of Orus; according to

(1) The Traffic between the Pompeiani and Alexandrians is supposed to have given rise to the worship of Isis at Pompeii.

Egyptian mythology the Son of Isis and Osiris, and the god of Silence.(1) Two Quadrangular Basins of Parian Marble, for purifying water, were likewise found in the Temple; each standing on one Foot of elegant workmanship, and bearing this Inscription; "LONGINUS II VIR." Several Apartments surrounded the Open Court; and in the largest, probably the Refectory, which had five Entrances, were discovered, a Sistrum of Bronze, with an ornament on its upper end representing a Cat; Heads in Marble of one Male and three Females; seven Hands and Arms, and several Feet, all of the same material, and belonging to four Statues, the other parts of which were composed of Wood, joined to the Marble by Pivots of Iron. The mouldering remains of Wood found among the above-named Fragments, and the stains of iron on the marble limbs, establish the truth of this assertion. In the same apartment were found a small Table, near which lay a Human Skeleton; Pullets' bones; and some Dinner-Utensils. Bones of Fishes, remains of Eggs, Bread and Wine, together with a faded Garland of Flowers, are said to have been likewise found near the Table; (2) it seems, therefore, that the Priests of Isis were dining, at the moment of the Eruption: and if we may judge by the Garland of Flowers (with which victims were always adorned), this dinner might have followed a recent sacrifice. A contiguous Chamber contained (in a Niche) an Egyptian Idol of Basalt, engraved with Hieroglyphics: and above this Chamber is another, in which were found Vases for various uses, together with fifty-eight Lamps of Pottery. A large bronze Ring was found in an adjacent Chamber, which might probably have been appropriated to the Ox, Apis.(3) In the small adjoining Kitchen of the Temple were found Culinary Utensils of Pottery, containing remains of eatables; an Iron Tripod; and a Skeleton (with a sacrificial Axe in one hand) leaning against the wall. Among the Paintings which ornamented this Temple were, Isis with the Sistrum; Anubis, with a Dog's Head; Priests with Palm Branches and Ears of Corn; and one Priest holding a Lamp; (4) the Hippopotamus, the Ibis, the Lotus, Dolphins, Small Birds, and Arabesques. Other remains of antiquities found within these precincts were, a Leaden Vessel, ornamented by Bassi-rilievi, representing Egyptian Figures, and standing near a Column, with a Canal for Water at its base; a small portable Bronze Altar made to fold up; a rectangular Altar with a handle on each side, and on each front Alti-rilievi, the subjects being a Lion devouring a Bull, and two Comic Masks (the interior of this Altar contained an Iron Patera); two Hands and the Head of a Female, in white Marble, and another Head, of the same material, with Gold Ear-rings; part of the Body which belonged to this last-named Head was composed of Wood, and the Limbs of Marble; a Crescent of Silver; the Top of a Well, in Pottery, decorated with Bassi-rilievi, and found between four Columns; a small Sphinx; other small Egyptian Figures; and Couches for the gods.(5)

(1) A profound silence was observed during Egyptian sacrifices.

(2) Some authors assert, that ham-bones were found in this Refectory: but Plutarch tells us, that the Priests of Isis ate no animal food, except fish; and passed an austere life, offering prayers to their goddess twice a-day, morning and evening. Other writers mention that these Priests never ate onions, abstained from salt with their food, and were forbidden to taste the flesh of sheep or hogs: it is likewise said that their nights were usually spent in devotion, near the statue of Isis; and if these accounts may be credited, it does not seem probable that ham-bones were found in a Temple consecrated to that highly-revered Egyptian divinity.

(3) The Apartment containing the bronze Ring was filled with ashes, by the last Eruption of Vesuvius, in the year 1822; it is situated at the Eastern End of the Temple of Isis.

(4) The Priests, in these Paintings, are represented with heads shaved, garments of white linen, and woven shoes, through which the feet are seen: history, however, tells us, that the Priests of Isis were compelled to walk barefoot.

(5) One of these Couches was made of Ivory, and too much injured to admit of reparation: the other, made of bronze, has been restored; and is now placed in the Studii at Naples.

One of the unfortunate Priests of Isis (whose skeleton, as already mentioned, was found with a sacrificial Axe in its hand) seems to have endeavoured to escape the dreadful consequences of the Eruption, by hewing his way out of the kitchen-door. Another seems to have loaded himself with the treasures of the Temple, and fled; but was overtaken by death in the vicinity of the Tragic Theatre, where his skeleton is reported to have been discovered, accompanied by three hundred and sixty coins of silver, forty-two of bronze, and eight of gold, wrapped in cloth so strong as to have sustained no injury by the lapse of seventeen centuries.(1) Others of these Priests are supposed to have caught up the sacred Hatchets, and attempted to cut themselves a passage through the walls of their Temple; while some are supposed to have been suffocated when sleeping; and others either had not time to escape, or felt it a dereliction from duty to abandon their goddess.

Temple of Æsculapius. The style of architecture, similar to that displayed in the Temple of Romulus, proves the little Edifice in question to have been very ancient. A large low Podium, made of tufo, and ornamented with a Doric Frieze, is placed in the centre of a small Court immediately below the Cella; and resembles the Sarcophagus of Scipio Barbatus, seen in the Vatican Museum. The Cella is placed on a Platform, ascended by nine Steps; and seems, if we may judge by the traces of columns still discernible, to have been covered with a roof. Here were found Statues of Æsculapius, Hygeia, and Priapus, all of *creta cotta.* A Bust of Minerva was also found on the Podium; and an adjacent Chamber contained, among Sacrificial Utensils, a small Vessel of Pottery, shaped like a tomb, to one of the extremities of which was attached the Bust of a Child, with the Bulla hanging from its neck; perhaps an Ex Voto.

Sculptor's Shop. In the Quadrangle belonging to this House were discovered ten small Hermæ, four of which had two heads; Fragments of Statues; Feet for small figures; an Amulet; a Solar Time-piece; Blocks of Marble, one of them half sawed through, with the Saw remaining in it; and a Ball of Marble in shape and size like a pullet's egg;(2) abundance of Tools used in sculpture, and now removed to the Studii at Naples; Resin in a Pot, where it had evidently boiled; and little heaps of Marble reduced to powder.(3) The interior of the Dwelling contained two Bronze Basins, the inside of one being decorated with a Basso-rilievo of a Female seated, and conversing with an armed warrior: this Vessel has two Handles; the other has one only, in the shape of a winged Genius supported by a similar Figure, grasping a Swan. The Basin stands upon a Sphinx.

Comic Theatre. This Edifice, constructed with tufo, and supposed to have been the Odeum for music, stands on a bed of ancient Lava, is semicircular, small, but nearly perfect; and was covered by a Roof resting upon Columns, between which were apertures for the admission of light. The Cavea (or place for the audience) is intersected by Steps leading to the summit of the Building. In the seats nearest to the Orchestra sat the Augustals, Magistrates, and Knights; behind them sat the mercantile part of the Colony; above these were the populace of the male sex; and highest of all, in the Gallery, or Portico, sat the female spectators, Vestals excepted. The Orchestra (a large open space between the Cavea and the Proscenium) was probably appropriated, in this Theatre, to Musicians only, though in Grecian theatres, not particularly dedicated to music, the Dancers and the Chorus occupied that space.(4) At each end of

(1) Perhaps the same description of cloth with that in which mummies were rolled up; and which seems imperishable.

(2) Marble balls of this description are now used in Magna Græcia to teach hens where to deposit their eggs, and also to prevent mischievous pullets from eating them; for if these birds hurt their bills by pecking at a marble egg, they will never after injure a real one.

(3) The cement now used at Rome, for joining blocks of marble together, is resin liquified by heat, and mixed with marble reduced to impalpable powder.

(4) The Orchestra (Ορχήστρα) of the Greeks is supposed to have been what, in modern continental theatres, we call the Parterre. The Proscenium seems to have been what we denominate the Orchestra: the Scenium was the Stage; and the Postscenium the

the Orchestra is a Podium, in one of which sat the Vestals, in the other the Ædile (1) who presided over the entertainment. The Orchestra is paved with marble, and exhibits the following Inscription, in letters of Bronze :—

M. OLCONIVS . M. F. VERVS.
II . VIR . PRO . LVDIS.(2)

The Proscenium consists of two dwarf Walls, with a very narrow interval between them. The Scenium is terminated by a lofty Wall, with a Large Door of Entrance, for the principal persons of the drama, in its centre, and a Smaller Door of Entrance, for the inferior characters, on each side. Behind the scenium are remains of Attiring-rooms for the actors. The Staircase, by which Female Spectators ascended into the semicircular Gallery, or Portico, at the top of the Cavea, is quite detached from the Steps by which the other sex passed into their respective Seats. The outside of the Edifice bears an Inscription importing, "that the Duumviri, Caius Quinctius Valgus, Son of Caius, and Marcus Portius, Son of Marcus, by virtue of a Decretum Decurionum, defrayed the expense of erecting the covered Theatre, and approved the manner in which the work was done."(3) On the plaster which covers the walls of the Corridor, behind the Cavea, were found several Inscriptions, some of them in Oscan characters: and adjacent to the Postscenium were found remains of the Feet of an Iron Chair, perhaps a Bisellium, decorated with Bassi-rilievi, some of them being Ivory; together with Fragments of Cloth, probably belonging to the Cushion of the Chair; remains of small Figures with wings, and Females with Flowers in their Aprons; two Bulls' Heads, and an Amulet.

Two Admission Tickets, for theatrical representations, have been found at Pompeii. These Tickets are circular, and made of bone: on one of them is written, "AICXYΔOY;" and above this word is marked the Roman number "XII," with the Greek corresponding numerical letters, "IB," beneath it. On the other Ticket is a Greek word (which seems to be "Hemicyclia,") with the Roman numerical number "XI," above it, and the Greek corresponding numerical letters, "IA," below. Both Tickets exhibit, on the reverse side, a rough sketch of a theatre.(4)

Tragic Theatre. This Edifice, which stands upon a stratum of very ancient lava, is considerably larger than the Odeum; and, in point of architecture, a beautiful building: it was composed of tufo, lined throughout with Parian marble, and still exhibits the Orchestra,

place where the machinery of the theatre was prepared for exhibition, and where the Actors dressed themselves.

(1) The exhibitions, both in theatres and amphitheatres, were under the guidance of the Ædiles Majores.

(2) The Letters which form this Inscription have been several times loosened and misplaced. According to the Canonico di Jorio, they should be thus arranged:—

M. OCVLATIVS . M. F. VERVS . II. VIR . PRO . LVDIS.

(3) This Theatre suffered so much from the earthquake of the year 63, that the Pompeiani were compelled to repair and new-roof it.—Roofed theatres, however, were not common among the Ancients; whose scenic representations appear to have been exhibited by daylight, in buildings open at the top: and when the Campanians invented awnings for theatres, to temper the heat of the sun, they were reproached for their effeminacy.

(4) Augustus, in order to prevent confusion with regard to places for the audience in theatres, decreed that all the different ranks of persons, in the respective Cities of the Roman Empire, should be provided with tickets, specifying the part of the theatre, and the number of the seat they were entitled to occupy. This circumstance is related by Suetonius. The arrangement of the audience was as follows: Persons of Consular rank, and Vestals, being few in number, occupied the two shortest lines of seats, close to the Orchestra, and sat on curule chairs, or bisellii. Knights, being likewise few in number, compared with Plebeians, occupied the shortest line of stone benches (these were immediately behind the curule chairs, and bisellii. Plebeians, of the male sex, occupied the uppermost, and consequently the longest, lines of stone benches: while the female part of the audience, Vestals excepted, were placed in the portico, or gallery, near which stood the officers appointed to keep order.

the Proscenium, the Scenium, the place where, probably, a drop-scene, or curtain, was fixed; the Podium on the right of the Orchestra for the presiding Magistrate (in which a Curule Chair was found); the Podium on the left for the Vestals; the seats for Augustals and Knights, in the lower part of the Cavea, and those for Plebeians of the male sex in the upper part; the Entrance for Augustals and Knights; the Entrance and Stairs for Plebeians; the semicircular Gallery, round the top of the Cavea, for Female Spectators (which Gallery appears to have been fenced with bars of iron, as the holes in the marble, and the remains of lead, used for fixing these bars, may still be discovered); the Stairs of Entrance to this Gallery; and the Blocks of Marble, projecting from its wall so as to support the wood-work to which, in case of rain, or intense heat, an Awning was fastened. The Scenium, judging by the niches it contains, appears to have been adorned with statues; (*) the Proscenium, a dwarf wall, with Niches, perhaps for musicians, on the side next the Orchestra, divides the latter from the Scenium: which, like a modern stage, rises higher at the upper than the lower end; it is considerably elevated above the Orchestra, very wide, but so shallow that much scenery could not have been used; although the Ancients changed their scenes by aid of engines, with which they turned the partition, called the Scena, round at pleasure. There are three Entrances for the actors, all in front; and behind the Stage are remains of the Postscenium.

Modern excavators found this beautiful Theatre divested of all its scenic decorations; which, we may fairly conclude the Ancients thought too valuable not to be disentombed. Near, however, to that part of the Edifice which communicates with the triangular Forum, modern excavators discovered Fragments of Marble Statues with two Heads (perhaps Hermæ); one of these Heads is supposed to represent Nero as a youth, and another Agrippina; a description of Altar composed of a column of Oriental Alabaster, fluted in spiral lines, with a Listel and Plinth of white marble, and, on the Plinth, the words, "LONGINVS II. V.;" a considerable quantity of carbonated wood; Fragments of Drapery belonging to Bronze Statues; Ornaments of Ivory, similar to those disinterred in the Comic Theatre; a Cameo of Pastille; and a large collection of Tiles, some of them, indeed the major part, being hollow. The Inscriptions found on these premises are all imperfect.

This Theatre stands on the side of a hill, according to the custom of the Greeks; and on the summit of this hill, close to the Theatre, and bordering the Triangular Forum, is an extensive Colonnade, already mentioned; destined perhaps to shelter the audience in wet weather; and likewise to serve as a place for gymnastic exercises, and a public promenade, the view it commands being delightful.

The Comic and Tragic Theatres stand near each other; and contiguous to a public Building, supposed to have been

The Forum Nundinarium. This Forum is of an oblong shape, and bordered by Porticos, supported by Roman Doric Columns without bases: they are composed of tufo, stuccoed and painted, either red or yellow, as was the general practice at Pompeii. These columns (the lower parts of which are plain, the upper fluted), still display figures in Armour, and Names of Persons, traced, nodoubt, by the ancient occupiers of this Forum, to while away their vacant hours. Within the Porticos are Apartments of small dimensions, supposed to have served as Shops, Magazines for merchandise, and Quarters for Soldiers; and above these Apartments was a Second Storey, which appears to have been provided with wooden Balconies. The Forum contains a Fountain of excellent water, a small ancient Table, and likewise a large modern Table, already mentioned, and shaded, most appropriately, by weeping willows; so as to make a pleasant dining-place in warm weather. Moreover, the ancient Kitchen of the surrounding Edifice is now in use; and, though very small, so constructed as to furnish conveniences for cooking a

(*) The Partition Wall between the Attiring-Rooms and the Scenium, was richly embellished with Statues, Columns, etc. for a Tragedy; and for a Comedy, with Cottages, and other Pastoral Objects.

plentiful dinner. (1) On the eastern side of this Forum were Stalls for Cattle; and within the premises were found an Apparatus for making Soap, a Mill for pulverising Corn, and a Machine for expressing Oil.

It is remarked, by the Canonico di Jorio, that the ground-floor apartments, called Shops, and encircling the Piazza in question, are all of the same size, one or two excepted; that they have neither counters, nor stoves, nor even large entrances, like the generality of shops at Pompeii; that the resemblance between these Apartments, and those of the Prætorian guards in Adrian's Villa near Rome, is very striking; and that the only Kitchen in the Edifice is, as already mentioned, so constructed as to furnish conveniences for cooking a large dinner. The Canonico justly infers, from these circumstances, that the Apartments called Shops were, most of them, appropriated to the use of Soldiers: but it should, nevertheless, be remembered, that ancient Roman Forums were always guarded by Soldiers; and, therefore, as the situation of the Piazza in question was particularly convenient for a market-place, owing to its proximity to the Port, a market might have been held there, even admitting that the habitations which surround it were barracks. On the Walls of one of the most spacious Rooms under the Porticos were found two Trophies, and Figures of Warriors, painted in fresco—in the Prison, or Guard-house, four Skeletons with their ankle-bones fastened into a long and low Machine made of iron, and similar in shape to the modern wooden frame for punishment, called Stocks (2)—in other chambers, supposed to have been appropriated to Soldiers, Household Utensils of Pottery, Iron, Glass, Bone, and Bronze—ten Helmets well preserved, one of which is ornamented with Bassi-rilievi representing the destruction of Troy—several Fragments of Helmets, some of Bronze, some of Iron, and others of both metals—thirteen Cnemides (3)—two Brassets entire, and several in Fragments—thirteen Sword-belts of Bronze, well preserved, and ornamented with Figures—Fragments of other Belts of the same description—and Leather Belts ornamented with Bronze, probably Shoulder-belts. Some of these articles had fallen from the wall, as nails, on which they had been hung, were found near them—three small Shields of a peculiar shape, used by the Gladiators called REZIARII, and perhaps by a particular class of Rowers, though not by mariners in general, were likewise discovered among these Accoutrements; some of which, suspended to slight chains, are very diminutive: one represents a Shield like those above-mentioned; and perhaps they were honorary distinctions for Soldiers and Gladiators. Here also were found Missile Weapons, several of them in a cylindrical shape, and probably such as were hurled from slings—a hundred and twelve small pieces of Bone, shaped like the scales of fishes, and each pierced with two holes, so that they might be joined in such a manner as to form a cuirass, or the straps of a helmet which fastens under the chin (4)—a bronze Candelabrum, five palmi in height—several Strigils of Bronze, and others of Iron—several Copper Coins, a few of Bronze, and a few of Silver, but none of gold—a Hind squatted on its tail—a little Bronze Ox—and the Horn of a Stag—Household Utensils of Iron and Bronze—wooden Coffers (containing articles quite perished), and an Amphora, partly broken, in which was the skeleton of a new-born Child. Some of the Chambers toward the north, apparently statuaries' shops, exhibited Frag-

(1) The Author of this Work has frequently had a hot dinner, sufficient for twenty persons, prepared, by her own cook, in the kitchen of the Forum Nundinarium.

(2) These Stocks are now removed to the Museo Borbonico at Naples; but the Model of them, the skulls of the persons whose skeletons were found in them, and some of the Fragments of Sculpture discovered in the rooms supposed to have been occupied by statuaries, are kept here.

(3) Κνημιδες, arms for the legs, or, more properly speaking, *boots*. Homer styles his heroes "εὔκνημιδες Αχαιοι," well-booted Greeks.

(4) Pieces of bone thus shaped, and each of them pierced with two holes, are still used in the Neapolitan army, for composing that part of a helmet which passes under the chin.

ments of Marble and Bronze Statues—a small head of an Ox encircled by a sacrificial fillet—two Genii—and Arabesques in Bone—a Skeleton, grasped in the hands of which were fourteen Silver Rings, two of them enriched by Amulets—a Gold Ring, Pastes, etc. and two Skeletons with Iron Rings on their fingers. (1) The Kitchen was furnished chiefly with Pottery. In the largest Chamber, under what probably was the commanding officer's apartment, were found decayed Iron—two Rings for Galley Slaves—a Lance—and two hundred Bronze nails, all well preserved. This Edifice had, as already mentioned, a second floor, to which led three steep and narrow Staircases; and a fourth, better constructed, formed the approach to what are supposed to have been the apartments of the commanding officer. Under the Arch of this Staircase was found a Human Skeleton, accompanied by two Cups and one Saucer of Silver; and not far distant the Skeleton of a Horse, with remains of Harness, the Bronze Ornaments of which, and even the Hay, used to stuff the Saddle, being well preserved. In the upper Storey were discovered two Gold Necklaces, one of which was embellished with twelve small emeralds—five Gold Rings enriched with precious Stones—another Ring in the form of a Serpent—an Earring—and two Bracelets—all of Gold—and a long gilt Pin for the hair—Chests of decayed Wood fallen to pieces, and near them remains of white Linen, Cloth of Gold, Leaves of Gold, Gilt Leather, and Fragments of Leaves in Metal, evidently intended for decorations; the Linen, Cloth of Gold, etc., appear to have been originally deposited in the Chests—a Bronze Shield, one palm and a half in diameter, surrounded with Silver Ornaments, and having in its centre the Head of Medusa—a small Sword with an Ivory Handle—two Knives—a Lance, etc. One of the Rooms in these premises contained eighteen Skeletons of Men and Children, and several of Dogs—another room contained two Human Skeletons, and some pieces of Money—and near the interior Gate of Entrance were found thirty-four Skeletons in one group: the total amount of Human Skeletons, therefore, discovered in this Forum was sixty-three; considerably more than have been found collected together any where else within the walls of Pompeii: and at a moment, when it was the aim of every person to escape, soldiers only, who, according to Roman law, could not desert their standards, were likely to have remained together in such numbers: the fact, indeed, seems to have been that they all died at their post, victims to the severity of Roman discipline.

Among various Advertisements on one of the Pilasters at the entrance of the Forum Nundinarium, and likewise on its Wall, near the Odeon, the names of the following communities of Gladiators were discovered; (2) *Pomponi Faustini—Ampliati—N. Popidii Rufi*: and this circumstance, added to the Shields appropriate to Gladiators having been found in this Forum, induces a belief that Gladiators, when they came to Pompeii to perform their exercises, might have been quartered here.

Amphitheatre. In the centre of a spacious Piazza (probably a Circus for chariot-races), stands this colossal Edifice, which contains thirty rows of seats, is reputed to have held, on extraordinary occasions, from eighteen to twenty thousand spectators, and, when newly disentombed, was so perfect, that the Paintings on the stuccoed Wall, surrounding the Arena, appeared as fresh as if only just finished; but, on being too suddenly exposed to the air, the stucco cracked and fell off, so that very little now remains. The form of this Amphitheatre is oval, the architecture particularly fine, insomuch that the earthquakes of the years 63 and 79 did no material injury, either to its foundation, or its superstructure. A handsome Corridor paved with lava, and once embellished with statues, the Niches and Inscriptions belonging to which still remain, leads down to the principal entrance (3) on the side of the City, and facing a similar Entrance directly opposite. There likewise are three smaller Passages to the Arena; the

(1) It appears that some of these apartments toward the north were excavated by the Ancients.

(2) Gladiators were formed into societies or communities.

(3) Among the Statues was that of C. Cus-

narrowest was an Ingress for Wild Beasts; another the Ingress for Gladiators; and the third the Egress for the Dead. The Amphitheatre rests upon a circular Crypto Porticus, incredibly strong, as it supports the whole superstructure. The Cavea is separated into three parts, by means of two Galleries. The first part, called *Infima Cavea*, was destined for the Duumviri, the Decuriones; other Magistrates, Augustals, Priests, Priestesses,—in short, all the most dignified persons belonging to the Colony. The *Media Cavea*, composed of twelve rows of benches, was destined for the Merchants, the Military, and the Colleges. The *Summa Cavea*, composed of eighteen rows of benches, was destined for the remaining portion of the Citizens; the Populace being placed on benches behind them, and the females of the Colony in boxes behind the Populace. The Cavea contains forty small flights of Steps, corresponding with the same number of Vomitories, through which the spectators entered the great *Ambulacrum* or Gallery. The Females reached their seats by means of Staircases leading to a Covered Gallery with forty Apertures which communicated with the Boxes. These covered Boxes for female spectators are not found in other amphitheatres: one half of them were appropriated to ladies of distinction, and the other half to persons of subordinate rank. An iron railing seems to have protected the spectators who sat in the lower part of the Cavea; and the Entrances to the Arena appear to have been defended by gratés of iron. The Walls of the Podium, when newly disemtombed, displayed paintings appropriate to the place; but, on being exposed to the air, they were destroyed, like those in the Arena; and except a small Basso-rilievo, in marble, which represents a Charioteer driving over his Opponent, and may still be discovered in the upper part of the Amphitheatre, scarcely any of its decorations remain. A circular Gallery terminates this masterly Structure; and Blocks of Stone, pierced to receive wood-work which supported the Awning, are seen in the upper part of the circular Wall of the Gallery, which commands a magnificent prospect of Vesuvius, the Montes Lactarii, the Site of Stabiæ, the Mouth of the Sarno, and the beautiful Bay of Naples:—and from this Gallery, on the twenty-fourth of August, in the year 79, the Pompeiani and Occupiers of the adjacent Towns,(1) who were then assembled in the Amphitheatre, are supposed to have witnessed, with surprise and dismay (rising from the Crater of Vesuvius), that terrific Column of boiling water and volcanic substances, which suddenly transformed this majestic Amphitheatre, and every neighbouring Edifice, into a barren Hill of pumice-stones and ashes. But as very few human skeletons have been discovered here,(2) it seems probable that the persons thus

pius Pansa, Senior, whom the Decuriones intrusted with the execution of a law enacted by the Consul Petronius, during the reign of Nero, to prohibit masters from compelling their slaves, except when under sentence of death, to combat either with wild beasts or gladiators: and during the Duumvirate of Pansa, it was not lawful for wild beasts to fight in the Pompeian Amphitheatre, except with each other.

(1) It appears, from the following record, that the inhabitants of Nuceria frequented this Amphitheatre:—"A bloody fray took place in the Pompeian Amphitheatre, A.D. 59, between the Colonies of Nuceria and Pompeii, at a gladiatorial exhibition given by Livinejus Regulus: and these exhibitions were, in consequence, prohibited at Pompeii, for the space of ten years." See TACITUS's *Annals*, book xiv.

(2) According to one report, Skeletons of eight Lions, and a Man, supposed to have been their Keeper, were discovered in this structure; and, according to another, no skeleton was found within its walls: but the Canonico di Jorio says, that five Human Skeletons, a small Metal Hoop, part of a Gold Chain, and another Skeleton (he does not specify of what description) with a Gold Ring, and a very few Coins near it, were found within these precincts.

The number of Skeletons hitherto disinterred in Pompeii and its suburbs is said to be less than three hundred; a small proportion of its inhabitants, if we may judge from an advertisement, found on the outside of a large private house, and importing, that it was to be let for five years, together with Nine Hundred Shops, all belonging to the same person: and supposing no mistake to have arisen with respect to the import of this advertisement, how immense must have

providentially warned of their danger ran without loss of time to the adjacent river, embarked in whatever vessels they could procure, put to sea, and saved their lives by flight: and so judiciously placed are the Vomitories (ninety-seven in all) of the Pompeian Amphitheatre, that supposing the number of persons assembled within its walls, at the moment of the Eruption, to have been eighteen or even twenty thousand, they might all have walked out safely in two minutes and a half. Pliny the Elder, while steering toward Vesuvius, observed an immense number of boats, which fled from the coast: though, impelled by fatal curiosity, and the hope of alleviating distress, he still advanced, landed, and was suffocated.

Near the Northern entrance to the Amphitheatre are *remains of a Building furnished with a Triclinium;* and therefore supposed to have been *the Silicernium* belonging to the Edifice.

Nola Gate. During the years 1754 and 1755, attempts were made to excavate between the Amphitheatre and the Nola Gate; and, in 1812, the latter was discovered. It consists, at present, of one simple and lofty Arch, under which, the places where Gates of Wood were hung may still be distinguished. Tracks of the Wheels of ancient Cars are likewise distinguishable, though not deep; for the Pavement is a kind of Granite too hard to be much worn by wheels passing over it. The Space between the wheel-tracks under the Arch is thirty-seven English inches. There appears to have been originally an outer and an inner Gateway on this spot; but the former is destroyed: the latter, as antiquaries suppose, was erected at the same period with the adjacent Towers; and on each side of this Gate was a Chamber which led, by means of wooden stairs, to the Towers. On the Gate was found an Oscan Inscription, near a Tufo Head of Isis, on the Keystone of the Arch. A School for Gladiators, where, perhaps, according to the Roman custom, they learned to die gracefully, appears to have been the most interesting object discovered by means of these excavations.(1)

The Suburbs of Pompeii seem to have

been the trade and consequent population of a City where an individual possessed Nine Hundred Shops! The house (belonging to a lady named Julia Felix) on the outside of which this advertisement was discovered, is now re-entombed: but, according to the Canonico di Jorio, the advertisement merely stated, that between the sixth and eighth of August, a Bath, a Venerium, and nine hundred Shops, with their *Pergulæ,* upper storeys, etc., were to be publicly offered to any persons who might like to hire them. The celebrated little portable pictures, in fresco, of Apollo and the Muses (now at Paris), and a peculiarly elegant Bronze Tripod (now in the Museo Borbonico), were found there.

(1) A House, lately disentombed in the vicinity of the Forum Civile, was scarcely visited by daylight, when there tumbled down upon the Mosaic Pavement accidentally, from a Wall, fifty-six gold coins, resembling Napoleons in size, but thicker; and as bright and perfect as if just taken out of the mint. From a contiguous Wall of the same House fell, in precisely the same manner, a considerable number of silver Coins, melted so far as to form one solid mass; but capable of being separated. A globular silver Spoon with a long Pointed Handle, a Pair of Compasses, and various other small articles of half-melted metal, were found with the silver Coins. The Author of this Work was allowed to examine the Coins, etc. the moment after they had fallen from the walls; and owing to the great indulgence shown to Foreigners by the Director of the Works at Pompeii, she was likewise allowed to witness the excavation of an entire room, which appeared to have been a lady's chamber: for as the excavators, six or eight in number, gradually and carefully removed the pumice and concreted ashes, which lay about two feet deep upon the pavement, they brought to light a Metal Mirror, small, circular, and about the size of portable magnifying-glasses sometimes seen in modern dressing-boxes; Strigils; an elegant portable Lamp of Bronze; Camei and Intagli set in rings; a Brooch; Ivory spoons of various sizes, with round shallow bowls; a Lock and Key for a Commode, and some of the decayed Wood of the drawers; very small Earthen Vessels shaped like amphoræ, in one of which were Dregs like the deposit made by Wine; broken Cups and Vases of Glass; large square pieces of Brick, which probably belonged to the ceiling of the room, or some apartment above it; little square Pieces of Ivory like modern dice; broken Clasps for ear-rings; a Clasp for a Brooch, resembling those now in use;

contained two descriptions of Cemeteries, one for the ancient inhabitants, the other for the Romans: the former of these is supposed to have been on the outside of the Walls, to the north of the Town; but modern Excavators have not hitherto discovered any traces of it; which is unfortunate, as valuable Grecian vases are probably enclosed in these tombs. The Roman Cemeteries, those, at least, which contained the ashes of persons who merited and won the approbation of their country, bordered the roads leading to the gates of Pompeii; as appears from the double row of Mausolea between the Villa of Diomedes and the Town, and another row of a similar description, which was accidentally brought to light on the spot called *Taverna del Lapillo*.(1) Many, however, of these sepulchres and cenotaphs must still remain buried; as the names of a considerable number of distinguished citizens who, according to inscriptions found in various parts of the Town, were endeared to their country by their public virtues, are not seen in the suburb called *Pagus Augustus Felix*, where we look in vain for the Mausolea of Caius Cuspius Pansa and his family, M. Oculatius Verus, Son of Marcus, M. M. Holconii Rufus, and Celer, etc. etc. Neither has any large Ossuarium, or Columbarium, as yet been discovered; but, probably, these receptacles for the remains of the dead may hereafter be found on the outside of the Walls to the north, in, or near, the Cemetery of the Aborigines: and as the northern quarter of Pompeii (if we may judge by recent excavations) suffered very little from fire, and is, moreover, embellished with handsome streets, and elegant houses, which announce it to have been the abode of the upper ranks of the Colony, there seems every reason to hope that libraries of legible papyri may, at length, be found here; and reward the Neapolitan Government for the sums expended in excavating this beautiful Town.

Pompeii, like ancient Rome, was provided with an abundant quantity of water; as every street, and indeed almost every house, had its fountain: these fountains appear (as already mentioned) to have been supplied by aqueducts, which conveyed from the Sarno mountains streamlets(2) sufficient to give health and luxurious coolness to the City. Remains of ancient aqueducts may be found in the district of Sarno, in the valley of Palma,(3) and also in Pompeii; which they seem to have entered on its northern side. One of these ruins is now called by the peasants *Arei*, from the number of arcades on which the aqueduct rests; and another is called *Torricelle*, from the long line of pillars which supported its arches, and, at present, resemble small rectangular towers. Near the ruins of this aqueduct are little eminences, denominated *Turone* and *Turiello*, where a demi-colossal statue of marble (now placed in the seminary at Nola) was discovered: and, according to oral tradition, this statue represents a Consul who presided over the construction of the aqueduct; but more probably it was

and a Spindle. This room, like almost every other at Pompeii, is elegantly paved with Mosaics: for the Greeks did not content themselves with bed-chambers of "well-scraped stone," as did the sons of Priam.

(1) Some labourers, who were repairing the high-road to Salerno, between the years 1754 and 1756, being in want of earth, were ordered to take what they required from the foot of the neighbouring hill, which covers part of the Walls of Pompeii; and, in consequence of removing this earth, they found the Tombs; which were, however, speedily reburied, according to the custom of that period.

(2) The river Sarno is probably so called, because its sources are in these mountains.

(3) During the year 1560, an architect, by name Pietro Antonio, discovered two of these aqueducts; one in the district of Sarno, and the other in the valley of Palma: concerning the latter he says: "The course of this aqueduct is directed toward a spot where formerly stood the town of Pompeii, of which vestiges still exist on a height opposite to La Torre della Nunciata." How extraordinary that such a notice did not rouse the spirit of investigation among the Neapolitans, near three hundred years ago! The Canal of the Sarno, now seen at Pompeii, is modern; it was constructed by Domenico Fontana.

For a detailed account of the sources which supplied this town with Water, see "Plan de Pompeii, par le Chanoine de Jorio."

repaired under his orders; for the aqueduct seems to have been a Grecian or Etruscan work, restored by the Romans. Tradition likewise says that a village, called *Taurania*, in this neighbourhood, was buried by the Eruption of 79; and if *Turone* be the site of the ancient *Taurania*, it is much to be regretted that excavations are not made there. *Taurania* is mentioned by Pliny as a town in ruins, situated near Stabiæ.

No traveller should neglect an opportunity of visiting Pompeii, which even at the present moment merits minute observation; and in its zenith of splendour, with a Port crowded by vessels, Streets teeming with inhabitants, and private Houses and public Edifices almost universally arrayed in Tyrian purple, it must have been one of the gayest-looking Cities in the world: and when it was newly disentombed, when skeletons were seen in the houses; when lamps, candelabra, glass of various kinds and shapes, ornamental vases, culinary utensils, and even the very bread of the suffocated inhabitants were discernible; when the Ædiculæ exhibited Lares and Penates, when the Temples were filled with Statues of heathen deities, and adorned with all the elegant and costly embellishments of heathen worship, what a speculation must this ill-fated city have furnished to a reflecting mind!—And although the greater part of its hitherto-discovered moveable wealth now enriches the Royal Neapolitan Museums, still, to visit it, even now, is to live with the Ancients: and when we see houses, shops, furniture, implements of husbandry, etc. etc., exactly similar to those of the present day throughout Italy and Magna Græcia, we are led to conclude, that customs and manners, in these countries, have undergone but little variation for the last two thousand years.

The practice of consulting augurs, and that of hiring persons to weep at funerals, are still kept up in the mountainous and secluded parts of Tuscany; and the Tuscan cattle, when destined for slaughter, are frequently decorated with chaplets of flowers, precisely as the Ancients used to decorate their victims for sacrifice. The Roman butchers still wear the dress, and use the knife, of heathen sacrificing priests, the old Roman custom of not eating above one regular meal a-day, and that about the ninth hour of Italy (three o'clock with us), is still kept up; (1) and during the month of May it is common to see peasants arrayed, as in elder times, like Pan, Satyrs, etc. (2)

EXCURSION TO PÆSTUM.

The distance from Naples to Pæstum, by the post-road through Eboli, is computed to be forty-six Neapolitan miles;

(1) The ancient practice of placing cold ham, anchovies, figs, and some kinds of garden-herbs, upon the table, before dinner, to be eaten as a whet, is still continued, both in Italy and Magna Græcia. This practice, according to Eustathius's interpretation, is mentioned by Homer.

The ancient custom of throwing flowers on the heads of persons particularly favoured by the populace, is still preserved, during solemn processions, in Magna Græcia. Plutarch mentions this custom, when speaking of an advantage gained over Pompey by one of the partisans of Cæsar. And when the peasants of Magna Græcia make presents of nosegays, they always contain a few sprigs of Moly; because that shrub, mentioned as a charm by Homer, is so considered still, by these peasants.

(2) Persons who intend to enter Pompeii by the Herculaneum Gate should, on arriving at the Villa of Diomedes, send their carriage and dinner to the Forum Nundinarium; ordering their driver to be in waiting there, an hour before sunset, to convey them to the Amphitheatre. But persons who drive, in the first place, to the Amphitheatre, and then enter Pompeii by the Forum Nundinarium, should send their dinner to the Villa of Diomedes; ordering their carriage thither, half an hour before sunset.

The usual fee given to the Cicerone here is a piastre, if the same person attend a party from one extremity of the Town to the other; but to a Custode who goes no farther than from the Forum Nundinarium to the Baths, or from the Herculaneum Gate to the Baths, and adjacent newly-made excavations, six carlini is the usual fee. The person who provides visiters with water, a dinner-table, and benches to sit upon, expects five or six Carlini; the Custode of the Temple of Venus expects one carlino; the Custode of the Temple of Romulus expects one carlino—as does the Custode of the Pantheon.

and the time usually employed in going, *en voiturin*, with a light four-wheeled carriage and three horses, is as follows:—

	Hours.
From Naples to Pompeii	2
Salerno	3
Eboli	3
Pæstum	$3\frac{1}{4}$ (1)

Persons limited with respect to time may accomplish this excursion in two days, by ordering their Voiturin to send forward a relay of horses to take them from Salerno to Pæstum: but the more eligible plan is to sleep the first night at Eboli, the second at Salerno, and to return on the third day to Naples. The price usually demanded, per day, for a good caleche and three able horses, is five ducats, *buonamano* not inclusive. From Salerno to Pæstum there is a Cross-road four miles shorter than the road through Eboli, and practicable for carriages during the latter part of spring and the whole of summer and autumn.(2) The time occupied in going, with a light caleche and three horses, from Salerno to Pæstum, and *vice versa*, by the Cross-road, is about five hours, if Travellers are compelled to ferry over the Silarus, instead of passing that river by means of the bridge erected by Murat, but now in a dilapidated state, and not always passable. The time lost in ferrying over the Silarus is half an hour each way: and though a caleche might be conveyed into the ferry-boat and taken out again with facility, a heavy English travelling-carriage could not be so conveyed without danger. The expense of the ferry, returning inclusive, amounts to twenty-six carlini for a caleche and three horses. The Cross-road commences at the distance of about twelve miles from Salerno. The great road from Naples to Eboli is excellent, and continues good as far as Persano, a Hunting-seat belonging to the King of Naples; but between Persano and Pæstum the soil is boggy, and the road unpleasant after much rain.

Persons who wish to sleep the first night at Eboli should set out very early from Naples.

On entering the valley near the Sarno Gate at Pompeii, the road passes through Cotton Plantations watered by the Sarno; thence, proceeding to Nocera de' Pagani, anciently *Nuceria Alfaterna*, and supposed to have been founded by the Pelasgi Sarrastes, who, at an early period, settled on the banks of the Sarno. *Nuceria* was sacked and burned by Hannibal, after his unsuccessful attack upon Nola: but we learn from Tacitus that, under the reign of Nero, *Nuceria* was rebuilt and colonised. It is mentioned in the Itinerary of Antoninus as a Station on the *Via Appia*. The rebellious Saracens of Sicily were transplanted hither in the thirteenth century; and the town, perhaps in consequence of that circumstance among others, has suffered so much from civil commotions, that nothing worthy of notice now remains there, except the Church of Santa Maria Maggiore.(3) On the left, just beyond the present Town of Nocera, and at a very short distance from the road stands this Church, which appears to have been built with ancient materials about the time of Constantine. Its form is orbicular, and its roof is supported by a double circle of thirty Corinthian Columns of superb marble: they are placed like those in the Church of S. Costanza near Rome; but the shafts, being of various heights, were evidently collected from various buildings. In the centre of the Church is an antique Font for the immersion of adults, similar to that in the Baptistery at Pisa, and encompassed with a Balustrade surmounted by Columns very subordinate in beauty to those which support the roof. On either side of the Tribuna are two Columns cut out of one block of Parian marble, with a piece of Cornice on the top of each pair; the lower part of the shafts being plain, and the upper

(1) The distance from Naples to Pæstum, by way of Battipaglia, is nine posts, namely, four posts and a half to Salerno, and ditto from Salerno to Pæstum.

(2) The Author went, in 1829, to Pæstum by this road; which, being recently made, was in some parts rough; but better than the road through Eboli to Pæstum.

(3) More properly Santa Maria Vittoria: for, about the year 1295, the name of Nocera was changed to that of S. Maria Vittoria.

part fluted, precisely like the Columns in the Forum Nundinarium at Pompeii. The shape of the Edifice in question leads antiquaries to suppose it was raised on the foundations of a Temple consecrated to all the gods.(1) From Nocera to La Cava the road passes through a rich and pleasant country. The latter Town has Porticos on each side of the high-street, like those at Bologna; and is large, populous, and sometimes frequented by a few foreigners during summer. Beyond it is a Structure which seems to have been an Aqueduct, and a Villa, which stands prettily amidst hanging gardens; but on approaching Vietri, and the whole way between Vietri and Salerno, the road displays scenery of the most magnificent and beautiful description. Vietri, built on the side of a mountain in the immense Gulf of Salerno (anciently denominated *Sinus Pæstanus*), has risen from the ashes of the ancient *Marcina;* founded, as Strabo reports, by the Etruscans, but subsequently occupied by the Samnites. Vietri is not far remote from Amalfi, the Islands of the Sirens, and the Promontory of Minerva, which all lie toward the right; while on the opposite side of the Gulf towers the celebrated Promontory of Leucosia, anciently called *Promontorium Posidium*. Salerno, formerly *Salernum*, is reported to have been built by the Romans as a check upon the Picentini. It was not placed, like the modern Town of Salerno, close to the sea, but on the height above, where considerable remains of Roman edifices may still be seen. According to Livy, *Salernum* became a Roman Colony seven years after the termination of the second Punic war. It is celebrated by the Poets of the Augustan age for its enchanting position, and probably derived its name from the little rivers Sole and Erno, by which it was watered. The modern Town, about fifteen Neapolitan miles from Pompeii, is embosomed in the *Pæstanus Sinus*, and seated in a valley, encompassed on the northern and eastern sides by bold, fertile, and picturesque mountains. It is embellished with a handsome Quay, has sixteen Churches beside the Cathedral, and a considerable number of Monastic Institutions. The medicinal School of Salerno acquired, during the reign of the last of its Lombard Princes, a brilliant character, owing to the Arabs or Saracens, who repaired thither in crowds, teaching the Sciences, and especially that of Medicine, in which the Arabs, at the period alluded to, particularly excelled: and during the year 1100, the Physicians of this School published their celebrated Work in Latin verse, which has been translated into almost every language. The Court leading to the Cathedral is spacious and handsome, and contains Columns and a few Sarcophagi, reputed to have come from Pæstum. The Church, if we may judge by its form, was an ancient Basilica, and is ornamented with two splendid Columns of verde antique, a Mosaic Pavement, apparently of the middle ages, and three Bassi-rilievi, which were brought from Pæstum. Two of them may be found in one of the side aisles, and the third near the high altar. The Subterranean Church, beneath this Cathedral, is said to contain the Relics of St. Matthew. Salerno has long been celebrated for its Spring and Autumn Fair, especially that held in September.

The largest Hotel here, *L'Albergo del Sole*, affords tolerable accommodation, and is delightfully placed: but another Inn, *l'Hôtel des Etrangers*, originally called *La Speranza*, and situated in the Strada degli Angeli, Piazza Portanova, is, though small, much cleaner than the *Albergo del Sole*, and the landlord, in 1833, served well and charged moderately. (2)

Travellers who sleep at Salerno, and intend driving straight next morning, by the Cross-road, already mentioned, to Pæstum, should provide themselves with

(1) A very small Column of white marble, in this ancient Church, bears the following Inscription, placed longwise down the Column: — + ΔΕΔΟΝΙΣ—ΔΙ—ET—SCE—MA-RIE—MZGXNOALΔO—PRI—IC +

(2) From Salerno Travellers frequently go to Amalfi by water; a row, in a four-oared boat during fine weather, of nearly two hours.—Boats proper for this excursion, which should only be undertaken in settled weather, are found on the beach at Salerno; and the price demanded, for going and returning, is usually three piastres.

bread, meat, salad, fruit, wine, water, —every thing, in short, likely to be required as refreshment there. From Salerno to the commencement of the Cross-road, the country is rich, beautiful, and picturesque; continually presenting little groups of Calabrian Peasants, dressed as Salvator Rosa frequently paints them, and either employed in tillage, shooting, riding, or regaling, in temporary arbours close to the highway. At the harvest season, this country is rendered still more picturesque by the Calabrian mode of thrashing corn: which operation takes place in the open fields, and is accomplished by means of a small vehicle shaped somewhat like an ancient car, but fixed on a wooden harrow, and drawn by two oxen: in this vehicle sit children to guide the oxen; who walk round and round a square space, floored with a hard and smooth cement, enclosed by a dwarf wall, and strewed with unthrashed grain; which is continually turned by the harrow; while the animals thrash it with their hoofs. Two of these vehicles are often employed, at the same moment, in each of these enclosures. (1)

The *Via Appia* seems to have been carried through Bicenza, the ancient *Picentia* (about seven miles from Salerno, and once the Capital of the Picentini), to *Eburi*, now Eboli, where it was probably joined by the *Via Aquilia*. The Cross-road, which lies on the right of the highway to Eboli, and traverses a wild and gloomy tract, full of pestiferous swamps, and peopled with buffaloes, is carried over the Silarus, and then passes between the site of the ancient *Portus Alburnus*, and that of the temple of *Juno Argiva*, reported to have been built by Jason and the Argonauts. Strabo says it stood on the left bank of the Silarus; but no traces remain to identify its position; which, according to the last-named author, was about fifty stadia from Pæstum. Plutarch speaks of this temple as having been plundered by pirates. Beyond the Silarus the new road traverses a country not long since the picture of desolation; but during a short time past gradually, though sparingly, spotted over with farm-houses; which have chased silence and solitude, so appropriate to the place! Passing between these farm-houses, which good taste would fain annihilate, the Traveller is at length presented with the sight of three stately Grecian Doric Edifices, which announce themselves as the remains of Pæstum: not, however, such remains as seem to accord with the effeminate and refined taste of the rich and luxurious Sybarites; but, on the contrary, resembling the simple, bold, and majestic specimens of Hindu architecture portrayed by the pencil of Daniell. Contiguous to these Edifices is a Farm, where stables and fodder for horses may be procured: but the water here is extremely unwholesome; for the Aqueduct which once conveyed healthful beverage to the Town exists no longer.

Travellers should neither sleep at Pæstum, nor approach its environs till an hour after sunrise; neither should they remain within its Walls long enough to expose themselves to the dew which immediately precedes sunset: and although by taking these precautions, and drinking a little strong-bodied wine, or punch, it may be possible to escape the dangerous effects of *Mal' aria*, even during the months when it is most prevalent, those of July, August, and September, still, Travellers should, if possible, prefer visiting Pæstum either in March, April, or the beginning of May, or during the month of November.

This city, the ancient *Posidonia* of a Colony of Sybarite adventurers, who, on landing here, found a Town, drove its inhabitants to the mountains, and established themselves in their stead, appears, from its name, to have been dedicated to Neptune, called Ποσειδων by the Greeks. (2) The Sybarites, however, were supplanted by the Lucanians; and

(1) The smooth thrashing-floors of the Grecians, with cattle working in them, in the open fields, are described by Homer.

(2) Solon describes Posidonia as a Dorian City, and, if we may credit tradition, Ulysses was received there, when he sailed by the coast of the Sirens. During the second Punic War, this town offered the Romans a present of gold vases; which were refused with thanks: but, afterwards, during the siege of Tarentum by Hannibal, the Roman troops who defended that place were supplied by Pæstum with corn, money, and reinforcements.

these by the Romans; under whose dominion Posidonia assumed the name of Pæstum; and after having survived the Roman empire in the west, was destroyed by the Saracens, about the commencement of the tenth century. (1)

Who were the inhabitants of Posidonia previous to its being colonised by the Sybarites is unknown; but Strabo tells us that their settlement was made close to the sea in the first instance; though they subsequently removed farther inland. The precise time when this establishment took place is likewise unknown: but we are told that *Sybaris* was built about 720 years A. C.; and that *Velia*, a Phocæan Colony, was founded about 540 years A. C.; and as it is evident, from Herodotus, that the Phocæans were chiefly led to colonise on the shores of Œnotria by the advice of a citizen of Posidonia, it follows that the latter town had already existed for some years. History records that the Posidoniatæ were subjugated by the Lucani; and likewise that the Romans, after having conquered the latter nation, possessed themselves of Posidonia, changed its name to Pæstum, and sent a colony thither, A. U. C. 480. The unhealthful situation of Pæstum (which is noticed by Strabo) probably prevented the Roman Colony from flourishing; and as it was placed on an unfrequented shore, and had no trade, it soon fell to decay, and was only celebrated for its roses, which bloomed twice in the year. But to return to the aboriginal inhabitants of Posidonia. Herodotus tells us (i. 94), "that a great famine arose in Lydia, a powerful kingdom of Asia Minor, during the reign of Atys, one of its earliest princes; and when this famine had continued for several years, the Lydians resolved to divide their population into two parts, under the respective command of Lydus and Tyrrhenus, the sons of Atys; one of whom was to migrate, the other to remain in Lydia. It fell to the lot of Tyrrhenus to forsake his country with the people under his charge: he, therefore, equipped a fleet at Smyrna, and set sail in quest of a realm to settle in, being joined on his way by the Tyrrheni-Pelasgi, who inhabited the Islands of Lemnos and Imbros." After having visited various countries, Tyrrhenus, according to this Lydian tradition, finally fixed his abode on the coast of Umbria; and his followers, Lydians inclusive, were denominated Tyrrheni. (2)

The Lydians derived so many of their customs from the Chaldees and Canaanites, that it is evident these three nations must have been intimately connected; and therefore we may presume that some of the Chaldees and Canaanites might accompany Tyrrhenus in his expedition to Europe. It likewise seems probable that this Prince visited Sicily and Lucania previous to his descent upon the Umbrian coast; perhaps, therefore, the Aborigines of Posidonia might be Chaldæans and Canaanites, intermingled with Lydians and Tyrrheni-Pelasgi: and as the proportions of the Temple of Neptune at Pæstum do not correspond with those of any Grecian temple extant, though similar to Asiatic architecture, might not this grand and simple edifice have been erected by the above-named Asiatic adventurers, and afterwards embellished on the outside, and consecrated to Neptune, by the Sybarites? A presumptive proof that Posidonia was once inhabited by Asiatics, is the paintings within side of its most ancient sepulchral monuments: for we learn, from the Prophet Isaiah, that the Chaldæans were in the habit of painting the inside of their habitations: and another presumptive proof that the Chaldæans migrated to Sicily, is the Chaldee inscription reported to have been found at Palermo.

The striking similarity between the

(1) The Temples of Pæstum were visited by Augustus, as venerable antiquities, even in his days; but appear, during modern times, to have been totally forgotten, till discovered in 1755, by a young painter of Naples, who once more brought them into public notice. Virgil mentions the plain where these Temples stand, as being embellished with rose-bushes which flower twice a-year (in May and December); but no remains of them can now be found; and report says they were all transplanted while the kingdom of Naples bowed to the majesty of France.

(2) Herodotus delivers this account, as he received it, from the Lydians; and he appears to have thought it authentic.

customs of the Tyrrheni-Pelasgi and the Asiatics seems to indicate that some of the former migrated to Italy with the latter. Divination and augury were the great outlines of the Tyrrhenian creed; and the practice of divining from the inspection of the liver of victims was certainly Asiatic, because it is alluded to as such by the Prophet Ezekiel, ch. xxi. v. 21. The Lydians appear to have derived this practice from the Chaldees. The Ludii, or comic dancers of Etruria, were celebrated for agility and grace; and the dancing-girls of India are to this day equally celebrated. The Etruscan descendants of the Lydian Colony wrote, like the Hebrews, from right to left; and it appears by their monuments that they described their parentage and family with reference to the mother, but not the father. They likewise admitted their wives to their banquets: and these customs are mentioned by Herodotus as characteristic of the Lycians and Caunians in Asia Minor. The curule chair and purple robe were Lydian badges of honour, which the Romans borrowed from the Etruscans: and the eagle-standards of Rome, also derived from the same source, were common to the armies of Persia: but the perfect civilisation of the Etruscans, and their deep knowledge of arts and sciences (which certainly originated in the East), is perhaps the strongest proof we can adduce of the authenticity of Herodotus's account of this people.

Previous to describing the ruins of Pæstum, it seems expedient to remark, that some of these ruins appear to be of much higher antiquity than others; probably because the Sybarites, after having banished and succeeded the original inhabitants, repaired the Walls, embellished the Temples, and erected Baths, and other edifices, congenial to the taste of an opulent and luxurious nation: and when Posidonia fell under the yoke of the Romans, it is natural to imagine they might have introduced Roman architecture.

Walls of Pæstum. These Walls, composed of very large, smooth, oblong stones, placed in parallel lines one above the other, and united with minute exactness,(¹) are two miles and a half in circumference, and nearly of an elliptical shape: their height seems to have been about fifty English feet, their breadth, or platform, about twenty; and they were fortified by eight low Towers, twenty-four feet square within, and at the windows twenty-three inches thick: these Towers are more modern than the Walls; but, nevertheless, so situated as to correspond with the account, given by Homer, of Towers used as Fortifications; and some of the stones which compose them measure five feet in length.

An interesting specimen of the Walls of Pæstum may be seen near the Gate of the *Sirena Pæstana.*

Gates. Pæstum had four Gates, placed at right angles; but that which fronts the east alone remains perfect: it consists of one Arch, about fifty feet high, and built of stones astonishingly massive. On the key-stone of this Arch it was easy once to discern two Bassi-rilievi; the one representing the *Sirena Pæstana* holding a rose; the other representing a *Dolphin*; ancient symbols of a maritime people: time, however, has nearly obliterated these symbols. Remains of Paintings may be traced on the inside of this majestic Arch; between thirty and forty feet distant from which, are vestiges of *an interior Gate:* and, between the two, are Ruins called *Soldiers' Quarters.* Here likewise may be seen *remains of the Pavement* of the City; resembling that of the Via Domitiana at Pompeii: and here the Aqueduct entered Pæstum, and probably furnished water for a contiguous *Fountain*, of which considerable vestiges remain within the Walls. On the outside of the northern Gate are Tombs, some of which appear to have been lined with stucco, and painted. Grecian Armour, and Vases of rare beauty, bearing Greek inscriptions, were found in many of them.

Temple of Neptune. This Edifice (supposed to have been consecrated to Neptune) the most majestic, and apparently the most ancient here, or indeed

(¹) The Etruscan Walls of Fiesole seem to have been of the same description in point of architecture; but the stone which composes the Walls of Pæstum is more neatly hewn than that which was employed in erecting the Walls of Fiesole.

in any other part of the European world, is composed of stone, evidently created by the torpedo-touch of the Silarus;[1] for like the stone of Tivoli, it consists of wood and various other substances petrified; and, though as durable as granite, abounds with so many small cavities that it resembles cork. Gigantic steps, three in number,[2] lead up to the Platform on which this Temple rests, and surround it every way: its shape is quadrilateral; its length, out and out, one hundred and ninety-four English feet four inches; its breadth seventy-eight feet eight inches. It has two fronts, each adorned with a Pediment, supported by six immense fluted Columns of the Grecian Doric order: and it likewise had two Vestibules; each supported by two pilasters, with two Columns between them. Flights of Steps lead to these Vestibules. On either side of the Temple are twelve Columns (those in the angles not being counted twice); and a Grecian Doric Frieze and Cornice encompass the whole Building; and are, with the Capitals included, *equal to half the height of each Column;* a circumstance peculiar to this Temple. The exterior Columns, thirty-six in number (generally composed of six, though, in a few instances, of seven blocks of stone), are twenty-seven feet two inches high, not comprehending their Capitals: the diameter of each Column, at the bottom, is about six feet ten inches; and at the top, close to the first Band of the Capital, about four feet eight inches: they have no bases, but rest on the third Step of the Platform. Their Capitals are simple; and the number of Channellings in each Column is twenty-four. The Intercolumniations are seven feet seven inches. The Cella, about ninety feet in length, and forty-three feet four inches wide, is raised three feet two inches above the Pavement of the interior Porticos, enclosed by four Dwarf Walls, and ornamented with fourteen columns in a double row: their diameter, at the bottom, being four feet nine inches; their height, Capitals not included, sixteen feet eleven inches; the Channellings of each Column are twenty in number; and the Intercolumniations about eight feet. These Columns support an immense Architrave; on which rises another set of still smaller Columns, about eleven feet in height; and destined, perhaps, to sustain the Roof of the Porticos. Five of these Columns remain on one side; and three on the other. The Cella is paved with large square stones: the Situation of the High Altar, and those on which victims were sacrificed and offerings made, is discoverable; and it appears that these Altars fronted the east. Fragments may still be found of the sea-green and dark blue Mosaics[3] with which the Vestibules were ornamented; and the whole Temple seems to have been lined with thin plaster polished. The largest Stone of this stupendous Edifice contains one way thirteen feet eight inches; another way, four feet eight inches; and another, two feet three inches; making altogether one hundred and forty-four cubic feet.

Basilica—so called, because no appearance is exhibited here, either of altars or a cella. This Edifice (contiguous to the Temple of Neptune) is in length, out and out, near a hundred and seventy feet, and in breadth eighty. It stands on a quadrilateral Platform; and has two Fronts, both adorned by nine fluted Columns, of the Grecian Doric Order, which rest, without bases, on the third Step of the Platform. Each side of this Edifice presents sixteen Columns (the angular columns not being counted twice), resting, likewise, on the third Step of the Platform: their diameter at the bottom is about four feet and a half, and at the top about one foot less: their

(1) The Silarus has been famed, from time immemorial, for the petrifying quality of its water.

(2) As the number Three was sacred and typical among the Ancients, and especially among the Asiatics, this might, perhaps, be the cause why the Pæstum Temples are surrounded by Three Steps only, exclusive of those which lead to the Vestibules.

(3) Light and dark blue Mosaics appear to have been of high antiquity. Homer, when describing the palace of Alcinous, says:—

> "The cornice high
> Blue metals crown'd, in colours of the sky."

And the Temples of the Sirens, supposed to have been constructed by Ulysses on the Sorrentine coast, were decorated with sea-green and blue Mosaics; pieces of which are still found there after every storm.

height, Capital inclusive, is twenty feet. and the flutings of each Column are twenty in number. Both Fronts have a Vestibule; and the interior of the Building is supposed to have been divided into equal parts, by Columns placed in a straight line from one entrance to the other: but only three of these Columns now remain; and they do not range with the exterior ones. Where these three Columns stand, the pavement seems to have been raised; and probably this spot was appropriated to the magistrates. The Portico, which is supposed to have been appropriated to the common people, measures, in breadth, fifteen feet; and the Cross Walk fifteen feet six inches. A Doric Frieze and Cornice ornament the outside of the Edifice, and the Architrave of the Peristyle remains.

Temple of Ceres. This Temple, supposed to have been dedicated to Ceres, though smaller and much less imposing than that of Neptune, displays a lighter and more elegant style of architecture. It is elevated on a Platform bordered by three Steps: its shape is quadrilateral; its length, out and out, one hundred and eight feet, and its breadth forty-eight. It has two Fronts, each adorned with six Grecian Doric Columns, which support a magnificent Entablature and a Pediment. Either side presents twelve Columns, supporting an Entablature; and every column is fluted, and rests, without base, on the third Step of the Platform. The diameter of each Column is four feet three inches at the bottom, one foot less at the top, and each Shaft measures seventeen feet eight inches to the first Band of its Capital, and about twenty feet four inches, Capital inclusive. The Channellings of every Column are twenty in number; and the Intercolumniations, four feet seven inches. At the Entrance is a Vestibule supported by six Columns with plain round Bases; and, beyond, are four Steps leading to the Cella; which is twenty-five feet wide, and encompassed on the four sides by a Dwarf Wall. The situation of the High Altar, and of those whereon victims were sacrificed, and offerings made, is discoverable: these Altars fronted the east. Remains of Sarcophagi are likewise discoverable in this Temple; the outside of which is ornamented with a Doric Frieze and Cornice; and all its Columns, thirty-four in number (together with those of the Basilica, and the Temple of Neptune), appear to have been stuccoed. The Pavement was Mosaic. Appearances indicate that the primitive Christians converted the Temple of Ceres into a Church.

Theatre. This Edifice is almost totally destroyed; but the fragments of Gryphons and fine Bassi-rilievi which have been found here evince that it was erected at a period when sculpture was rising fast to its zenith of perfection.

Amphitheatre. This Edifice, likewise, is nearly destroyed: it appears to have been of an oval form, and a hundred and seventy feet wide, by a hundred and twenty long. Ten rows of Seats, and some Apertures to the Dens for wild beasts, may still be traced: it stood in the centre of the Town, contiguous to the Theatre, and not far from the Temple of Ceres.

In making the new road which passes very near the Temple of Neptune, foundations of buildings, which seem to have been dwelling-houses, and likewise of an Edifice which appears to have been a Temple, were discovered.

The great antiquity of Pæstum, and the uncertainty as to what its remaining Edifices originally were, and to whom they belonged, brings to recollection a well-known Italian Sonnet,(1) which may be thus imitated: —

" Say, TIME—whose, *once*, yon Stately Pile," I cried,
" Which, *now*, thou crumblest, ruthless, with the soil?"—
He answer'd not; but spread his pinions wide,
And flew, with eager haste, to ampler spoil.

" Say, then, prolific FAME, whose breath supplies
Life to each work of wonder—what were *those*?"
Abash'd, with blushes only she replies,
Like one whose bosom heaves with secret throes.

Lost in amaze, I turn'd my steps aside:
When round the Pile I saw OBLIVION glide,
And scatter poppies o'er each vacant shrine—
" Speak!" I exclaim'd, " for once, mute Nymph, reveal—
Yet wherefore from thy lips remove the seal?
Whose *once* it was avails not: *now* 't is THINE!"

After having dined in the Temple of Neptune at Pæstum, Travellers usually

(1) The Author of this Work has ventured to deviate from the Italian Sonnet; which contains an incongruity by making Oblivion speak.

return home by way of Eboli, re-crossing the Silarus, and passing, on the right, fine woods, and the Royal Hunting-seat, called Persano. Thus far (about four miles) the road is swampy; but beyond Persano (and over an extensive common, thickly clothed with myrtle), good the whole way to Eboli. This drive occupies about three hours and a quarter: and *the Locanda Nobile* at Eboli, once a monastery, but opened a few years since, by Rosa Petrilla, for the accommodation of Travellers, is spacious; and during the year 1827, when the Author slept there, was quiet, clean, and furnished with good beds and a well-stocked poultry-yard. This Inn stands on the outside of the town. (1)

Forty miles of the new road now constructing from Pæstum along the coast, in the direction of the *Via Aquilia*, are already completed; probably, however, there are no accommodations on this road: but persons who wish to visit the ruins of *Velia*, and other Towns on the coast, might perhaps be able to hire, either at Amalfi, or Salerno, a vessel calculated to make this little voyage.

Beyond Pæstum, in the Gulf of Posidonia, the first place we meet with is Vatolla, anciently *Vicus Vatolanus*; and the chain of mountains which rises to the east of this spot, about Stella and Lauriano, appears to have been formerly the *Petilini Montes*; and the Town of *Petilia Lucanorum*, toward which Spartacus is supposed to have fled, after his defeat, by Crassus, in the salt marshes near Pæstum, stood on the Monte della Stella. Beyond Vatolla rises the Punta di Licosa, anciently denominated *Posidium Promontorium*; contiguous to which is the little Island of Leucosia, so called from one of the Sirens. Several vestiges of buildings were discovered on this Island in 1696.

Farther on is the river Heles, or, according to Strabo, Elees; about three miles from the left bank of which stood *Hyele*, as the town was called by its Founders, the Phocæans: but the Latins afterwards changed its name to *Velia*.

Herodotus relates that the Phocæans of Ionia, being besieged by the forces of Cyrus, resolved to escape subjugation by abandoning their native city, and forming another settlement in some distant land. Being the best navigators of the age, and well acquainted with the Mediterranean, they at length, after various adventures, established themselves on the coast of OEnotria, as already mentioned, about 540 A. C. *Velia* was particularly celebrated for its School of Philosophy under Zeno and Parmenides, commonly denominated the Eleatic Sect. It seems to have received a colony of Thurians about 440 years A. C.; and became subsequently a Roman maritime Colony, as may be gathered from Livy. Ceres was held in great veneration at *Velia*; for, when the Romans resolved to erect a temple to that goddess, they sought a priestess from this town, to instruct them in the rites and ceremonies peculiar to her worship. *Velia* seems to have been placed in a much more healthy situation than Posidonia; for Plutarch mentions that Paulus Æmilius derived great benefit from following the advice of his physician, by trying the air of *Velia*; and Horace, when afflicted with a complaint in his eyes, was ordered to follow the same prescription. Strabo speaks of this venerable Greek Colony as being so much reduced that its inhabitants, owing to the sterility of the surrounding soil, were compelled to become fishermen and sailors. It was situated, according to Strabo, at the distance of twenty miles from Pæstum; but his computation does not appear to be quite exact. The Gothic Fortress of Castellamare della Bruca, placed about half a mile from the sea, now occupies a portion of the site of *Velia*, and stands on an insulated circular hill. Greek and Roman Ruins are found here; and in a small plain, between two branches of a torrent called Santa Barbara, are two large masses of Roman masonry. On ascending the height, where Ruins of the Citadel are discoverable, we find, on the southern side, a small and low Edifice vaulted, and built with large bricks: it probably was a reservoir for water. The ruins of the Citadel likewise consist of large bricks mingled with stones, and placed on remains of Grecian walls

(1) The usual price, for dinner, at the Salerno Hotels, is from six to eight carlini a person; and, for a bed, from three to five carlini.

constructed in the usual manner without cement, and displaying one row of rough stones, hewn into a convex form, like those found in the remains of Grecian walls at Terracina, and in other very old fortresses. The walls of the Acropolis of *Velia* follow the contour of the hill; and two, three, or four rows of immense stones, fixed together without cement, serve as substructions to the more modern part of these fortifications. In the most ancient part of the walls, remains of a Square Tower are discoverable; and near it is a narrow Gate in ruins. Contiguous to the hill where the Gothic Fortress is placed, large broken bricks, bearing Greek characters, are scattered on the ground: and on the sea-shore, about five hundred paces from Castellamare della Bruca, an immense half circle, choked up by sand, indicates the situation of the *Portus Velinus*, or ancient Harbour of the Colony, near the mouth of the Heles, now denominated Alento: and the town of *Velia* seems to have given its name to the Bay anciently called *Velinus Sinus*, into which the river discharges itself.

The Promontory of Palinurus, so called after the pilot of Æneas, lies immediately beyond the *Velinus Sinus*, and is now denominated Capo di Palinuro. This headland proved fatal to a Roman fleet of one hundred and fifty sail, on its return from Africa; and Augustus encountered a violent storm, and lost several of his vessels in the same place.

The river Molpa, which joins the sea to the south-east of Cape Palinurus, is the ancient Melphes: and a Greek Town, of which vestiges remain, once existed near the mouth of this river: it bore the name of *Palinurus Molpis*.

Beyond is the Promontory anciently called *Pyxus Promontorium*, and now Capo degl' Infreschi. A city originally denominated *Pixus* (afterwards by the Latins changed to *Buxentum*) stood in this neighbourhood, near Policastro; and was founded, according to Diodorus Siculus, by Micythus, Prince of Rhegium and Zancle, about 471 years A. C. It became a Roman Colony A. U. C. 558, but did not prosper; and was therefore re-colonised, according to the report of Livy. The little river Busento is probably the Pyxus of Strabo.

To the left of Capo degl' Infreschi lies the Gulf of Policastro, anciently called *Laus Sinus*. Herodotus records that a remnant of the Sybarites, after the destruction of *Sybaris*, inhabited *Scidrus* and *Laus* on the Tyrrhenian Sea. *Scidrus* stood on the site of the modern Sapri, a few miles to the south east of Policastro, and exhibits extensive Ruins, and vestiges of an ancient Port. *Laus* likewise stood in the Gulf of Policastro, to which it gave its name, and was therefore, in all probability, a larger town than *Scidrus*. Scalea is supposed to occupy its site. *Laus* was named after the river Laus, now called the Lao.

At Maratea, anciently *Blanda*, in the Gulf of Policastro, the *Via Aquilia* descends from the heights it traverses on leaving Eboli, and pursues its course by the sea-shore to Rhegium; passing near the site of the ancient towns of *Consentia*, now Cosenza; *Terina*, a Colony of Crotona, and supposed to have stood in the vicinity of Nocera; *Temesa*, a place of great antiquity, celebrated for copper-mines, to which Homer, in the Odyssey, is supposed to allude; *Hipponium*, founded by the Epizephyrian Locri, and after great vicissitudes of fortune colonised by the Romans, when it took the name of *Vibo Valentia*; and *Medma* or *Mesma*, on the right bank of the river Mesima. Ruins of this Town may be traced beween Nicotera and the river Medama. It was a Locrian Colony, and a place of consequence.

According to Pliny, some Islets or Shoals, off *Vibo*, were named, from Ulysses, *Ithacesiæ Insulæ*; they are now called Brace, Praca, and Torricella.

Rhegium, the last Town on the *Via Aquilia*, was founded nearly 700 years A. C. by a horde of Zanclæans, from Sicily, together with some Chalcidians of Eubœa, and Messenians from Peloponnesus. Cato, however, affirmed that it existed at a much earlier period, being once in possession of the Aurunci. According to Æschylus, as quoted by Strabo, the name of *Rhegium* was supposed to refer to the great catastrophe said to have separated Italy from Sicily. *Rhegium* flourished for a long series of years under a variety of Rulers; but a short time previous to the Social war, it sustained great injury from repeated shocks of an earthquake; and was, in consequence, nearly deserted; when

Augustus, after having subdued Sextus Pompeius, established a naval Colony in this Town, and restored it to its former state of prosperity.

Saint Paul is supposed to have visited *Rhegium*; and Julia, the Daughter of Augustus, died there. *Rhegium* was embellished with Temples dedicated to Diana, Apollo, Isis, Serapis, etc.; but Alaric destroyed them all. It fell afterwards into the hands of the Moors; and, since that period, has often changed its masters.

Persons who wish to visit, on their way from Salerno to Naples, *the Benedictine Convent of La Trinità*, near *La Cava*, should stop at the entrance of that Town, where a road presents itself on the left, and leads to the Convent; which stands on a rocky mountain of the Apennine, at the distance of two miles from La Cava The ascent is steep; but persons in health, and accustomed to long walks, may go and return on foot in less than two hours. Persons who wish for mules; or a light open carriage, to ascend to La Trinità, may usually procure them at La Cava. The ascent presents fine woods; and the Convent, which is partly hewn out of a rock, and partly built upon it, is spacious even to magnificence; but contains nothing particularly worth examination; as the curious records, once kept there, were removed, when the French suppressed this confraternity.(1) After having seen the convent of La Trinità, Travellers usually proceed to Naples; stopping, however, at Pompeii, and walking through that city, while their carriage goes round the outside of the walls, to meet them at the Villa Suburbana.

(1) It is now re-established; and therefore Ladies are not allowed to see the interior of the Convent.

(2) The following account of the stations on the *Via Appia*, extracted from CHAMBER, may perhaps be useful to Travellers, who explore that ancient Road to Beneventum and Brundusium.

The *Via Appia*, called the Queen of Roman Roads, and constructed, A. U. C. 442, by Appius Cæcus, was, in the first instance, laid down from Rome to Capua; and thence carried on, through Beneventum to Brundusium. The latter part is supposed to have been finished, by Appius Claudius Pulcher, A. U. C. 504.

Procopius tells us, that the *Via Appia* was constructed with stones of an extremely hard nature, brought from some distant quarry; and after having been cut smooth and squared, they were fitted together so closely, without the aid of iron, or any other substance, that they appear to have been thus formed by nature, and not cemented by art; and although they have been travelled upon, by carriages and beasts of burden, for several ages, yet they do not appear to have been anyways moved from their place, or broken; nor to have lost any part of their original smoothness. In order to prove the extraordinary excellence of this Road, Procopius adds, that an *expeditious* traveller might perform the journey from Rome to Capua *in five days*. How very leisurely the ancients travelled!

EXCURSION TO BENEVENTO.(2)

The distance from Naples to Benevento is about thirty Neapolitan miles; and the road good; but, as it is unpro-

Stations on the *Via Appia*, from Rome to Sinuessa, according to the Itinerary of Antoninus:—

Ancient Names.	*Modern Names.*	*Roman Miles.*
Roma.		
Ariciam	La Riccia	XVI.
Tres Tabernas	Le Castella	VII.
Appii Forum	Borgo Lungo	XVI.
Terracinam	Terracina	XVIII.
Fundos	Fondi	XVI.
Formias	Mola di Gaeta	XIII
Minturnas	Minturne	IX.
Sinuessam	Mondragone	IX.

Stations on the *Via Appia*, from Sinuessa to Calatia, according to the Tabula Theodosiana:—

Sinuessa	Mondragone.	
Pontem Campanum	San Giovanni	III.
Urbanum		III.
Ad Nonum		VI.
Casilinum	Capua	VI.
Capuam	S. Maria di Capua	III.
Calatiam	Le Galezze	VI.
Ad Novas	La Nova	VI.
Caudium	Paolisi	IX.
Beneventum	Benevento	XI.

Stations on the *Via Appia*, from Beneventum to Canusium, according to the Jerusalem Itinerary:—

Beneventum	Benevento.	
Vicum Forum Novum	Buonalbergo	X.
Æquum Magnum	San Eleuterio	XII.
Aquilonis	Bucculo di Troja	VIII.
Æcas	Troja	X.
Herdonium	Ordona	XVIII
Ad Undecimum		XV.
Canusium	Canosa	XI.

vided with post-horses, persons who travel in a carriage containing four inside-places, and wish to avoid sleeping at Benevento, should send a relay of four horses over night to Arienzo, or Arpaja, and take the same number in the morning from Naples. The price usually demanded for eight horses, thus hired, is from twenty ducats to twenty piastres; and the time occupied in going is about six hours. The Inn at Benevento consists of two small double-bedded rooms; another room without furniture, in which it might be possible to dine, a good stable, and a good remise: but as this Inn is not much frequented, the larder, of course, is not well stored; and therefore Travellers should take their dinner with them. The road lies through richly-cultivated valleys, interspersed with towns and villages, and bounded by bold and picturesque mountains of the Apennine. The first town which presents itself is *Acerra,* containing seven thousand inhabitants, and standing on the banks of the Clanio, anciently the *Clanium;* a small stream now, though a navigable river in the days of Strabo. *Arienzo,* the next town, probably stands at the station called *ad Novas,* on the *Via Appia.* It has three thousand inhabitants, and is provided with a tolerable hotel, called the half-way house from Naples to Benevento. Three miles farther is *Arpaja;* on approaching which town the road passes near the celebrated defiles called *Furcæ Caudinæ,* or Caudine Forks; where, during the year of Rome 432, the Romans, commanded by T. Veturius Calvinus, and Sp. Posthumius, were hemmed in, and ignominiously defeated by the Samnites; who compelled them to pass under the yoke. Arpaja is generally supposed to occupy the site of the ancient *Caudium,* a station on the *Via Appia,* through which Horace passed in his way to Benevento.(1) *Caudium,* being a considerable place, gave its name to the defiles so fatal to the honour of Rome; and these defiles, according to the report of the best-informed topographers, are situated in the valley of Arpaja, between Arienzo and Monte Sarchio. This valley is known to have borne the name of *Furclæ* during the middle ages; and the name is still preserved in that of the hamlet now called Forchia, which circumstances seem to identify the valley of Arpaja with the *Furculæ Caudinæ:* probably, indeed, Forchia may be the precise spot where the Roman army passed under the yoke. That unfortunate army, previous to being entrapped in these dangerous defiles, was stationed, as history gives us every reason to suppose, at southern *Calatia,* now Galazze, about six miles from ancient Capua, on the road which afterwards became the *Via Appia.* The Samnite general, as Livy relates, having encamped near *Caudium,* sent ten of his soldiers, disguised as shepherds, with orders to feed their flocks near the Roman outposts; and likewise to spread a report that the Samnite legions were besieging *Luceria* in Apulia, and that the place

Stations from Canusium to Brundusium, according to the Itineraries:—

Ancient Names.	*Modern Names.*	*Roman Miles.*
Canusium	Cánosa.	
Rubos	Ruvo	XXIII.
Butuntum	Bitonto	XI.
Barium	Bari	XII.
Turres		XXI.
Egnatiam	Torre d'Agnazzo	XVI.
Speluncas.	Grotta Rossa	XX.
Brundusium	Brindisi	XIX.

The Road from Canusium to Brundusium was denominated *Via Egnatia.* Horace appears to have taken this road on his way to Brundusium; though the *Via Appia,* which passed through Venusia, and extended from that town to Brundusium, seems to have been less circuitous. The Stations on this Road are thus detailed in the Itineraries:—

Ancient Names.	*Modern Names.*	*Roman Miles.*
Beneventum	Benevento.	
Æculanum	Mirabella	XV.
Sub Romulam	Formicoso	XXI.
Pontem Auffidi	Ponte San Venere	XVII.
Venusiam	Venosa	XIX.
Silvium	Garagnone	XX.
Pleram	Gravina	XVI.
Subtupatiam	Anticaglie	XIV.
Canales	Canile	XIII.
Tarentum	Taranto	XX.
Mesochorion	Grottaglie	X.
Uriam	Oria	X.
Scamnum	Latiano	VIII.
Brundusium	Brindisi	XV.

(1) Horace mentions having been entertained at the Villa of Cocceius, in the environs of *Caudium,* on his way to Benevento.

was on the point of surrendering. No sooner had the Roman Consuls received this false intelligence, than they precipitately advanced to the relief of *Luceria;* taking the short road into Apulia, by the Caudine Forks; a passage situated between high and woody mountains, and strongly enclosed at both extremities. The Roman legions, after their subjugation in these defiles, were allowed to retire toward Capua, about a day's march distant; and where they arrived at night-fall. Such is Livy's account of this disaster. It has, however, been remarked by modern travellers, that the valley of Arpaja does not accord with Livy's description of the *Furculæ Caudinæ:* but we should recollect that this great Roman historian was not to be relied upon in matters relative to topography, any more than Cluverius, who, with his usual carelessness, supposes the Caudine Forks to have been near S. Agata de' Goti: but admitting that the Roman army, previous to its subjugation, was stationed at southern *Calatia,* —and that it was so stationed seems evident,—its shortest and most obvious road into Apulia lay through the valley of Arpaja;(1) and the defiles through which it passed must have been those now denominated Stretto d'Arpaja, and Stretto di Sferra Cavallo.(2)

The distance from Naples to the village of Arpaja is supposed to be about eighteen miles; and a caleche with four horses usually goes in three hours and a quarter; the road being good and level; which is not quite the case afterwards, there being some hilly ground near Benevento; but the ascents and descents are gentle. Beyond Arpaja the road passes through *Airola,* which is romantically situated among mountains, and contains between four and five thousand inhabitants. Three miles farther the Traveller is abruptly presented with a view of the Town of *Monte Sarchio,* placed in a peculiarly commanding and picturesque situation, on a conical hill, crowned by what seems to have been an ancient Roman watch-tower, and encircled by grand and lofty peaks of the Apennine; among which may be distinguished the *Mons Taburnus* celebrated by Virgil, and rising to the east of S. Agata de' Goti. Monte Sarchio is not distinctly noticed in the ancient Itineraries; but Romanelli seems to think its original name was *Mons Herculis,* and that the town built in an amphitheatrical form on its sides was called *Æculanum.*

The approach to Benevento by the *Via Appia* is through a charming country watered by the rivers Sabatus and Calor, now denominated the Sabbato and Calore. Near the confluence of these rivers, on a fertile spot screened by beautiful hills, stands the city; which is entered by means of an ancient and handsome Roman Bridge in perfect preservation, and making part of the *Via Appia.* Strabo mentions *Beneventum* as being only ten miles from *Caudium;* but, according to modern calculators, it is about twelve miles distant from Arpaja; and two hours and three quarters are usually occupied in going.

Diomed is supposed to have founded Benevento, soon after the Trojan war: it was subsequently possessed by the Samnites; and fell under the yoke of Rome in the days of her Emperors. Livy tells us it was once called *Maleventum,* in consequence of being sometimes visited by destructive winds; but on becoming a Roman Colony, it assumed the name of *Beneventum;* and was, after this period, embellished with a magnificent Amphitheatre erected by Vitinius, and a Triumphal Arch, raised in honour of Trajan by the Senate and People of Rome. Isis was worshipped at Beneventum; it being recorded on an Egyptian obelisk, still existing in the Town, that Domitian repaired her Temple there. The Goths subjugated this place in the year 490. During the

(1) Had the Roman army been at the other *Calatia,* on the right bank of the Vulturnus, as some antiquaries suppose, the pretended shepherds must have crossed that river with their sheep (a difficult operation) before they could have reached the Roman outposts. Had the Consuls been stationed on the right bank of the Vulturnus, they might have marched by the side of that river to *Beneventum,* without risking the loss of their legions in dangerous defiles: beside which, had they crossed the Vulturnus, Livy, according to his usual custom, would surely have recorded the circumstance. These judicious observations are made by Cramer.

(2) The intermediate space between the defiles is now called Val Gardana.

next century it fell into the hands of the Lombards, and became the Capital of a powerful Duchy; after which period it was united to the dominions of Charlemagne; and at length given, by Henry III., to Pope Leo IX., in exchange for Bamberg, a town of Franconia. From the year 1077, it has been annexed to the Holy See. It was evidently a strong place in times past, is still surrounded with ramparts, and contains, at the present moment, above eighteen thousand persons. *The Castle*, erected by Guglielmo Billotta, during the Pontificate of Giovanni XXII., is now the residence of the Roman Governor, and in its Court-yard are deposited *Fragments of an Egyptian Obelisk*, which once stood, with another of the same dimensions, opposite to the Gate of the Temple of Isis. *The Cathedral* probably stands on the site of that Temple (which, as already mentioned, was repaired by Domitian); for it is placed on a small eminence, and before it is an Egyptian Obelisk, the counterpart of that in the Court-yard of the Governor's residence. The principal Door of this Cathedral appears to be a work of the twelfth century; and consists of bronze embellished with well-executed Bassi-rilievi. The interior of the building is supported by sixty-four beautiful ancient Columns, all quite perfect, and exactly similar to each other;—a rare occurrence!—they probably belonged to the Temple of Isis, and form a striking contrast to the bad architecture of the edifice they now adorn. A few fine columns embellish *the Basilica of S. Sofia*, and appear to be ancient. *The Porta Aurea*, or Triumphal Arch, erected A. D. 113, in honour of Trajan, to record his achievements during the German and Dacian wars, is the most beautiful, and likewise the best-preserved, monument extant of its kind; and supposed to be the work of the celebrated Apollodorus. This Arch, now converted into a Gate of the City, may be called the Roman Gate; as it fronts the road leading from Rome to Brundusium. It is composed of Parian marble, and has a double Socle, on which rest eight fluted Columns of the composite order; the intervals between them being adorned with superb Bassi-rilievi. Two Friezes ornament this Edifice; and that of the Entablature represents Trajan's Triumph in consequence of his victories. The Angles on each Front of the Arch are ornamented with Bassi-rilievi, two of which (recumbent Figures representing Rivers, and on the outside Front) are particularly fine. The Attic Storey bears an Inscription. Under the Arch are Bassi-rilievi; and the Centre of its Roof, which is richly lined with Corinthian architectural ornaments, displays a beautiful Figure of Fame, crowning the Emperor. The Cornice of this splendid Edifice has suffered materially; though a considerable portion remains perfect: the Bassi-rilievi in the lower Compartments are likewise injured; but those in the upper Compartments are wonderfully well preserved, owing perhaps, in some degree, to the excellent quality of the marble. The figures of Trajan, in these Bassi-rilievi, are particularly beautiful, as are those of Hercules, Minerva, Jupiter, etc. in one of the upper Compartments of the Front within the walls of the Town. This Arch, and that which still adorns the Port of Ancona, are the only two now remaining of those which were erected by the Senate and People of Rome in honour of their excellent Emperor, Trajan. Contiguous to the Porta Aurea is a magnificent Bridge, thrown over the Calore by Vanvitelli: and at the Porta di San Lorenzo, is *an ancient Monument*, much defaced, which appears to be Egyptian, and seems to have represented a large Quadruped. Not far hence are considerable remains of *the ancient Walls of Beneventum;* and beyond these Walls is *the ancient Roman Bridge*, already mentioned; to see the construction of which, Travellers should go into the adjoining Corn-mill, where, attached to one of the stones of the Bridge, is a Latin Inscription, on bronze, containing the word "Gratian," etc. Between the Bridge and the Inn is an unornamented *ancient Gate of the City*, together with *the Parian Marble Top of an ancient Well*, and remains of *the Amphitheatre*, built by Vitinius. The Foundations of this splendid work are distinguishable, though nearly covered by modern dwellings.

Benevento is delightfully situated; but its streets are narrow and dirty: and its modern edifices, generally speaking, can neither boast of grandeur nor elegance.

A variety of fabulous tales are told, by its inhabitants, respecting a walnut-tree, reported to have been for ages the altar of witchcraft. Benevento is accused of having worshipped idols long after the promulgation of Christianity; and the chief object of this idolatry seems to have been a winged serpent of gold with two heads; to which serpent a wood near the town was consecrated, and to a walnut-tree in the wood the idol was attached. It likewise appears, from the history of the middle ages, that so late as the year 667, Romualdus, duke of Benevento, although professing Christianity, kept a winged serpent of gold with two heads in a private recess of his palace; where he, and some of his court, worshipped this pagan deity. His consort, however, revealed the circumstance to the Bishop of Benevento, who not only enjoined and persuaded her to deliver up the idol to him, but at the same time severely reproved the Duke for his irreligious conduct; and, at length, after encountering much anger and opposition, the Bishop succeeded in transforming the idol into a golden chalice. (1) Tacitus seems to think the worship of idols of this description originated with the Germans; but more probably the adoration paid at Benevento to the winged serpent was a remnant of the worship of Isis. We know that the serpent (the emblem of prudence and foresight) was held sacred by the Egyptians; and we see, by the paintings of serpents on the walls of Pompeii, that long before the Germans overran Italy, serpents were considered as a charm against the witchery of an evil eye, equally dreaded by the ancient and the modern Campanians. (2)

Travellers, going from Naples to Benevento, are not allowed to quit the Neapolitan territory without a passport.

CONTINUATION OF THE VIA APPIA FROM BENEVENTUM TO TARENTUM, CANUSIUM, AND ALONG THE SEA-COAST TO BRUNDUSIUM, AND OTRANTO.

From *Beneventum* one branch of the *Via Appia* passed through the country of the Hirpini to *Venusia* in Apulia, and thence to *Tarentum* and *Veretum*; while another branch, on leaving *Beneventum*, took a more northerly direction, and traversing the Apennine near *Equotuticus*, led to *Canusium* in Apulia, and thence along the sea-coast to *Brundusium*. The latter part of this road was called *Via Egnatia*.

The first Station named in the Itineraries on the road from *Beneventum* to *Tarentum*, was *Nuceriola*, now Ricerola: the next, about thirteen modern miles from *Beneventum*, was *Æculanum*; ruins of which Town may be discovered at a place called, by the natives, Le Grotte, and contiguous to Mirabella. *Æculanum* was besieged by Sylla during the civil wars among the Romans; and several ancient Inscriptions import that it afterwards received a Roman Colony. A little south of Mirabella stood *Taurasium*, the site of which Town is still called Taurasi. It appears from the Inscription on the Sarcophagus of Scipio Barbatus, that this was one of the places taken by that general; and here Pyrrhus, on his return from Italy, experienced a total defeat. *Equus Tuticus* was another Town on the *Via Appia*, and is now represented by the ancient Church of S. Eleuterio the Martyr, reported to have suffered at *Æquum*. The branch of the *Via Appia* on which this town stood runs nearly parallel with that followed by Horace in his journey to *Brundusium*. *Sub Romula*, the second station marked in the Antonine Itinerary, between *Beneventum* and *Tarentum*, is laid down as being twenty-one ancient miles beyond *Æculanum*, and must have stood contiguous to the town of *Romulea*, supposed to be the modern Bisaccia. Formicoso may probably represent *Sub Romula*. About ten miles farther stood *Aquilonia*, occupied now by Lancedogna; and farther still was *Pons Aufidi*, now Ponte S. Venere, a bridge thrown over the Aufidus, which bears at present the name of Ofanto. Beyond this bridge was *Strapellum*, now called Rapolla; and about fifteen miles south of the Aufidus stood

(1) The Author of this Work is indebted to Mr. Giordan, for the history of the Walnut-tree of Benevento.

(2) On the banks of the Sabatus, according to Cluverius, stood an ancient town called *Sabatium*; and between Terranova and Prato there are, on a hill, considerable ruins, perhaps, of this place.

Venusia, now Venosa, a Roman Colony of some consequence in remote ages; and after the battle of *Cannæ* it afforded an asylum to the Consul, Varro, and the small remnant of his Legions. Horace was born at *Venusia*, which Strabo mentions as a flourishing place. It still contains several antiquities. To the south of Venosa rises Monte Vulture, anciently *Mons Vultur*, celebrated by Horace, and supposed, from its conical shape and mineralogical character, to be an extinct volcano. About fifteen miles south-west of Venosa is *Silvium*, now Garagnone; and farther distant are *Plera*, now Gravina, and *Sub Lupatia*, now Anticaglie; both of them ancient Stations on the *Via Appia*. *Canales*, now Canile, was another Station, beyond which flows the Taro, called by the Greeks Τάρας, the original name of Taranto, but afterwards changed into *Tarentum*. At some little distance from the river stands that Town, in early ages a most flourishing and potent Grecian Colony, founded by Phalanthus of Sparta, who led the Parthenii, a powerful band of warriors, thither, about 700 years A. C., while Numa Pompilius reigned in Rome. Phalanthus, when he landed on the shores of the Adriatic, found the Cretan and Achæan Colonies, already settled in that country, at war with the natives; he therefore united his forces with those of his compatriots, and possessed himself of *Taras*, subsequently *Tarentum*; which according to Pausanias, was already a considerable town. It had a capacious haven placed in the centre of an extensive and beautiful bay, abounding with excellent fish. The land round the town was particularly rich and fertile, and the climate very salubrious, though far otherwise now. The proximity of the Ports of Istria, Illyria, Greece, and Sicily, favoured commercial intercourse, and concurred with other circumstances to raise this new settlement to such a height of prosperity, that it obtained dominion over thirteen neighbouring cities. Its navy was superior to that of any other Colony on the Adriatic; and its army consisted of thirty thousand foot and five thousand horse, besides a select body of cavalry called Hipparchi. Literature and the arts likewise flourished here. Archytas, a distinguished philosopher of the School of Pythagoras, was placed at the head of the government about four hundred years previous to the Christian era; and the Pythagorean Sect, who had been cruelly treated in other parts of Magna Græcia, found refuge and encouragement here; while the first Sculptors and Painters of Greece were invited to this City, for the purpose of embellishing it with their works. But power, wealth, and luxury, united with such an inordinate love of pleasure, that the number of annual festivals at *Tarentum* exceeded that of the days in the year, at length proved fatal to the Tarentines, who, alike enervated in mind and body, could no longer cope with their enemies; but after repeatedly calling in auxiliary aid, these descendants of Spartan warriors fell under the yoke of Rome. During the second Punic war, however, the Tarentines threw off their yoke and declared for Hannibal, opening their gates to his forces, and seconding his efforts to reduce the Roman garrison which defended the Citadel; but such was the strength of this fortress that it withstood every attack; and when Hannibal found himself compelled to abandon *Tarentum*, the town was surprised, captured, and sacked by Fabius Maximus, whose booty is reported to have been immense. The pictures and statues he obtained are said to have nearly equalled in number those of Syracuse; and among them was a colossal bronze statue of Hercules by Lysippus. (1) Strabo, from whom this little history of *Tarentum* is chiefly derived, goes on to say that, "in his time, a considerable portion of the city (that which stood on the Isthmus) was deserted; though the inhabited part still formed a large town." He describes the inner Port as being a hundred stadia in circuit (at present it is considerably more). This Port, in the part of its basin which recedes the farthest inland, forms, with the exterior sea, an isthmus, connecting the peninsula on which the town was built with the land. He adds, "the site of the town is very low; but the ground rises toward the Citadel. The circumference of the old

(1) Plutarch, however, says that Fabius Maximus neither took away the Pictures nor the Statues of the Gods.

walls is great. That part of the town situated near the mouth of the Harbour, where the Citadel stands, is yet occupied: it possesses a noble Gymnasium, and a spacious Forum ornamented with a colossal statue of Jove, inferior in size to that of Rhodes alone. The Citadel is placed between the Forum and the entrance to the Harbour."

Such is Strabo's account of *Tarentum*. From modern Travellers we learn that this celebrated Grecian City contained, among other splendid edifices, a Museum, a Theatre, a Circus Maximus, a Prytaneum, and a Temple consecrated to Neptune, the tutelary deity of the Tarentines.

Contrary to Grecian custom, the Dead, as we are told by Polybius, were buried within the Walls of *Tarentum*.

The modern Town, which occupies the site of the ancient Citadel, contains about eighteen thousand inhabitants.—Relics of the polygonal walls of the ancient City may still be traced; and the Duomo, the Cappella di S. Cataldo, and the Convents of Teresiano and Alcantarino, preserve a few vestiges of antiquity. But the merciless Saracens completed at *Tarentum* the work of destruction which Fabius Maximus began. The Port, defended by the Islands of St. Peter and St. Paul, anciently the *Insulæ Chæradæ*, does not at the present moment afford safe anchorage for large vessels, but serves as a shelter for fishing-boats, which are seen here in considerable numbers, as most of the labouring Tarentines, of the male sex, are fishermen; for the Bay still abounds with excellent fish. The Pinnæ Marinæ are found in very large quantities on this shore; and gloves, reputed to be salutary in rheumatic complaints, are made with the beard of this species of oyster. The Murex, and a great variety of other shell-fish, may be collected in such numbers here, that the women make them into shell-work pictures for sale. The wool and scarlet dye of *Tarentum* were highly appreciated by the ancients, and still retain their reputation. *Tarentum* gave its name to the immense Gulf in which it stands, formerly called *Tarentinus Sinus*, and now Golfo di Tarento.

From *Tarentum* the *Via Appia* goes to *Mesochorion*, where it is divided into two branches; one leading to *Uria*, now Oria; *Scamnum*, now Latiano; *Messapia*, now Mesagna; and *Brundusium*, now Brindisi: the other to *Manduriæ*, which retains its ancient name, and is famous for a well, the water in which, according to Pliny, always maintained the same level, whatever quantity was added to, or taken from it; *Portus Sasina*, now Porto Cesareo; *Neretum*, now Nardo, and once a Municipium; *Callipolis*, now Gallipoli, and once a Lacedæmonian Colony; *Aletium*, now occupied by the Church of S. Maria della Lizza; and *Veretum*, now S. Maria di Vereto.

The northern branch of the *Via Appia* led from *Beneventum* to *Forum Novum*, now Buonalbergo; *Equotuticus*, now Castel Franco; *Aquilonis*, now Bucculo di Troja; *Æcæ*, now Troja; *Herdonia*, now Ordona, about twelve miles to the east of *Æcæ*, and once a Roman Colony; *Ceraunilia*, now Cerignola; and *Canusium*, now Canosa, where the *Via Appia* is met by the *Via Egnatia*.

On the right bank of the Aufidus, now Ofanto, and about midway between *Venusia* and the Adriatic, stood *Canusium*, which appears to have existed long before the foundation of Rome. Report ascribes its origin to Diomed; and that it was a very ancient Grecian settlement is certain. Its Walls, vestiges of which may still be discovered, embraced a circumference of sixteen miles; and the splendid remains of antiquity found among its ruins would alone prove its Grecian origin, were not that fact established by its coins. Millingen seems to think the ancient pottery of Canosa far superior, in beauty and size, to that hitherto discovered in the tombs of other ancient Greek cities: and according to the best-supported opinions, this Town and that of *Argyrippa*, likewise called *Arpi*, were the two oldest and largest Grecian Colonies in ancient Italy. *Canusium* is first mentioned in the Roman history as having submitted to the Consuls toward the close of the Samnite war. It is likewise mentioned that *Canusium* opened her gates to the Romans who escaped from the slaughter at *Cannæ*; and Livy records the generous treatment they received on that occasion from Busa, a wealthy Lady of this City. Frontinus speaks of *Canu-*

sium as a Roman Colony; but does not say when it was colonised. Adrian certainly sent a Colony thither; and likewise procured for the inhabitants a supply of good water, which, according to Horace, they much required.

The celebrated Town of *Cannæ* was situated about five miles from *Canusium*, toward the sea, and near the Aufidus, a navigable river. Polybius says this town had been destroyed the year previous to the battle; but its citadel was preserved; and the circumstance of its occupation by Hannibal gave the Romans great uneasiness, as it commanded the adjacent country, and was moreover their principal southern *depôt* of stores and provisions for the approaching campaign. The field of battle lay between *Cannæ* and the Aufidus, on which river the Roman army rested its right wing, whilst it flanked that of the Carthaginians on their left: the former also fronted the south: the latter had *Canusium* in their rear, and likewise the chain of Mount Vultur, from which the wind called Vulturnus blew with great and distressing violence in the face of their adversaries; an accident by which the master-mind of Hannibal well knew how to profit. These plains, which were dyed with Roman blood, are reported to have been previously known by the appellation of *Campi Diomedis;* and the Vergellus, a rivulet which crossed the field of battle, is said to have been choked with the dead bodies of the Romans.

Beyond *Canusium* were *Rubi*, now Ruvo, and *Butuntum*, now Bitonto. Hence one branch of the *Via Egnatia* goes to *Barium*, now Bari, and another branch to *Cœlia*, now Ceglie, and *Azetium*, now Rotigliano; thence proceeding to *Norba*, now Conversano, and *Egnatia*, which gave its name to this Consular Way. *Barium*, a sea-port on the Adriatic, is mentioned by Horace in his journey to *Brundusium;* and Tacitus speaks of it as a Municipium. The modern Town is large; its ancient fortifications merit notice; its Theatre is handsome; and the surrounding country abounds with olives, almonds, and saffron. *Egnatia* is celebrated by Pliny for a stone which was said to possess the property of setting fire to wood that was placed upon it; and this prodigy seems to have afforded great amusement to Horace. The ruins of *Egnatia* may be seen near Torre d'Agnazzo, and the Town of Monopoli. From *Egnatia* the next station is *ad Decimum;* the next to that *ad Speluncas*, now Grotta Rosa; and the third *Brundusium*, now Brindisi.

Strabo reports that *Brundusium* was already in existence, and under the government of its own princes, when the Lacedæmonian Colony, led by Phalanthus, arrived on the Adriatic shore. The antiquity of this city is therefore unquestionable. By the Greeks it was called Βρεντέσιον, a word which, in the Messapian language, signified a stag's head; and this name seems to have been given from the resemblance which the shape of its harbours and creeks bore to the antlers of that animal. The advantageous situation of the harbour of *Brundusium*, for communicating with the opposite coast of Greece, rendered it a place of great resort, and a formidable rival to *Tarentum;* but, being unable to withstand the power of Rome, it received a Roman Colony, A. U. C. 508; from which period the prosperity of this port increased with that of the Roman empire. Its Harbour was safer than the Tarentine Port; the latter not being free from shoals; and as large Roman fleets were continually stationed at *Brundusium*, for the conveyance of troops to Greece and Asia, it became a thoroughfare for travellers visiting those countries. During the contest between Pompey and Cæsar, the former was blockaded there, till the return of his fleet from the opposite coast enabled him to escape: and from Cæsar we learn that, in his time, *Brundusium* possessed two Harbours, communicating by a very narrow channel. The convention for the purpose of arranging the differences which existed between Augustus and Antony was held at *Brundusium;* and among the commissioners appointed by the former was Mecænas, whom Horace accompanied on his journey. The modern Town contains about six thousand inhabitants, a Castle, and relics of Ancient Walls. Wine, like that of Cyprus, is made in this neighbourhood; and olives are indigenous to

the soil; but the air is very unwholesome.(1) A few miles from *Brundusium* stood *Valetium;* ruins of which place are said to be discoverable about three miles from the sea, and eight from *Brundusium. Lecce,* situated about six miles from the coast, is supposed to be the very ancient Town of *Lupiæ,* one of the stations on the *Via Egnatia.* Near this town stood *Rhudiæ,* celebrated for having given birth to Ennius, and reputed by Strabo to have been of Grecian origin. Its site is now called Ruge, where vestiges of ancient buildings may, according to report, be yet discovered. The next place of consequence on this road was *Hydrus,* or *Hydruntum,* now called Otranto. It is said to have been a Cretan Colony; and was deemed by the ancients the nearest point of Italy to Greece: which circumstance, perhaps, led Pyrrhus to form the extravagant project of uniting the two coasts by a bridge thrown across from *Hydruntum* to *Apollonia.* In Strabo's time the town of *Hydruntum* was small; but the Harbour was still frequented. The little river Idro, which runs close to Otranto, was formerly called the Hydrus. The next Station to Otranto was *Castrum Minervæ,* now Castro; and the last *Veretum,* where this road meets the *Via Appia.*

The Gulf of Tarento contained on its shores four large Grecian Colonies beside *Tarentum;* these were *Metapontum, Heraclea, Siris,* and *Sybaris.*

Metapontum was a very powerful colony. Its original name is supposed to have been *Metabum,* derived from *Metabus,* a hero to whom divine honours were paid. Its original founders are unknown; though report ascribes its existence to a band of Pylians on their return from Troy. This Colony, in consequence of its attention to agriculture, became so prosperous that it was able to offer golden sheaves(2) to the Oracle of Delphi. Homer is supposed to notice it in the Odyssey, under the name of *Alyba.* The original Town, however, appears to have been deserted, when a colony of Achæans, invited by the Sybarites, landed on the coast and took possession of the Town; which, thenceforth, assumed the name of *Metapontum.* Pythagoras was held in high estimation by the Metapontini, among whom he is supposed to have resided for many years; and after his death the house he lived in was converted into a temple, and consecrated to Ceres. *Metapontum* retained its independence when Alexander of Epirus passed over into Italy, though it fell into the power of the Romans on the retreat of Pyrrhus. It revolted in favour of Hannibal after his victory at *Cannæ;* but was soon recovered by the Romans; though it appears to have been again in the hands of Hannibal during the war. Pausanias mentions this city as being in his time reduced to ruins; adding, that nothing remained but the Walls and Theatre: considerable vestiges of these ruins may, however, still be traced near the station called Torre di Mare, on the coast.

Heraclea was founded by the Tarentines after the destruction of the ancient city of *Siris,* and is celebrated in history for being the seat of the general council of the Greek States. Antiquaries fix the site of this town at Polichoro, about three miles from the mouth of the river *Aciris,* now the Agri, where considerable remains are yet visible. Some very curious ancient bronze Tables were found near *Heraclea.*

Siris, placed at the mouth of a river of the same name, now the Sinno, was reputed to have been founded by a Trojan Colony, which was afterwards expelled by some Ionians, who took the Town by force of arms, and changed its name to *Poliæum. Siris* is represented by Athenæus as rivalling the Sybarites in affluence and luxury. These cities, about 540 years A. C., had reached the summit of their prosperity; and shortly afterwards *Siris* was nearly destroyed in a war with its neighbours. Finally it became the Port of *Heraclea;* but no vestiges of this Port remain.

Sybaris, situated between the river of the same name and the Crathis, was founded, according to tradition, by the people of Trœzene, not long after the

(1) The ancient road from Terracina to Brundusium is now *carrozzabile;* and from Brundusium to Corfu the passage is usually made in twelve hours.

(2) The Greek words are Θέροχρυσοῦν.

siege of Troy: but these adventurers were subsequently joined by a more numerous Colony of Achæans, about the year 720 A. C. The rise and progress of this celebrated Republic, which held dominion over four neighbouring states and twenty-five fortresses, was, according to report, uncommonly rapid; and Sybaris, its capital, is supposed to have extended fifty stadia (upward of six miles) along the Crathis; and to have possessed a population of three hundred thousand persons. The accounts we are furnished with, by history, of the opulence and luxury of the Sybarites, is most extraordinary. It was forbidden by law to exercise in the City any trade or craft the practice of which was attended with noise, lest the sleep of the inhabitants might be disturbed: and for the same reason an edict was enforced against the breeding of cocks. Great encouragement was given to those who discovered any new refinement in luxury. Fishermen and dyers of scarlet were exempted from the payment of duties and taxes. A crown of gold was given to those who distinguished themselves by the sumptuousness of their entertainments; and their names were proclaimed by heralds as public benefactors. Ladies were admitted to banquets, and received invitations a year in advance, that they might have sufficient time to provide themselves with dresses suitable to the occasion. Their robes were usually made of the finest Milesian wool, dyed scarlet or saffron colour; and one of these robes was sold by Dionysius of Syracuse to the Carthaginians for a hundred and twenty talents; above twenty thousand pounds sterling. The Sybarites were so cautious never to expose themselves to the sun, that when they retired from the Town to their country Villas, the road was covered with an awning: and the journey which might easily have been accomplished in one day was the work of three.(1) Vapour-baths are supposed to have been invented at *Sybaris*. One of the principal citizens of this colony, Smindyrides by name, and called by Herodotus the most luxurious of men, is said to have been accompanied by a thousand cooks and fowlers when he went to Sicyon, as suitor to the daughter of the Prince of that city; and it is likewise said that he far surpassed the Prince and all his court in magnificence and splendour. The Sybarites are supposed to have founded *Laus* and *Scidrus*. But their prosperity was transient; for an inordinate love of pleasure rendered them so effeminate, that they became a prey to all their enemies, and were completely subdued and driven from their capital, by the Crotoniatæ, about 510 years A. C. As the destruction of *Sybaris* was accomplished by turning the waters of the Crathis into the Town, and overwhelming it with the inundation, no ruins remain to guide us respecting its site; though Swinburne was of opinion that he had discovered some vestiges of this City about three miles from the coast. A colony sent by the Athenians to Magna Græcia, about fifty-five years after the destruction of *Sybaris*, erected a new town which they called *Thurii*, at no great distance from the former site; and with this new Colony came two celebrated persons, Herodotus and Lysias the orator. About one hundred years after the foundation of Thurii, it received a Roman Colony, and took the name of *Copia*. *Thurii* was farther from the sea than *Sybaris*, and probably stood between the site of that city and Terra Nova.

EXCURSION, BY WATER, TO SORRENTO.

Sorrento, anciently called *Syrentum*, from the exquisite beauty of its scenery, was, according to tradition, founded by Ulysses; though it more probably derived its existence from a band of Phœnician adventurers. It was colonised by Augustus; but must have been a place of considerable consequence in much earlier times, as it gave its name to the Promontory which closes the Bay of Naples to the south-west. It is between five and six leagues distant from Naples; and lies on the left side of the Bay, near the ancient *Æquana*, a station on the *Via Domitiana* now called Equa, and not far from Vico, the ancient *Vicus Æquanus*.

Persons who wish to go and return the same day should set out from Naples

(1) These particulars are given on the authority of Athenæus.

very early in the morning; it being requisite to allow four hours for rowing to Sorrento, or any other part of the Piano, three for refreshing the boatmen, and four for returning. This excursion may be made by land, through Castellamare, and Vico; but, from the former place to the commencement of the Piano di Sorrento, a distance of about six miles, there is only a mule-road. Nothing, however, can be more picturesque than the views this road exhibits; and with good mules and careful guides, or experienced Portantini, no risk is incurred by passing it.(1)

A good carriage-road, now making, will be in a short time finished.

The town of Sorrento is provided with an excellent Inn, formerly the Palazzo Mastrolili; and now (1836) called *the Hôtel des Sirènes*. The present Owner is a remarkably good Cook; and gives satisfaction to his employers. Sorrento likewise possesses other Inns, namely; the *Quatre Nations*—the *Parigi*—and the *Hôtel des Artistes*—but they are not comfortably furnished. About half a mile from Sorrento is a good Hotel called *The Vittoria*, which formerly belonged to the Guardata family; and about a quarter of a mile farther distant is another Hotel, once the Jesuits' Convent, but now denominated *The Cocumella*, in consequence of a lustral vase which once belonged to a Sorrentine Temple. It now stands close to the Well in the court-yard of the Inn; and was called *Cocumella* from a *patois* word which is said to mean Aqua lustrale. This last-named Inn is a good one; though not so well furnished as the Hôtel des Sirènes, but either as a summer or a winter residence it may be recommended. A neighbouring Lodging-house, kept by *Donna Marianna Guarracino*, at S. Pietro a Mela, furnishes clean beds by the night; as does another neighbouring Lodging-house, kept by *Donna Porcia Cesaro*, at S. Agnello.

Syrentum, in the days of Augustus and Tiberius, is supposed to have been more extensive than Neapolis: but, during the year 79, when the waters of the Tyrrhenian Sea retreated from the walls of Pompeii, they seem to have encroached on the Siren shore; destroying a magnificent Quay, which extended from the Town of Syrentum to the base of a Cliff crowned by the Temple of Ceres; and ruining all the contiguous public edifices. The *Corridors* and *Temples* (delved in a Cliff situated beneath the Cocumella), which are called, by tradition, *the Caves of Ulysses*, and supposed, subsequently to his circuitous voyage, to have been consecrated to the Syrens, remain, however, nearly perfect, respecting their shape, though stripped of all their decorations. The Entrance, from the sea, to these Caves, resembles the description given, by Homer, of the abode of the Giant-Shepherd, Polyphemus: even the very Landing-place may be figured as the enormous Rock, with which he closed his den. Moreover, there certainly did exist, at some remote period, on the Sorrentine Shore, a Race of Giants: for in ancient Tombs, discovered here, Skeletons upward of eight feet long have been found, with skulls proportionably large: (2) and as Capri answers to Homer's description of the Island called (by his Commentators) Lachæa, (3)—as it seems, judging from Virgil, Statius, and Tacitus, to have been uninhabited in Homer's days,—and as it possesses, on its south-eastern shore, a Harbour, where Tiberius kept a Squadron to guard his person, probably Homer meant to describe Ulysses as having (after he quitted the Æolian Isles the second time) anchored at Capreæ, and left his fleet there; proceeding himself, with one vessel only, to the Promontory of Surrentum; encountering, on that coast,

(1) The usual price given for Portantini, from Castellamare to Sorrento, is from eight to ten carlini per man.

(2) Thucydides asserts, that the Aborigines of one part of Sicily were gigantic Cannibals, called Læstrygones and Cyclops. We learn from other ancient writers, that some of these Giants inhabited the Shores of Magna Græcia; and Homer says they stretched to Gaieta.

(3) "Opposed to the Cyclopean coasts there lay
An Isle, whose hills their subject fields survey;
Its name Lachæa, crown'd with many a grove,
Where savage goats, through pathless thickets, rove.
No needy mortals here, with hunger bold,
Or venturous hunters, through the wintry cold,
Pursue their flight; but leave them safe to bound
From hill to hill, o'er all the desert ground."
Odyssey, Book IX.

Polyphemus; thence sailing to the country of the Læstrigones, near Caieta; and after the destruction of his vessels, by those savages, gaining, with one bark alone, Ææa, the Realm of Circe. But, be this as it may, the interior of these Caves, judging by their present appearance, are more probably the scene whence Virgil borrowed images for his Tartarus, than is the Grotto of the Cumæan Sibyl. (1) On the Strand, to the right of these Caves, are remains of what appears to have been a *Silicernium*: and farther to the right, at the brink of a Cliff near the Capuchin Convent, are vestiges of a *Columbarium*. On a Cliff, to the left of the Temples of the Sirens, are *the Substructions of the immense and magnificent Temple of Ceres*, which once adorned this coast, and gave her name to what is now denominated the Promontory of Sorrento: and on the Strand, beneath this Temple, pieces of a composition, called Sorrento Stone, supposed to have originally made part of the incrustations of the Temple, are frequently found. The colour of the composition is blue; some pieces being opaque, others transparent. Emeralds, and white Cornelians, are likewise found on the Sorrentine Shore; and Persons wishing to examine the Substructions of the Temple of Ceres should seek for them on the Cliff, under the Vittoria Hotel; near which an extensive range of Arches, Chambers, and Reticulated Brickwork, belonging to the ancient Edifice, may still be seen: and in the Kitchen of the Villa is an ancient Well, communicating, by means of a subterranean Aqueduct, with the celebrated Greek Piscinæ which supply the Town and Piano of Sorrento with water. Splendid Columns of Cipollino, and various other architectural decorations, have been found within the precincts of this Temple. On the side of the ancient Quay, now inundated by the sea, and close to the Marina Piccola di Sorrento, stands *a Pile of ancient Brickwork*; which, according to tradition, was a Monument erected by the Sorrentines to the memory of Lyparus, a foreign prince, who resided among them, and was a great benefactor to their country. (2) Between the Marina Piccola and the Marina Grande di Sorrento, is a magnificent *Grecian Arch*, supposed to have been the Entrance to the Cella of a Temple dedicated to Neptune: the Cella is entire, its incrustations excepted; and ancient Corridors, nearly perfect, lead down from a Cliff at Sorrento (on which stands the Palazzo Mastrolili) to the interior of this Temple. Proximate to the above-named Grecian Arch, on the Strand, or, more properly speaking, in the sea, are huge Masses of ancient Stonework and Brickwork, which evidently made part of the temple, together with *a small Corridor*, nearly perfect, although half filled with water, and leading to a large, circular, well-preserved *ancient Bath*, which, by the aid of a boat, may be seen, through a Chasm in the Cliff, and is said to contain Paintings. Beyond this Bath is *another*, of a quadrilateral form, uncommonly large, in perfect preservation, and supposed to have belonged to a Temple consecrated to Venus. It is practicable to enter, and row round *this bath*, in a small boat. To the left of the Town, and at the point of the Promontory of Sorrento, on a Rock considerably undermined and worn away by the sea, are remains of a quadrilateral Edifice of Reticulated Brickwork, supposed to have been *a Temple consecrated to Hercules*. Large Masses of the Opus Reticulatum, some of which are nearly covered with water, a Terrace with its original Pavement remaining, and Corridors stuccoed, and in one part painted with the Tyrian purple, so prevalent at Pompeii, (3) is all now discoverable of this Temple; on the ascent

(1) The descent through these Caves to the sea has been lately walled up, by order of the Neapolitan Government: a circumstance much to be lamented; as this is by far the best Landing-place in the Piano; and likewise the most convenient Bathing-place.

(2) Æolus, who reigned over the Æoliæ, now called the Lipari Islands, had several descendants, all of whom were famed for good qualities; and Lyparus might, perhaps, be one of them.

(3) So partial were the Ancients to this colour, that even their galleys displayed it: for, in the Odyssey, where Lachæa is mentioned, we read —

"And there, no vessel with vermilion prore,
Or bark of traffic, glides from shore to shore."

behind which are interesting traces of *the Villa of Vedius Pollio:* namely, remains of a Bridge; two salt-water Reservoirs for fishes, in one of which is a rill of spring water; a Kitchen with its Stoves and Fire-place quite perfect; several adjoining Rooms, probably Offices for Servants; Pavements of ancient stucco; and Walls of the Opus Reticulatum. The Reservoir into which flows the rill of spring water was probably devoted to a species of fish, already mentioned, called the Moruna, and supposed to thrive best in a mixture of fresh and salt-water. It is said that when Augustus was feasting with Vedius Pollio in this Villa, a Slave broke, by accident, a crystal vase, belonging to a costly set; upon which Pollio condemned him to be thrown into the Reservoir, and become food for the fishes: but Augustus, indignant at this cruel order, forbade its execution; likewise commanding the whole set of crystal to be broken, and thrown into the sea, and the Reservoir, to be rendered useless. (1) In a Cove beyond the Villa of Pollio, are considerable vestiges of *ancient Arches, Corridors,* etc. now called Portiglione; perhaps a corruption of the words *Porta,* and *Leone;* for these Arches, according to the present appearance of the Ruins, may probably have been entrances to Caves belonging to an Amphitheatre, and consequently appropriated to lions and other wild beasts. The ascent from the Cove to the Ruins above the Arches being steep and dangerous, it is advisable, after having viewed the Arches from the Cove, to row to the Marina di Paola (situated between the Cove and the Villa of Pollio), landing there, and then walking to the Cliff (immediately above the Cove), where in a Farm belonging to Don Salvatore di Turris, are Ruins which evidently communicated with those below, called Portiglione. The shape of these Ruins, and the Arches still visible in that part nearest to the Cove, seem to announce an Amphitheatre; and behind these Ruins are considerable remains of Walls of reticulated Brickwork, which, judging by their form, appear to have enclosed a Circus: and in this enclosure a fine Column of marble, probably used instead of an obelisk, was, not long since, discovered. It seems likely that the Amphitheatre and Circus, if such they were, might have been common to the inhabitants of Syrentum and Massa; as the former Town is supposed to have extended nearly to the Villa of Pollio, and the latter Town (of great celebrity in ancient days) is not far distant from Portiglione. Beyond this Cove, on a height now called Punta della Campanella, but anciently denominated *Surrentinum Promontorium,* and likewise *Atheneum,* stood a Temple consecrated to Minerva, and, if we may credit Seneca and Strabo, (2) built by Ulysses; (3) but this Temple, another consecrated to Apollo, which stood on the same Promontory, and several more Temples, mentioned by classic writers, as having once adorned the Sorrentine coast, are now levelled with the soil, or engulfed by the sea.

The Town of Sorrento has suffered so severely from earthquakes, war, and rapine, that few of its antiquities remain: it was, however, not long since, embellished with one of the finest Egyptian Statues extant; but all the upper part has been purloined; and little is now to be seen except the pedestal; one large fragment of which was found, during the year 1834, in a building opposite to the spot where the broken pedestal remains. This fragment is covered with hieroglyphics, denoting that Osirei, the Father of Sesostris, and the Sovereign represented by the Statue, reigned over an obedient people. The hieroglyphics in question are particularly deep, and well cut; and the Tomb of Osirei, when opened by Belzoni at Thebes, was found to be the most magnificent there.

We have no record respecting the time when the Statue of Osirei was brought to Sorrento. An Inscription, at the Piano Gate, in honour of Trajan, and another in honour of Antoninus Pius (both nearly obliterated), another under the Portico of the Church of

(1) This Reservoir appears to have been purposely destroyed.

(2) "Alta procelloso speculatur vertice Pallas." — See Seneca, Epist. lxxvii.; and Strabo, V. 247.

(3) Temples consecrated to celestial divinities were usually built on lofty eminences by the Greeks, who thought it a duty to place them as near as possible to Olympus.

S. Antonino, mentioning a Temple dedicated to Venus; Columns, Sarcophagi, and Altars, may still be found here. (1) Ancient Bassi-rilievi of Dolphins, the emblems (as before observed) of a maritime people, ornament some of the Fountains. A *small part of the Exterior Wall of the Pantheon* is discoverable on the outside of the Church of S. Bacolo; and fixed in the Walls of an Archway, leading to the Cathedral, are Bassi-rilievi, much injured by time, but very beautiful. *The Cathedral* evidently stands upon the site of an ancient Temple, the Court of which remains: the Door-case of the principal Entrance to this Church is composed of Parian marble finely worked, and taken from the Temple of Apollo; and the superb Basso-rilievo above this splendid Door-case exhibits Gryphons and Acanthus Leaves, and likewise belonged originally to the Temple of Apollo; as did the Door-case of one of the lateral Entrances to the Church, and some of its interior ornaments.

The Archiepiscopal Palace contains two fine Grecian Bassi-rilievi, representing the Battle of the Amazons; a Crosier of Corinthian brass, supposed to have been one of the very first that were made; and, in the Garden, a beautiful Greek Vase, probably designed to contain the *Aqua lustrale* of the Ancients. Beyond the Piano Gate, in a Street denominated The Borgo, are Antiquities which deserve especial notice, namely, *the Greek Piscinæ*, repaired by Antoninus Pius in the year 160, and still quite perfect. Here are a considerable number of *Wells*, apparently intended to ventilate this immense Reservoir, which now, as in times past, supplies the Town of Sorrento and its Piano with excellent purified water, brought through an Aqueduct from the Apennine. The Arches of the Reservoir are so skilfully constructed as to support a large Garden, which contains the loftiest Orange-Trees in the whole Piano: and adjoining this Garden are other *Wells*, apparently intended to ventilate the Reservoir, together with considerable remains of a *Crypto Porticus*, and a *Structure which resembled a Naumachia*, till filled with earth, and planted with vegetables. Farther on, in the way to the Village of S. Agnello, is *the site of an ancient Temple*, supposed to have been dedicated to Venus: and here are myrtle-trees, so large, and apparently so old, that one could almost fancy them coeval with the Temple in the Court of which they vegetate. (2) At the end of a Lane, near the Capuchin Convent, is a Masseria, (3) where remains of an ancient Roman Edifice, probably a Temple consecrated to Vesta, may be traced. *Meta*, a large Town, immediately under the limestone mountains, at the extremity of the Piano, contains a handsome Church, beautifully situated, and near which are several very old and fine wild olive-trees, (4) reported to have been sacred to Minerva: and this circumstance, united with the commanding position of the Church, induces a belief that it was built on the site of a Temple dedicated to Minerva. The ancient public Burial-ground, in which several Phœnician Tombs, Skeletons, Carthaginian, Greek, and Roman Coins, Lamps, Vases, and personal Ornaments, have been discovered, is situated on the left side of the Highway leading from Sorrento to Ponte Maggiore, a Bridge at the base of the limestone mountains: and in some of these Tombs Skeletons have been found, from seven to eight feet long, with skulls large in proportion. (5) Patches of ancient Pavement are seen in the Streets of Sorrento; which resemble those of

(1) Fixed to an outside Wall of the Church of Sant' Antonino (the Patron Saint of Sorrento) is one of the ancient Parian Marble Vases which held purifying Water.

(2) The Garden of the Villa Pisani, in the Piano di Sorrento, contains a Myrtle-tree, the stem of which is seven palmi and a half in circumference.

(3) A Masseria is an enclosure containing orange, lemon, and olive trees, cows, poultry, a kitchen-garden, and a farm-house, in which silk-worms are usually reared.

(4) Homer mentions this kind of olive:—

"There grew two olives, closest of the grove,
With roots entwined, and branches interwove;
Alike their leaves, but not alike they smiled
With sister fruits; one fertile, one was wild."

Odyssey, Book V.

Meta possesses, close to the sea-shore, an Acidulous Spring, the Water of which is supposed to be particularly beneficial in bilious complaints.

(5) Armour, resembling net-work, was found in one of these tombs; and, a short

Pompeii; as does the manner in which the houses are constructed. (1) The Fortifications, though of modern date, merit notice; because they are supposed to have been the first erected, either in Italy or Magna Græcia, for the purpose of having cannon planted on them. (2) But the object peculiarly interesting to Strangers is the paternal Mansion and Birth-place of the amiable though unfortunate Torquato Tasso; one of the greatest Poets, whose inspirations have shed a lustre over modern ages. This Mansion, delightfully situated on a Cliff supposed to have been the Site of an ancient Temple, displays, on an outside Wall, a mutilated Bust, in *terra cotta*, of the immortal Bard: and in the Saloon up-stairs are, a marble Bust, called Bernardo Tasso, though more probably it represents a Roman Senator; (3) a Medallion of Alexander, finely executed; another of Julius Cæsar when young; another of Agrippina; and another of Marcus Aurelius; they are ancient, and were all found at Sorrento. Beyond the Saloon is a Terrace commanding an extensive view of the Bay of Naples: but the chamber in which Torquato Tasso was born is fallen into the sea. This Mansion now belongs to the Duca di Laurito, who descends, in the female line, from Tasso's family. When Bernardo, the father of Torquato, came from northern Italy to settle at Sorrento, he found its streets ornamented with handsome houses, and their inhabitants so kind and hospitable to foreigners, that he calls the Town "*L'albergo della Cortesia;*" speaks of the deliciousness of the fruit, the variety and excellence of the animal food; and then adds: "*L'aere è sì sereno, sì temperato, sì salutifero, sì vitale, che gl'uomini che senza provar altro cielo ci vivono sono quasi immortali.*" Such likewise was the opinion of the Ancients with respect to the Sorrentine climate: for Galen, one of the most enlightened and successful physicians of antiquity, advised all his patients who required invigorating air to visit this Piano, or the contiguous Lactarian Hills: and to Galen, virtually, are the Sorrentines indebted for the reparation of their Piscinæ (A. D. 160) by his Imperial Patient, Antoninus Pius, whom he sent hither. There is no spot in Southern Italy, or Magna Græcia, so temperately warm during summer, so well screened from the east wind during winter and spring, or so much calculated, at all seasons, to promote longevity, as the Piano di Sorrento. This Plain, which extends about three miles in length, and one in breadth, appears to be the mouth of an extinct volcano; as it consists of deep and narrow ravines, now formed into roads and footpaths; volcanic rocks, caverns, and small level spots of tufo; while the surrounding mountains are all composed of limestone. The Plain is one continued series of Orchards, divided from each other by walls, and intersected with Villas, Towns, and Villages: these Orchards, however, are not of the common sort; for here, the promegranate, the aloe, the acacia, the abeal, the mulberry, the apple, the pear, the apricot, the peach, the sorbus, the fig, the vine, the olive, the bay, the cypress, the chestnut, the walnut, the wide-spreading oak, and magnificent maritime stone-pine, are so beautifully mingled and contrasted with multitudes of oranges and lemons, that persons standing on an eminence, and looking down upon this Spot, might fancy it the Garden of the Hesperides. (4) The Plain rises gradually to the height of a thousand feet

time since, a peasant, while trenching the earth above them, dug up a *creta cotta* Vessel, of a circular shape, ornamented with paintings which represent the fish called, in Italian, *Calamajo*, and producing the ancient ink, by the moderns denominated *Seppia*.

(1) Persons who wish to be enlightened with respect to the Antiquities of the Sorrentine Shore, should consult a Work written upon this subject by Philippo Anastasio, and entitled "*Antiquit. Surrent.*;" and another Work, written by his nephew, and entitled, "*Agnelli Anastasii Animadversiones.*"

(2) Sorrento, during the middle ages, was one of the most powerful Republics of Magna Græcia; and, previous to the invention of artillery, must have been a very strong place.

(3) The robe trimmed with sheep-skin, which forms the drapery of this Bust, was worn by Senators during the early ages of the Roman Republic.

(4) Homer, when speaking of the Garden

above the level of the sea; and is bounded by the Montes Lactarii; beyond which, on the east, rises the Mountain of S. Angelo, (1) reputed to be five thousand feet above the level of the sea; therefore the sun, during summer, does not shine on the Piano till three quarters of an hour after he has risen; and when he descends into the Caves of Thetis, the Piano is sheltered from his beams by western mountains; consequently every summer-night is deliciously cool. Moreover, this Piano being a narrow Peninsula, between the immense Bay of Naples, and the still more extensive Gulf of Salerno, is fanned continually by sea-breezes; neither can reflected heat be felt here, because the trees completely shadow the earth; and as they are, generally speaking, evergreens, except the deciduous plants whose leaves feed silkworms and cattle, Sorrento and the whole Piano are exempt from the noxious damps of autumn, produced by the annual decay of vegetation; while the immense and lofty mountain of S. Angelo screens them, during winter, from easterly winds. The Piano contains only two modern Edifices worthy of notice; one is, the Villa Correale, much admired for its beautiful Staircase; and the other is the Cocumella, which, like the houses at Pompeii, has a Vestibule, and beyond it an open Quadrangle, containing a curiously-constructed *Well*, of excellent water. Under this Quadrangle are a *Crypto Porticus*, and a large *Reservoir*; the latter of which is said to communicate with the ancient Greek Piscinæ. The Upper Storey of the Cocumella boasts a Terrace which commands one of the loveliest prospects existing. The only wide Carriage-road of the Piano is three miles in length, and formed by means of bridges thrown over the ravines: the other public paths are narrow; though sufficiently wide for Sorrentine carriages; (2) and all lie between lofty Walls, (3) which, however injurious to the beauty of the landscape, afford shade even at mid-day during summer, and protection from equinoxial and wintry storms of wind. The Town of Sorrento and its dependencies contain about thirty thousand inhabitants; who still deserve the character given of them by Bernardo Tasso, with respect to their attention and kindness to Foreigners. Hospitable, so far as making entertainments goes, they cannot be; having no longer the power: but their fruit, time, and services, are always at the command of a Foreigner. Three or four generations of one family often live together here, under the same roof, according to the ancient Grecian custom; and it is not uncommon to see grandfathers and grandmothers above ninety years old, and perfectly exempt from infirmities. With respect to the healthfulness of the climate, therefore, Bernardo Tasso seems again to have judged right; and, with regard to provisions, beef, veal, fish, butter, milk, honey, fruits, and water, are all excellent. Hog-meat is so peculiarly fine, that hogs are denominated "The Citizens of Sorrento;" and the wine of this district is light and wholesome, although less esteemed now than it was by the Ancients. (4) Another circumstance,

of Alcinous, exactly describes the Piano di Sorrento:—

> "Tall thriving trees confess'd the fruitful mould:
> The verdant apple ripens here to gold;
> Here the blue fig with luscious juice o'erflows,
> With deepest red the full pomegranate glows.
> The branches bend beneath the weighty pear,
> And silver olives flourish all the year.
> The balmy spirit of the western gale
> Eternal breathes on fruits untaught to fail:
> Each dropping pear another pear supplies,
> On apples apples, figs on figs arise:
> The same mild season gives the blooms to blow,
> The buds to harden, and the fruits to grow."
>
> *Odyssey*, B. VII.

The orange and lemon trees in the Piano di Sorrento frequently bear blossoms and fruit (of one, two, or even three years old) at the same time; and there seems reason to suppose, that the bitter orange is indigenous to the Piano.—The arms of Sorrento, when an independent State, was a crown, encircled by a wreath of orange leaves.

(1) This mountain is the Screen which, in winter and spring, protects the Piano and Town of Sorrento from the east-wind.

(2) Sorrentine carriages are not wider than the ancient carriages found at Pompeii.

(3) These Walls appear to have been built to preserve the earth on each side from falling into the paths; which, as already mentioned, were originally ravines, formed by the hand of Nature.

(4) The Massicum, and the Surrentinum,

namely, the cleanliness of the Sorrentines, with respect to their persons, houses, and public paths, tends much to promote the salubrity of their Piano: and owing to the local situation of this favoured spot, Fahrenheit's Thermometer, out of doors, when properly guarded from reflected heat, seldom rises higher here, during the day, in June, July, August, and September, than 76°; never higher than from 62°, to 64, during the night; and during the peculiarly warm summers of the years 1825, and 1826, its utmost height, at the hottest period of the day, seldom reached 77°. In winter it rarely falls below temperate.

Lodging Houses (the most eligible of which are mentioned in the Appendix) may be procured here, at moderate prices: and the sobriety, civility, and general good conduct of the Sorrentines, is a great recommendation to their Piano, by enabling Strangers to walk alone at any hour of the day or night, in this District, without risk of being insulted or pillaged.

ENVIRONS OF SORRENTO.

The Mountains which border the Piano di Sorrento abound with delightful walks and rides: among the latter that to the *Conti delle Fontanelle, e di Cermenna*, is particularly admired. *Conti* seems to be a corruption of the word *Colli*, hills, which are situated between two and three miles from the town of Sorrento, and present a magnificent view of the Gulfs of Naples and Salerno (both displayed at the same moment), the three Islands of the Sirens, anciently the *Sirenusæ Insulæ*, immortalised by Homer, one of which contains ruins of an ancient Temple, the Coast near Amalfi, the site of Pæstum, and the Heights near the Gulf of Policastro. During the months of September and October, immense nets, for catching Quails, are erected on this spot; below which is the Thunny Fishery on the right, and on the left a stupendous Arch, formed by the hand of Nature, near the margin of the Gulf of Salerno; which Arch, and the Path leading to it, furnish fine subjects for the pencil. In order to see this Arch (called *Arco di S. Elia*), it is necessary to pass the Wine-house on the summit of the Hill which rises between the Gulfs of Naples and Salerno; then turning into a path on the left, through a small Masseria, terminated by a Cliff, down which is a Goat-track terminated by the Arch.

The ride from the Town of Sorrento, through Arola, to S. Maria Castello, occupies about three hours and a half in going, but rather less in returning; and displays beautiful and sublime scenery. On reaching the foot of a hillock crowned by the Church of Arola, the Traveller should turn to the left; passing down a Lane, and thence proceeding through a Pergola to a Cottage; on the left of which are Steps leading to a pretty Coppice, composed of arbuti, Mediterranean heaths, and other shrubs: at the extremity of this Coppice is a Cliff, which commands the whole Piano di Sorrento, the Bay of Naples, Vesuvius, and part of the Gulf of Salerno. After having seen this view, the Traveller should go back to the foot of the Hillock crowned by the Church of Arola; thence ascending the Hill on the right, beyond the Church; and passing through a Village, and a Chestnut Wood, to the commencement of an Eminence on which stands the Chapel of S. Maria Castello. At the base of this Eminence is a Path on the right, leading to the brink of a Precipice, which commands a sublime view of the Town of Positano, the line of Coast extending toward Amalfi, and the immense Gulf of Salerno. After having seen this view, the Traveller should proceed to S. Maria Castello; and then walk to the edge of a Cliff on the right of a Chapel, and displaying a prospect somewhat similar to that last mentioned, but more extensive. Near the Chapel of S. Maria Castello is a solitary Cottage, where bread, water, and food for mules, may be procured; and where persons who bring a cold dinner with them may find a small room to sit in, during their meal.

Camaldoli, a suppressed but once magnificent Convent, situated on the summit of one of the Lactarian Hills, and well worth seeing, is not more than half an hour's walk from Arola, through a chestnut grove: but persons

are mentioned as celebrated Wines, by ancient authors; and some of the Sorrentine White Wine is still particularly good, and now called Conti.

who like horse-exercise usually ride from Ponte Maggiore to Camaldoli, a distance of about two miles, and return by way of Arola. Camaldoli is now become the residence of a wealthy Neapolitan Merchant.

The ascent from the Piano di Sorrento to the summit of Monte Sant' Angelo(1) is not so easy as from Castellamare; but, nevertheless, ladies, carried by Portantini, have been known to go and return in one day: and for Gentlemen this excursion, with the aid of a mule, is not very toilsome. The heights of Sant' Angelo are covered by noble woods, and embellished with Beeches, unique in size and beauty; the views, in all directions, are sublime; and the Repositories for ice, or, more properly, frozen snow, which supply Naples and its environs with that indispensable luxury, merit observation. The snow is preserved by being thrown into pits about fifty feet deep, and twenty-five broad at the top, in the form of a sugar loaf. About three feet from the bottom is a wooden grate, which serves for a drain, if any of the snow should happen to melt: and before it is thrown in, the pits are lined with straw and the prunings of trees: when thrown in, the snow is rammed down till it becomes a solid mass. It is afterwards covered with a roof in the form of a low cone, and chiefly composed of prunings of trees and straw.

The ride, going from the Town of Sorrento to S. Agata, by the new road, and returning through Massa, by the lower road, occupies about three hours, and exhibits beautiful scenery. The distance from Sorrento to S. Agata, by the new road, is little more than a mile; from S. Agata to Massa, about two miles; and from Massa, by the lower road, to Sorrento, about three miles; the Town of Massa, nearly a mile in length, not being taken into this computation. S. Agata, placed at the summit of one of the Lactarian Hills looking down on the Gulf of Salerno, is a pretty Village; at the end of which, hanging over the Gulf, stands a spacious Villa, called the Belvedere, and proximate to a Terrace commanding a superb view of the Promontory of Minerva, the Islands of the Sirens, and the whole extent of the Gulf. The Morena, the Thunny, and other excellent fishes caught in this Gulf, are usually carried twice a-day to a Repository at S. Agata, in order to be conveyed thence to Naples.

Massa, as already mentioned, was a celebrated Town in remote ages; so celebrated, that it gave, and indeed still gives, its name to the whole district on, and adjoining, the Promontory of Minerva, near which it stands. We are told, by classic writers, that the Sirens, Thelxiepæa and Aglaopheme, Queens of certain small Islands named Sirenusæ, and situated in the Posidonian Gulf, likewise bore sway over the Promontory of Minerva, and the Town of Massa; where, during the reign of these Siren Queens, in the days of Ulysses, there was an Academy renowned for learning and eloquence; but the students abused their knowledge, "to the colouring of wrong, and the corruption of manners;" consequently, the Sirens were fabled, by the sweetness of their voices, to draw the unwary into ruin.(2) Massa is delightfully situated among vineyards and olive-gardens, on a Cliff washed by the waves of the Bay of Naples, but not sufficiently high to command a view of the Islands of the Sirens. Vestiges of an Aqueduct, and other ancient buildings, may be traced here: and the Town contains a small Cathedral (in which there is a little Picture of the Holy Family, attributed to Raphael); a small Episcopal Palace adjoining the Cathedral; a handsome Church near the Marina; and several good houses. The annual Fête in this Church, on the fifteenth of August, the Fair during that day, and the Fireworks in the evening, are supposed to be relics of the *Feriæ*

(1) Travellers, who wish to ascend Sant' Angelo, sometimes go by water from the Piano di Sorrento to Vico; disembark there; ascend the mountain, which cannot be done under five hours and a half; dine at the first Well; and return in the evening to Castellamare: the descent to that town, from the upper Well, occupies six hours and a half.

(2) "Next, where the Sirens dwell, you plough the seas;
Their song is death, and makes destruction please.
Unblest the man whom music wins to stay
Nigh the cursed shore, and listen to the lay:
No more that wretch shall view the joys of life,
His blooming offspring, or his beauteous wife!"
Odyssey, Book XII.

Stativæ, celebrated annually by the Latins, and probably derived from the Greeks. There often is good Music in the Church at this Festival, and a striking display of beauty among the female peasants.

No regularly-established inn can be found, either at S. Agata or Massa; but, on the fifteenth of August, Travellers frequently hire a boat at Sorrento, take a cold dinner with them, row to Massa, hear the service and music in the Church, see the Fair, and then proceed on mules to S. Agata; dining either in the Villa Belvedere, or some other private house, hired for the occasion, and afterwards returning to Massa, to see the Fireworks, and embark for Sorrento. (1)

Persons who wish to view the Coast extending beyond the Temple of Hercules to the Promontory of Minerva, and from that point to the remains of the Temple of the Nereides, in the Gulf of Salerno, may accomplish this little voyage, called four leagues, in about three hours, during serene and settled weather, by the aid of a light and safe six-oared barge: but as the sea is usually agitated at the junction of the two Gulfs, this little voyage should not be undertaken when there is the slightest chance of squalls. The Coast from the Marina Grande di Sorrento to the Promontory of Ceres, is bold, well cultivated, and clothed with olive-woods; and the Ruins of the Temple of Hercules, the pretty Marina di Paolo, together with the Hamlets, Villas, Churches, and Convents, which present themselves the whole way to Massa, greatly embellish the scene. Massa is a fine object from the water, and forms a striking contrast to the grand though barren rocks of the Promontory of Minerva. The Point of the Promontory, denominated La Punta della Campanella, (2) is lofty, majestic, and, to persons in a small boat rowing round it to enter the Gulf of Salerno, somewhat formidable. Capri, from this Point, is seen to particular advantage. The first Landing-place which presents itself in the Gulf of Salerno is the Marina del Cantoni: beyond this little Port rises an Island very near the Shore, and apparently full of ancient Corridors; but being now converted into a Rabbit-warren, the avenues to it are secured by gates, and the keys usually kept at Massa. Within sight of the Island, and a very short distance beyond it, is a small but peculiarly picturesque Cove, called the Marina Nerano, from the Temple of the Nereides which stood there, and now a harbour resorted to daily by the fishermen of S. Agata, who supply the Naples market with fish. On the strand at the upper end of this Cove are *vestiges of the Temple*, which appears to have been a very ancient and large quadrilateral Edifice, in style of architecture somewhat similar to the Temple of Hercules. It seems to have occupied the whole space at the upper end of the Cove, judging by the Walls of reticulated stone-work; which still remain. The centre of this Edifice displays an ancient *Well*, perhaps for purifying water. Part of an *Aqueduct*, and several Arches, belonging to the Temple, likewise remain. A narrow Path, at the brink of a Precipice washed by the sea, leads to another Ruin, the interior of which presents a Christian Church separated into three aisles by

(1) Narrow open carriages, similar in width to those the wheels of which have left traces in the streets of Pompeii, *chaises-à-porteurs*, donkeys, and excellent mules, may be hired at Sorrento, and in its environs. For an open carriage, the usual demand is from ten to twelve carlini per day, and six carlini per half-day; for a *chaise-à-porteurs* with *two portantini*, from three to ten carlini, according to distance and time; for a *chaise-à-porteurs*, with *six portantini*, from the Piano di Sorrento to the heights of S. Angelo and back again, six piastres; for a mule and guide to the heights of S. Angelo and back again, ten carlini; for a mule and guide to S. Maria Castello, S. Agata, Torca, or Capo-Campanella, six carlini; and for ditto to Camaldoli, Arola, the Conti, or Massa, four carlini. But if the rider should dismount, and detain the mule and guide at any of the above-named places, the guide would expect about a carlino an hour for this detention.

(2) So called, because near one of the Martello Towers, erected during the invasions of the Saracens. Martello signifies *a Hammer*, in Italian, and Campanella *a Bell*; and these towers were provided with alarum-bells, struck by hammers.

two rows of Columns, eight in number; six being Parian marble, the others granite: they support Arches and a Wall above them, painted in the style of the Revivers of the Art, and representing Scriptural Histories. These Paintings are in wonderful preservation, considering that the Church is unroofed: the Choir likewise (except where the plaster is fallen off) displays Paintings in good preservation. This edifice is said to have been dedicated to St. Peter: its form resembles the Churches erected in the time of Constantine; and its outer Walls are constructed with coarse spherical Vases, placed precisely like those in the Circus near Rome, lately discovered to have been dedicated to the Son of Maxentius; but placed much closer to each other: and if it be a fact that this mode of building was first adopted in the age of Maxentius, the Church in question might probably have been erected soon after that period. Small and, comparatively speaking, modern Rooms, have been added to the Edifice; and on the western Wall, near these Rooms, is the following Inscription:—

"ABBAS-BARTOLOMEVS-GAIO-NEAP
SVB-FERDINADO-REGE-PIE-ME-REPA
RARE-CVRAVIT-AÑO-MCCCCLXXXX."

Probably, therefore, the Paintings were executed during the 15th century; and the modern Rooms occupied by a pious Hermit, who afforded succour to Mariners in distress. A considerable number of Coins were, not very long since, discovered, buried in the Floor of the Sacristy; and a Burial-ground, now fallen into the sea, was attached to this Church. (1)

Not far distant from the Marina Nerano is the Village of Torca, anciently denominated *Theorica*, from the processions of the gods exhibited here, on their way to a splendid Temple (in this vicinity) consecrated to Apollo. Previous to the Christian era, a procession went annually from the Pantheon at Syrentum to the Temples of Minerva and Apollo, in order to celebrate the Festival of the Lectisternium: and the ancient inhabitants of the Massa district were obliged to furnish the persons who walked in this procession with food and wine. At the present moment a procession goes annually from the Pantheon (now the Church of S. Bacolo) at Sorrento to the Churches contiguous to the Temples of Minerva and Apollo; and the modern inhabitants of the Massa district are obliged to furnish the persons who walk in that procession with bread and wine. Thus the ancient custom is still observed, with this difference, that the blessed Virgin and other Christian Saints are substituted for the heathen divinities.

It is prudent to allow three hours and a half for returning from the Marina Nerano to Sorrento. (2)

The excursion from Sorrento to Amalfi is particularly interesting; and may be accomplished with ease, when the weather is cool and serene, either by land the whole way, or in part by water. Travellers going by land, on mules, usually pass over the Lactarian Hills to Castellamare; thence proceeding to Pagani (a ride of about two hours and a half), and from Pagani ascending the lofty Mountain of Chiunzo (by a road constructed during the reign of Murat), to Amalfi: this ride occupies about five hours and a half; and, for mules, the whole road from Castellamare to Amalfi may be called tolerably good. Another, but a more laborious way of going by land, is as follows:—From Sorrento to S. Maria Castello, either on a mule, or in a *chaise-à-porteurs* (hours three)—from S. Maria Castello to Agerola, on foot (hours three). An immense flat stone, called the Passo del Lupo, lies in this path, and should be avoided; as it does not furnish safe footing (3)—from Agerola to Amalfi, on a mule, or in a *chaise-à-porteurs* (hours two and a half).

(1) From Sorrento to the Marina Nerano there is a tolerably good mule-path; and by embarking at the latter place, it is easy to visit the Temple of the Nereides, and the ruins of the Church said to have been dedicated to St. Peter.

(2) Persons who extend this aquatic excursion to Salerno cannot land there without being provided with a passport, and a bill of health.

(3) The Mountains of Agerola contain Wolves; who, after a heavy fall of snow, sometimes prowl down to Arola and the Conti.

Mules, portantini, and refreshments, may be procured at Agerola.(1) The most eligible mode, however, of going from Sorrento to Amalfi, supposing the weather favourable, is either to ride, or be carried in a *chaise-à-porteurs*, to that part of the Conti where begins a rapid Descent called the Scaricatojo; thence descending, on foot, to the Marinella of the Scaricatojo in the Gulf of Salerno; where a boat, ordered over night, and of the largest size that the Marinella affords, should be in attendance. The ride to the Scaricatojo occupies about an hour and a quarter; and the Descent, which, though steep, is not dangerous, occupies about an hour. On reaching the Marinella, Travellers should embark, without loss of time, for Amalfi, passing Positano, a romantically situated Town, peopled by rich merchants, and containing handsome houses. The time occupied in rowing from the Marinella of the Scaricatojo to Amalfi is, generally speaking, somewhat less than three hours. The whole coast exhibits delightful scenery; and the situation of Amalfi is picturesque beyond the power of words to describe. Amalfi boasts much of its high antiquity; and still more of a copy of Justinian's Pandects having been found here; and of the improvement, almost amounting to the discovery of the use, of the Mariner's Compass,(2) made A. D. 1302, by an Amalfitan, called Flavio Gisia. Amalfi, in the middle ages, was a very powerful Republic; and its citizens (who were intelligent and courageous) monopolised, about the ninth century, great part of the trade of the East. Their galleys, fitted alike for war and merchandise, covered the Gulf of Salerno; and it was the Maritime Code of Amalfi which served as a commentary on the commercial rights of nations, and as the basis of the subsequent jurisprudence of commerce by sea. But this Republic, notwithstanding its wisdom and wealth, was conquered by Roger, Duke of Calabria; and afterward pillaged twice by the Pisans; whose second attack, in the year 1137, completed the ruin of a Town once peopled by fifty thousand citizens, calling themselves monarchs of the ocean. The Sea-Gate at Amalfi appears to be ancient; and the Cathedral, a spacious and handsome Edifice (dedicated to St. Andrew, whose Remains rest there), stands proudly on the Site of a heathen Temple, and contains an antique Vase of porphyry, now the Baptismal Font, together with two immense Columns of red Oriental granite. The columns which ornament the high altar are likewise antique; and in an obscure part of this Cathedral, fixed to one of its walls, is a Basso-rilievo six feet long by about three feet wide. The sculpture, evidently Grecian, is very beautiful: the subject appears to be Discord, represented by a female, seated in a car drawn by serpents, and chasing a group of figures, among whom is Ceres. Another car, drawn by horses, precedes the female charioteer; and contains the figure of an aged man, very like the representations of Pluto. Under the Cathedral is a Crypt, supposed to be a remaining part of the heathen Temple, and decorated with fine Paintings (probably by the Florentine School), and a bronze Statue of St. Andrew. Amalfi is built in the form of an amphitheatre; the upper part of the Town commands magnificent Views; and to see them advantageously Travellers should ascend the Ravine, which contains the Paper-Mills, fourteen in number. This picturesque tract, bounded by lofty mountains, is adorned with two Cascades, after rain very beautiful; and between them stands an Iron-Foundry, where the metal from Elba is worked. On a height, considerably above the Town, stands the Castello di Putone, an ancient Roman Fort, commanding a fine view toward Ravello: and higher still are Ruins of an ancient Church, containing no object worthy of notice except one Column of cipollino with a Corinthian capital, and

(1) Persons who go this way to Amalfi, and mean to return back, on mules, to Agerola, should order their muleteers to wait at Amalfi with the Agerola mules; it being scarcely possible to procure good mules at Amalfi.

(2) The ancients seem to have been acquainted with the attractive power of the loadstone, but not with the use of the Mariner's Compass:—neither does the instrument of this description, exhibited at Venice, A. D. 1260, appear to have answered its purpose.

part of the Frieze belonging to the Edifice. Amalfi, at the present moment, is celebrated for its Paper and Macaroni Manufactories. The suppressed Capuchin Convent, in itself worth notice, is now (1836) the best Hotel this town affords.(1) The Locanda di Carmela Palombo, Strada Ferraro, No. 2, is inconvenient on account of its very long and steep staircase; but contains clean rooms, clean beds, and a tolerably good cook. Wine of the country (and very good), ice, fruit, and other vegetables, excellent macaroni, and fish, may likewise be procured in this town; but persons who require foreign wine, butchers' meat, or poultry, should take them from Sorrento. Large barges, and skilful boatmen, are always found on the Beach at Amalfi; and in case of unfavourable weather for returning to the Scaricatojo, it is more prudent to hire one of these barges, than to risk going back in a small boat. Three hours should be allowed for the row from Amalfi to the Scaricatojo; one hour and a half for ascending that Mountain; and about an hour for descending, on a mule, to Sorrento.(2) Persons who find it impracticable to return, by sea, from Amalfi to Sorrento, may go by land through Vietri, to Salerno, where conveyances to Castellamare can always be procured.

A pleasant water excursion may be made from Sorrento to Castellamare, whither a Sorrento boat usually goes in one hour and a quarter, and returns in about two hours. Castellamare, situated at the foot of a Hill whereon was the ancient Stabiæ, is encircled by a beautiful country, and embellished with a handsome Quay made a few years since, when the Kingdom of Naples was under the dominion of France. Here are several small Lodging-houses, and some tolerably comfortable Hotels, namely, *The Albergo d'Italia, the Albergo di Londra, The Europa, and the Albergo Reale:* here likewise are Springs of Mineral Water, supposed to be, in some complaints, efficcaious: and on the Hill, above the Town, is a Royal Villa, together with good Lodging-houses, delightfully situated in the vicinity of shady walks and rides: but the irrigation requisite for the numerous kitchen gardens and cotton plantations near Castellamare, is injurious to the air.(3) On the Hill it is possible to trace the Site of Stabiæ, and only the Site; as the excavations made there have been filled up: a circumstance much to be regretted; because the Villas at Stabiæ were spacious and elegant, occupying almost the whole site of the town after it had been destroyed, in the days of Sylla, by the torch of civil war. So excellent were the pasturages of this district in former ages, that the milk was reputed to be more wholesome and nutritious than that of any other country; and the high ground above Castellamare received, in consequence, the name of *Mons Lactarius;* which

(1) Artists pay, per night, at the suppressed Capuchin Convent, for three meals and a bed, seven carlini. Persons in a higher rank of life pay more. An English Lady or Gentleman is provided with breakfast, dinner, supper, and bed, for a ducat, or, at most, a piastre: and the Amalfi Portantini, who come from a little Place called Vettica, charge a Lady at Amalfi one piastre a morning for their services. They likewise charge for taking a Lady to Castellamare four ducats. All of them may be trusted. Their road from Amalfi to Castellamare is by the Mountain of S. Angelo, through Pogerola and Agerola. Another road, shorter, and therefore preferred by Donkey-boys, is through Piemonte; but this road cannot be recommended as a mule-path; neither does it command so magnificent a prospect as that seen from the Mountain of S. Angelo.

(2) The usual price of a mule, from the Town of Sorrento to the descent called the Scaricatojo, is four carlini. The usual price for a boat with four oars, and places for four passengers, from the Marinella of the Scaricatojo to Amalfi, is one piastre; and for a boat with six oars, and places for six passengers, from Amalfi to the Marinella, three ducats.

Persons who go from Sorrento to Amalfi by the Scaricatojo, and propose returning the same day, should order mules to be ready for them in the evening, at the summit of the Scaricatojo. A long day affords sufficient time for going and returning,—a stop of four hours at Amalfi inclusive.

(3) A Gentleman, who lost his health by residing in the lower part of Castellamare, recovered by removing to the hill; which in consequence, obtained the name of *Quisasana.*

appellation has been extended to the whole chain of hills between Castellamare and Sorrento; owing perhaps to the quantity and excellence of the milk still found there. Sculpture, Paintings, and a considerable number of Papyri, were discovered in Stabiæ, but very few Skeletons; therefore it is presumed that most of the inhabitants escaped, before their dwellings were buried by the ashes from Vesuvius.(1) Pliny the Elder expired in the Villa of his friend Pomponianus, at Stabiæ.

Carriages and donkeys may always be hired at Castellamare to convey Travellers to Pompeii; which is something above three miles distant.(2)

The ride from Castellamare to Gragnano, returning by S. Niccola de' Miri, exhibits beautiful prospects; as does the ride to the Hermitage of S. Michele.

Another pleasant water excursion may be made to Capri. This Island, situated about three leagues and a half from Sorrento, and about eight from Naples, is a picturesque mass of calcareous rocks, nine miles in circumference; and was anciently called *Capreæ*, from being peopled with goats. Its original inhabitants, goats excepted, are supposed to have been a Colony from Acarnania, in Epirus; who were superseded by the citizens of Neapolis; and they, according to Strabo, gave it in exchange for Ischia, to Augustus. It is celebrated for having been chosen, by him, as an occasional retreat; and, by Tiberius, as a residence during several years. Augustus embellished it with splendid buildings; and his unworthy successor had, in this small Island, twelve superb Villas, strongly fortified, and consecrated to the twelve superior heathen deities. But as persons were sent to Capri, on the demise of Tiberius, to demolish his works so completely as not to leave one stone upon another, it is difficult to ascertain where several of these edifices stood. The Island now contains about nine thousand inhabitants, the town of Capri (where the Archbishop of Sorrento has an Episcopal Palace) and the Village of Ana-Capri; the ascent to which is by five hundred and thirty-five steps. The inhabitants chiefly consist of landholders, mechanics, sailors, and husbandmen: perfect equality reigns among them; every person appears industrious; very few are wretchedly poor; and so salubrious is the climate, that scarcely any maladies visit this spot. The soil produces excellent wine, oil, grain, and vegetables of every description; among which is the Erba Ruggine, used by dyers. Immense flights of Quails visit Capri during the month of September, and are caught in nets, to supply the Naples market.

The most convenient way of managing this excursion is to hire a ten-oared boat at Sorrento, taking a cold dinner, bread, plates, glasses, knives, forks, salt, etc., and setting out very early in the morning; as sixteen hours are required for rowing to the Island, seeing its antiquities, and returning.(3) When strangers land, donkeys are immediately brought down to the beach for their accommodation:(4) and the best mode of proceeding is to mount these animals, and ascend to the plain of Capri; depositing the dinner either at the Inn kept by a person named Pagani, and called the Albergo di Londra,(5) or at one of the Private Houses, where Strangers may hire a room and the use of a kitchen for a few hours. Then, to avoid fatigue, it is expedient to proceed on donkeys, or in *chaises-à-porteurs*, to the Eastern part of the Island, returning thence to dinner, and afterwards going to the western Part. On the summit of the Eastern Promontory are remains of the Palace of Tiberius, consecrated to Jove, and called Villa Jovis. Near this Villa are the substructions of the ancient Pharos of Capri, mentioned by Suetonius, as

(1) A considerable number of persons from Stabiæ are supposed to have been in the Amphitheatre at Pompeii during the eruption of 79, and to have escaped by sea.

(2) The usual price demanded for a Caleche with three horses is two piastres; provided the carriage remain at Pompeii till sunset, and then convey the Hirer back to Castellamare.

(3) Travellers going from Sorrento to Capri should provide themselves with a passport, in order to save time and trouble on landing.

(4) *Chaises-à-porteurs* may likewise be found in the Town of Capri.

(5) This little Inn is provided with beds.

having been thrown down by an earthquake a few days previous to the death of Tiberius. Contiguous to this Edifice were found, about twenty years since, a subterranean Flight of Stairs, a crystal Lachrymatory, and a Basso-rilievo of *terra cotta*, representing Crispina, the Wife, and Lucilla, the Sister, of the Emperor Commodus, who were imprisoned here. Between the Pharos and the Palace is a Rock called Salto (*leaping-place*), whence, after long and exquisite torments, Tiberius ordered persons under sentence of death to be precipitated into the sea. This rock is six hundred fathoms in height, and perpendicular. The remains of the Villa Jovis (supposed to have been erected by Augustus) consist of two Mosaic Pavements: five subterranean Apartments, built with bricks and Roman cement; large Vaults which seem to have made part of a Temple; vestiges of Baths, and what appears to have been a Theatre. The marble ornaments of the high altar, and the two side altars, of the Cathedral in the town of Capri, and likewise a pavement of costly marbles, now in that Cathedral, were found among these ruins. The water which supplied the Villa still remains; and is superior to any other this Island affords; and the view from the summit of the Promontory is magnificent. On returning from the Villa Jovis, Travellers should notice two conical Hills, which rise between that eminence and the Castellone; and are supposed to be the *Taurubulæ*, mentioned by Statius. On the side of one of these Hills is an ancient nymphæum, stupendously high and capacious, and terminated by a semicircular building, which receives light from an extensive Arch apparently formed by nature. This nymphæum bears the name of Mitromania; and was probably consecrated to Mithras; a Basso-rilievo of that deity, accomplishing the mystic sacrifice of the Bull, having been found here. Statues, Busts, Human Bones, Sepulchral Vases, and a Greek Inscription, were discovered in this Grotto. On a spot called Moneta, (1) near the path to Mitromania, ancient Reservoirs seem to announce the site of another Tiberian Villa: and near Moneta is a Private Path leading through a Masseria to the Monte di S. Michele, which exhibits, midway up the Hill, extensive ruins of an Imperial Palace with exterior Walls about fifteen feet thick. A long Corridor, eighteen Rooms, and remains of Baths, are still distinguishable here. An ancient Road, traces of which may be discovered, led to the summit of the Hill; where, on the spot now occupied by a modern Fortress, Mosaic Pavements, Bases of Columns, and Subterranean Apartments, were found. Probably, therefore, another Imperial Villa stood on this Hill, which commands a magnificent view. At a place called Le Camerelle are Ruins which seem to have made part of an Aqueduct; and antiquaries suppose there was an Imperial Villa near it. At a short distance from the Camerelle, on the south-east side of the island, was another Imperial Residence, on the site of which modern fortifications were constructed, and subsequently demolished. On the contiguous Beach are remains of ancient Roman Masonry; and, according to general belief, Tiberius kept small armed vessels here, to protect his person. From this spot are seen two peculiarly picturesque Rocks, called the Faraglioni. The Certosa, now uninhabited, was built on the site of a Tiberian Villa; and between this suppressed Convent and Castiglione, in the Masseria of Sig. Valentini, is an elegant Marble Pavement, not very long since discovered. Midway up the Hill of Castiglione are fragments of an ancient Edifice, supposed to have been the Tiberian Villa consecrated to Neptune. A Pavement with Geometrical Figures attributed to Trasullus, and now removed to the Favorita at Portici, together with Busts, Bassi-rilievi, Camei, etc. were found here. On the western side of the Town of Capri is a spot called Sopra Fontana, in the Masseria of Sig. Michele Arcucci, which was certainly the site of an ancient Imperial Mansion; as considerable vestiges of the Edifice were discoverable not very long ago. A finely-draped Statue of Tiberius, without the head, and now in the Vatican Museum, was found here: and the subterranean parts of the Mansion which still remain are remarkable for their size; two of these Vaults being

(1) Perhaps so called, because a considerable number of Coins were found there.

above a hundred and ninety feet in length, and in width thirty-three. On a descent from Sopra Fontana to the Beach, are five Vaults belonging to an Imperial Palace, superb remains of which embellished Capri within the memory of several persons now living: and in past times eight stupendous Columns of marble (about eighteen feet high), four being giallo antico, and four cipollino, were found here, together with a splendid Pavement. In this vicinity is an ancient Temple converted into the Church of S. Costanzo (the Patron of the Island), and ornamented with four of these Columns. (1) Near the Church is a spot denominated Campo di Pisco, where a small Fort was built in modern times; and where a Cave and ruins of an ancient Wall mark the Site of another imperial Palace, supposed to have been consecrated to Vesta. The remains of the Palazzo della Marina lie on the sea-shore, at a short distance from the Campo di Pisco; and Travellers must descend to these Ruins by aid of a ladder. Valuable antiquities have been found here; among them is the Capital of a Column, so beautifully worked that it has been placed in the uncovered Court of the Museum at Naples, as a study for architects. Remains of Rooms and the Front of a Temple, with Masses of Masonry scattered along the Beach, are all the vestiges now traceable of this Palace, which was probably consecrated to Cybele. The lofty rock towering over the Palazzo della Marina leads, by steps already mentioned, to Ana-Capri. It is necessary to ascend these Steps on foot, or in a *chaise-à-porteurs*; donkeys, however, can go up without riders; and at the summit of the Steps is a good mule-path, extending from one extremity to the other of the Plain of Ana-Capri. Travellers, therefore, usually ride round this Plain, and, on returning to the steps, dismount and walk down, sending their donkeys before them. Ana-Capri presents neither views nor antiquities which compensate for the fatigue of visiting it. (2)

A low-piched and narrow aperture in the Rocks, westward of the usual landing-place at Capri, and about one mile and a half distant from it, leads into a circular Cavern, recently discovered, well worth notice, and distinguished by the appellation of *La Grotta Azzurra*. Persons who visit this sapphire Cell are obliged to place themselves horizontally in the little bark destined to convey them through the above-named low and narrow aperture; which is so small as to excite an apprehension of finding darkness within: but, on the contrary (if the day be cloudless), all is light—light that would dazzle, were it not blue. The colour of the water which fills the Cavern precisely resembles that of the large bottles of vitriol with lamps behind them, seen at chemists' windows in England; and this water appears to act like the lens of a telescope, by conducting the rays of the sun and the reflection of the brilliant skies of Magna Græcia into the Cavern. After the eye has been for a few moments accustomed to a light so magical, the stupendous vault of this gigantic bath is discoverable, richly studded with stalactites, and assuming, in consequence of a strong reflection from that transparent blue water, exactly the same tint. The Cavern contains broken steps leading to a Subterraneous passage, the length of which is unknown; it being impossible to reach the end, owing to an impediment formed by earth and stones. Masonry seems to have been employed in the construction of these steps and passage, which probably communicated either with one of Tiberius's Villas, or that of Julia, the niece of Augustus; but the Cavern, although it may have been used as a bathing-place, is evidently the work of nature.

Persons who wish to visit *Il Grottone Azzuro*, as it is called by the inhabitants of Capri, should take from the landing-place in that Island a small boat, always employed on this occasion, and row to the aperture in the rocks; remembering, however, that the aperture is low-pitched and narrow, and therefore no boat can pass through it, except the sea be perfectly calm.

(1) The other four adorn the Royal Chapel at Caserta.

(2) The price usually demanded, at Capri, for each donkey and guide per day, is six carlini, *buonamano* not inclusive. The Ciceroni experts half a piastre, and the custom-house officer three carlini.

An hour and a half should be allowed for going and returning.(1)

EXCURSION TO THE ISLANDS OF PROCIDA AND ISCHIA.

The passage, in a row-boat, from Sorrento to Ischia, occupies, generally speaking, full six hours:(2) and as this Island is only five leagues distant from Naples, and only two Neapolitan miles from Procida, Travellers often prefer going from Naples to Procida, and thence to Ischia; in order to accomplish which voyage without risk, it is requisite to have a large and safe boat. The passage, in a row-boat, from Naples to Procida (three leagues in distance), usually occupies about two hours and a half: but persons who dislike expeditions by sea may go by land, so far as Miniscola, a little Port (inhabited by fishermen) four miles from Baja: and at Miniscola passage-boats may always be obtained for Procida, which is only one league distant. The Aborigines of Procida, anciently called *Prochyta*, are supposed to have been a Colony of Eretrians and Chalcidians. The soil is volcanic, fertile, and productive of excellent fruit and good wine; the circumference of the Island is seven miles; and its present inhabitants, about fourteen thousand in number, are industrious and opulent. They possess a Thunny Fishery, and a considerable fleet of small merchant-vessels. The costume of Procida is perfectly Greek, and peculiarly elegant.(3) The men wear Phrygian caps (as do all the mariners in Magna Græcia); and both sexes are handsome. This Island exhibits no striking feature, except its dismantled Castle; which stands proudly on the summit of a cliff, and is become a Royal Shooting-seat, now unfurnished, where Travellers who have brought refreshments with them are sometimes allowed the use of a room. The view from the Terrace of this Villa is enchanting. The other buildings at Procida are chiefly flat-roofed houses, with terraces on the top, and staircases on the outside of the walls. From the Marina di S. Maria Cattolica, where Neapolitan boatmen usually land their passengers to the Royal Villa, is a short mile; thence to Chiajolella, where passage-boats are found for Ischia, is less than two miles; and from Chiajolello to Ischia about two miles.

Ischia, according to general opinion the offspring of subterranean fire, and anciently denominated *Ænaria*, *Inarime*, *Pithecusa*, and *Iscla*,(4) is computed to be about eighteen miles in circumference. Tradition reports that Ischia and Procida were once united, and bore the name of *Pithecusæ*; in confirmation of which belief it must be allowed, that the soil of both Islands is volcanic, and that the original inhabitants of Ischia, like those of Procida, were a Colony of Eretrians and Chalcidians. In early ages there was a Volcano at Ischia so tremendous, that its eruptions terrified and drove away the first Settlers on the Island: and the Syracusans, who colonised there, four hundred and seventy years previous to the Christian era, were also driven away by the same circumstance: no great eruption, however, seems to have taken place since the year 1301; and during the last four centuries the Island has been perfectly exempt from these appalling visitations. It is celebrated for Hot Mineral Springs, the relics of its

(1) From the landing-place in this Cavern, to the end of the subterraneous passage, is reported, by the Guide who has frequently explored it, to be a hundred and eighty palmi in length: till about midway the breadth is twelve palmi; and toward the end it diminishes to four palmi, or something less. The depth of the water in the Grotto is, by the Guide's account, seventy palmi; and the height of the vault, in the loftiest part, is likewise about seventy palmi. The extreme length of the Grotto, where there is water, according to a measurement made by Lord Rossmore and Captain Branford of the Royal British Navy, is fifty-five English yards and sixteen inches. The subterraneous passage, which appears to have fallen in at the end, might easily be excavated.

(2) The usual price of a ten-oared boat, from Sorrento to Ischia, is four piastres; and the price of a large boat, going straight from Naples to Ischia, is about five piastres.

(3) Persons who wish to see this costume to advantage should visit Procida on a Festival.

(4) It was called *Ænaria*, from Æneas who is supposed to have landed at Ischia on his way to Latium.

Volcano, and supposed to have proved, in several cases, salutary. The whole Island is richly cultivated; not excepting the Volcano now extinct, the *Epopeus* of the Classics, a conical mountain, eighteen hundred feet above the level of the surrounding sea, and clothed with vines to the summit of its western peak. Ischia, indeed, may be called an immense vineyard, interspersed with towns and villages. Its present population amounts to twenty-four thousand inhabitants: a handsome, spirited, and industrious people, many of whom are sailors and fishermen, the rest landholders, mechanics, and peasants. The Island produces some of the best wines in the vicinity of Naples; delicious figs, which (when dried) are, during winter, the chief support of the poor; wheat, and Indian corn, though not in large quantities. A famous Straw Hat Manufactory is established at Barano, near the *Epopeus;* and remarkably pretty little Straw Baskets are also fabricated in this Island.

Travellers who wish to make the tour of Ischia, must either walk, mount a donkey, or be carried by Portantini, as the roads are too narrow for wheel-carriages. This tour may be accomplished in ten hours; though Travellers, not limited with respect to time, would find it more convenient to employ a couple of days in seeing the Island; going, the first day, by Foria to the *Epopeus*, now called Monte S. Niccolò; and thence to the burning Ravine at its base: and on the second day, visiting the Lava which destroyed the Town of Ischia—the peculiarly interesting ancient Crater near it—the Hot Springs, which may be heard to boil in a Ravine adjacent to the Public Baths—The Public Baths themselves—and the Hot Springs on the Sea-shore near Lacco. The ascent by way of Foria to the *Epopeus*, from a Boarding-house called The Sentinella, occupies about three hours and ten minutes, and is, in distance, between seven and eight miles. The descent, returning the shortest way to the Sentinella, occupies two hours. Travellers who ascend by Foria find a good mule-path to the Hermitage near the summit of the *Epopeus;* but the short descent, being rocky and rapid, it is necessary to walk down. The present Inhabitants of the Hermitage are an Anchorite and a Lay Brother, who do their utmost to welcome and direct Travellers, presenting them with bread, wine, and fruit, for which they expect a piastre as a remuneration: and the view from the summit of the Mountain being, on a clear day, magnificently fine, Travellers would do well to take cold meat with them, and dine at the Hermitage.

Foria, a populous and charmingly placed Town, contains a Church dedicated to S. Maria di Loreto, and ornamented with handsome pilasters, incrusted with ancient marbles. The ascent to the *Epopeus* begins almost immediately beyond Foria; and within view of the path leading up to that Mountain (between Foria and a small Hamlet called Pansa), is a Beach, contiguous to the Promontory of Capo Imperatore, containing Hot Springs, said, by the Inhabitants of Foria, to be the most efficacious of all the numerous hot springs with which Ischia abounds. The views on the ascent to a Place called Fontana are enchanting; and cut out of the rocks which crown the *Epopeus* is the Hermitage, which contains several Cells, and a Chapel dedicated to S. Niccolò. Above the Hermitage is a Terrace, commanding the extensive and magnificent view already mentioned: and after having descended by the short Path to the base of the *Epopeus*, it takes up very little time to visit the burning Ravine, situated nearly opposite to the Sentinella.

On the second day it is advisable, in the first place, to visit the Torrent of Lava which destroyed the old Town of Ischia; thence proceeding to the new Town, built on its site, but containing no object of interest except its Castle (garrisoned by Neapolitan soldiers), which stands in a picturesque situation. The old Town was built on a rock, whither, during the period when the Ischiots were liable to invasions from the Saracens and other nations, the whole population of the Island fled, on any sudden alarm; and here a Martello Tower was erected, to warn them of approaching danger. On returning from the Town of Ischia, it is advisable to ascend to the ancient Crater, which offers a rich treat to the Naturalist; and the mule-path (a very good one) to this

extinct Volcano passes through beautiful scenery. Hence it is advisable to proceed to the Hot Springs in a Ravine adjacent to the Public Baths, and where the water is distinctly heard boiling in the earth. The Public Baths were erected at Casamiccia by a pious Establishment in Naples, the Monte della Misericordia, which Establishment extends its charity so far as to transport from Naples hither those sick persons who are supposed to require the Baths, and cannot defray the expense attendant on trying their efficacy: and further, the Establishment places these sick persons in an Hospital adjoining the Bathing-house, provides them with food for twenty successive days, and then sends them back to Naples cost free. A broad and very long Apartment contains the Baths, seventy-six in number, Shower Baths inclusive. The water of each Bath is emptied and renewed for each Bather; and the Hot Mineral Spring, by which these baths are supplied, likewise furnishes steam for the Vapour Baths, which are contiguous to the Hospital. From the Baths it is advisable to proceed to the pretty Town of Lacco, near which are several Hot Springs, used in rheumatic complaints as Vapour Baths: and beyond Lacco, on the Sea-Shore, or, more properly speaking, in the Sea, is a Spring of Boiling Water, so powerful that the sand in its vicinity is too hot to hold. There are pretty Villas in the neighbourhood of Lacco; and Ruins of Ancient Baths may be traced near a Hamlet called Castiglione.

Foria, Lacco, and Ischia, seem to be the largest Towns in the Island: they are all situated on the Sea-shore; but the best Landing-place, in good weather, is at Lacco. In rough weather it is generally advisable to land at the Town of Ischia. During Autumn, 1829, the Island contained three comfortable Lodging and Boarding Houses; namely, *The Sentinella*, large, beautifully situated on a commanding eminence, near the Baths of Casamiccia, clean, well ordered, and well served with respect to eating—*the House of Don Tommasso*, who is celebrated for his wine—and *the new Lodging and Boarding House*. Don Tommasso's House is farther from the Baths than is the Sentinella; so likewise is the new Hotel.

Ischia possesses a salubrious climate, though extremely warm in summer, from want of shade; there being but one spot upon the Island clothed with forest-trees; and this is near the old Crater. Persons directed to use the Baths generally try them in the months of July and August.

Rabbits, poultry, and fish may be found at Ischia; but butchers' meat, butter, and a variety of other articles, are usually brought from Naples by the Passage-boat; which, in good weather, goes thither daily, at eight in the morning.(1)

(1) The price usually asked at the Sentinella is fifteen carlini per day, for board and lodging for Ladies and Gentlemen, and seven and a half for servants: and the price of a donkey, *buonamano* not inclusive, for mounting and descending the *Epopeus*, is eight carlini.—Mules, or donkeys, may ascend this mountain the short way, *in dry weather*; but could not, generally speaking, descend with safety at any time.

CHAPTER XII.

ROUTE FROM NAPLES TO ROME, BY THE VIA LATINA.

Ancient Capua and its Amphitheatre, etc.—Calvi.—San Germano, and Remains of Casinum.—Abbey of Monte Casino.—Inn of the Melfa.—Arce.—Rocca d'Arce.—Arpino.—Atina.—Isola di Sora.—Falls of the Liris.—Sora.—Lake of Fusino.—Alba Fucentia.—Antinum.—Aquino.—Ceprano.—Frosinone.—Ferentino.—Alatri.—Anagni.—Valmontone.—Lugnano.—Rome.

THE upper route from Naples to Rome, through San Germano and Frosinone, follows the course of the ancient *Via Latina*, till it falls into the *Via Labicana*, the present high road from Colonna (the ancient *Labicum*) to Rome. This upper route, through valleys of the Apennine, is shorter than the post-road, over the Pontine Marshes, from Rome to Naples: it is likewise kept in most excellent condition; and, exclusive of the ascent to Frosinone, is exempt from steep hills. The country through which it passes abounds with rich and beautiful woods; and the numerous and considerable remains of ancient Pelasgic fortresses, seated on the pinnacles of lofty mountains, between which the road lies, furnish Travellers with a precise idea of the prospects ancient Italy must have presented throughout the picturesque territories of the Volsci. The inns on this peculiarly interesting road are at present (1836) thinly scattered, and not well provided either with beds or butchers' meat; but new inns are building, and three are already built, and opened for the accommodation of Travellers.

A statement of the distances from inn to inn, and likewise of the best mode of obtaining tolerable beds on this road, is given in the APPENDIX, under the article "Route *en Voiturin* from Naples to Rome, by the Via Latina;" and persons who follow the advice contained in the above-named article will not find themselves badly accommodated.

The remains of the Amphitheatre which has been lately excavated at ancient Capua (now denominated Santa Maria di Capua) are so strikingly magnificent, that Travellers would be amply repaid for going round by Santa Maria di Capua (less than three miles[1]) out of the direct road; in order to see this Amphitheatre on their way to modern Capua. Ancient Capua was, during the middle ages, so completely laid waste and destroyed by the repeated ravages of the Goths, Vandals, and Lombards, that its precise situation has in modern days often been questioned. One cause of this was the apparent smallness of a Ruin called its Amphitheatre; which edifice is described by Cicero as having held a hundred thousand spectators:[2] but since the Ruin in question has been excavated, there seems reason to suppose it might have held seventy-five thousand spectators, and even more. This excavation has likewise led to the discovery of the foundations of a city, about fifteen palmi under-ground, and contiguous to the Amphitheatre; which circumstances, united with several others, have established the belief that Capua, whose walls were between five and six miles in circumference, whose public edifices vied in splendour with those of Rome and Carthage, and whose population amounted to three hundred thousand inhabitants, actually stood on a spot where almost every trace of its existence has long been consigned to oblivion.

The origin of Capua (the Capital of Campania) seems doubtful; though, according to tradition, it was founded by the Etruscans, fifty years previous to the existence of Rome. Livy supposes its original name to have been *Vulturnum;* and probably when it was unexpectedly wrested from the Etruscans by

(1) By "miles" are meant Roman miles throughout this route.

(2) Cicero, in one of his letters to Atticus, mentions, that the Gladiatorial School of ancient Capua usually contained forty thousand pupils: a presumptive proof of the immense size of the Amphitheatre.

the Samnites (an event which he mentions as having occurred during a festival), its appellation was changed to *Canpua*, or *Campua*.(1) The Capuans showed great kindness to the Roman army after the ignominious convention of the Caudine Forks; and Rome repaid this kindness; for, under her protection, the Capuans, notwithstanding their indolent and luxurious character, attained great power and celebrity: but, by espousing the cause of Hannibal, in opposition to that of Rome, they drew upon themselves the vengeance of the Romans; who besieged Capua, compelled it to surrender, enslaved its citizens, massacred its senators, and reduced the place to the lowest condition of a Præfectura. At length, however, Julius Cæsar raised it to the rank of a Roman Colony; Augustus, likewise, became its patron; and we collect from Strabo, that in his time it had recovered all its former magnificence. We are told that it had seven gates; six of them were — the Porta Casilinensis, and the Porta Albana, through both of which passed the *Via Appia;* the Porta Jovis, supposed to have led to the Temple of Jove on Mount Tifata; and the Gates called Cumana, Atellana, and Liternina, which opened in the direction of Cumæ, Atella, and Liternum. The Gate still in existence (probably the Porta Casilinensis) is particularly interesting, enough having escaped the ravages of war to justify the conjecture that it was a double entrance (like the Carmental Gate at Rome) ornamented with statues of protecting deities, the niches for which may still be seen. The materials of this edifice are large quadrilateral blocks of travertino.(2)

The Amphitheatre stands close to the high road, and is computed to be, in circumference, one thousand seven hundred and eighty palmi; the height of its exterior Wall was one hundred and forty palmi; the length of its Arena two hundred and ninety four, and the width one hundred and seventy-six palmi. The Edifice is of an elliptical form, composed of immense blocks of travertino, joined together, without cement, by iron or bronze cramps, in the simple and grand Etruscan style, called rustic: and consists of a circle of Arches, which served as passages to the corridors. It had four principal Gates, appropriated as entrances for the inhabitants of four neighbouring cities, and named after them. The Arches belonging to the principal Gates are more lofty, and appear to have been more richly ornamented, than the others. On the key-stones of these Arches were Heads of heathen Deities; two of which alone remain; and on either side of every arch was a Half Column of the Tuscan order. According to supposition there were three upper storeys, which the Emperor Adrian decorated most sumptuously with statues, gilding, Bassi-rilievi, cornices of African marble, and Corinthian columns of cipollino; a considerable number of which lie prostrate within the circular wall and likewise on the outside of it. The interior of the edifice had three circular Corridors, which supported the seats for the spectators; and the exterior Wall was surrounded with a magnificently broad paved Walk. The number of Vomitories is supposed to have been sixty; the Arena was floored with wood: but no traces of its flooring remain; neither are there any vestiges of the Podium; but a very small part of the declivity for the Seats, and enough of the second Storey to prove that it consisted of reticulated brickwork, may still be discovered. Under the Arena are remains of Channels for Water, probably used when Naumachiæ were exhibited. Apertures, through which wild beasts were drawn up in cages from their dens to the Arena, are likewise discoverable; as are several Staircases. During the dark ages this superb Amphitheatre was converted into a fortress; and its ground-storey transformed into lodging-rooms for soldiers, to the great injury of the building.

The Church of San Francesco, at S. Ma-

(1) Strabo seems to have supposed that Capua derived its second appellation from the word *Capui*, because it was one of the most splendid capitals of the Ancient World.

(2) The two principal quarters of ancient Capua were denominated *Seplasia* and *Albana;* and the former seems to have been noted as the abode of perfumers and venders of ointments, perhaps for the use of the public Baths.

ria di Capua, stands upon part of an ancient Crypto Porticus, which merits notice: it is now occupied by cavalry: and the Church, called S. Maria di Capua, also merits notice, because it contains fifty-two ancient Columns, of various orders and dimensions. According to what is now the established belief, ancient Capua was situated at the distance of one mile and a half from its modern namesake, between the rivers Vulturnus and Clanius, now denominated the Volturno and Lagno.

About four miles beyond modern Capua the *Via Latina* presents itself on the right, and leads to Calvi, and San Germano. The former, anciently denominated *Cales*, belonged originally, as we learn from Livy, to the Ausones; (1) but was colonised by the Romans, A. U. c. 421. Remains of a Temple, ruins of an Amphitheatre, and traces of a Circus, prove that it once was large and populous. Its wines are celebrated by Horace, its willows by Cicero, its acidulous waters by Pliny, and its vases of *creta cotta* were famous throughout the civilised world. The vineyards of the *Ager Calenus* bordered on those of the *Ager Falernus*, which were reputed to produce the best wine of ancient Italy. The prime Falernian, however, is said to have been made at some distance from *Cales*, in the village of *Faustianus*, about six miles from *Sinuessa*. (2) All which now remains of *Cales*, except the ruins already mentioned, is a small, dismantled, picturesque Castle, of the dark ages, a decaying Church, dignified by the name of "Il Vescovato;" another untenantable-looking edifice destined for a Seminary; a Wine-house; and vestiges of an ancient Gate.

Beyond Calvi the road divides into two branches; that on the left going to Teano, anciently *Teanum Sidicinum*, the other to the Osteria di Santa Felice; and near the spot where this division takes place the limits of the domains of *Cales* and *Teanum* were, in former ages, marked by two Temples consecrated to Fortune, and standing one on the right, the other on the left, of the *Via Latina*. Teano, which does not appear to be above three miles distant from Calvi, stands in a valley on the *Via Latina*, and is reputed to have been, next to Capua, the largest town of Campania. It originally belonged to the Sidicini; but became a Roman Colony under Augustus, and vestiges of its walls and public buildings are still distinguishable. Cold acidulous springs, mentioned by Vitruvius, and now denominated Acqua delle Caldarelle, may be found in its vicinity. The road to the Osteria di Santa Felice, about twenty miles distant from modern Capua, passes through a beautiful country; and thence traverses the district of Mignano to San Germano; which is about fourteen miles from San Felice. The rich woods and superb oak-trees, bordering the latter portion of this road, give it the appearance of a series of magnificent parks; and the lofty mountains of the Apennine, towering above these woods, form a bold and beautiful frame to the landscape. At the termination of this park-like scenery stands San Germano, built partly at the base of Monte Casino, and partly on its lower region. A large and picturesque baro-

(1) Many writers conjecture, that the Ausones and the Oscans were the same people, and the primary inhabitants of Campania.

(2) How far these famous vineyards extended, is not precisely ascertained; but we know that the ridge of hills between *Sinuessa*, now Mondragone, and *Suessa Aurunconum*, now Sessa, produced super-excellent Wine. We likewise know that the *Ager Calenus* was famed for its vineyards; that the Wine of Aversa, called Asprino, is now often sold for Champagne, and that the Wine made in the vicinity of Naples, and called Lachrymæ christi, precisely resembles that which was deemed by the ancients the best Falernian. Lachrymæ christi is so called because, like all the finest Italian Wines, it is, or ought to be, made as follows:—The grapes, after having been nicely cleansed, are thrown into a large receiver, which resembles a cullender, its bottom being full of holes: this receiver stands upon another, without holes; — and the grapes, being bruised by their own weight, discharge their juice, drop by drop,—or, to speak figuratively, tear by tear,—into the lower receiver: hence the Wine derives its Latin name of "Lachrymæ," *tears*; and with respect to the Greek word, "christi," it merely signifies *the very best*; though Travellers mistaking its signification have upbraided the Neapolitans for giving so sacred a name to Wine.

nial Castle of the middle ages overhangs the town; and the pinnacle of the mountain is crowned by the most spacious and splendid Benedictine Convent existing. San Germano, supposed to occupy the site of the Forum of the ancient city of *Casinum*, was erected by Bertario, Abbot of the above-named Abbey, and surrounded with walls, A. D. 866. Shortly afterward, it fell a prey to the Saracens, as did its founder; but succeeding Abbots rebuilt the town. We are told, by Varro, that the extensive and populous city of *Casinum*, from which Monte Casino derives its name, originally belonged to the Samnites. It is described as having been watered by so many springs that its climate was, in consequence, as it is at the present day, damp and foggy. Its Citadel probably stood where now stands the Castle of San Germano, and its Basilica and Curia are supposed to have occupied the site of the Cathedral of San Germano, and the Church called Cinque Torre. A considerable number of ancient columns of granite and cipollino ornament these churches. About a quarter of a mile from San Germano, on the lower part of Monte Casino, toward the west, is a perfect specimen of the ancient Pavement of one of the Streets of *Casinum*, which still retains marks of carriage-wheels, and has, on each side, a footway. Here, likewise, toward the right, are remains of a theatre. Its semicircle is one hundred and fifty palmi in diameter; and the site of the corridors, seats, and attiring-rooms for the actors, is still discoverable. The walls are constructed with *opus reticulatum;* the stage is totally destroyed; and the orchestra filled with vegetable earth. A little farther distant is a building shaped like a cross, and constructed with large quadrilateral stones, similar to those which were commonly used in early times for sepulchres: its length is about sixty-two palmi, its breadth about forty-three, its arches support a cupola, which has four very small apertures for light; its pavement is chiefly composed of large pieces of travertino; and the smallness of its dimensions, the almost total exclusion of light, the narrowness of the door of entrance, and the circumstance of this door being placed on the northern side of the Edifice, seem to indicate that it was a Mausoleum; perhaps the Tomb of Varro, who had a Villa in the neighbourhood. Some antiquaries, however, suppose it to be an ancient Samnite Tomb. Nearer to the great road is the Amphitheatre of *Casinum*, a spacious edifice of reticulated brick-work, part of which rests against Monte Casino. The outer Wall (almost perfect) was in height seventy palmi, and in circumference more than a thousand: it appears to have had six entrances: one of the Ornaments of these entrances is now seen on a gate belonging to the Abbey of Monte Casino; and the following Inscription, found in the Arena, has likewise been removed to the Abbey:—

VMMIDIA C. F.
QVADRATILLA
AMPHITHEATRVM ET
TEMPLVM CASINATIBVS
SVA PECVNIA FECIT.

The interior of the Amphitheatre is completely destroyed, and the Arena filled with vegetable earth; but contiguous to that part of the building which rests on the hill, are considerable remains of an ancient Wall, supposed to have belonged to the Temple mentioned in the Inscription. A pavement of Oriental marble, and several superb columns of granite, now in the Abbey of Monte Casino, were found in this vicinity. The Villa of Varro stood on a spot now called Monticelli; but as the ground between San Germano and the Villa is traversed by the river Rapido (anciently the Vinius), and likewise swampy and full of springs, it is often difficult to reach the remains of this abode of Varro; which stood in a plain sheltered by three hills, where remains of reticulated brick-work may still be seen.

Casinum was sacked and burnt by Theodoric, one of its Temples excepted; which the Consort of Gisulfo II., Duke of Beneventum, afterwards dedicated to St. Peter.(1)

(1) *Æsernia*, now denominated Isernia, a very ancient City, is placed on the Apennine, near two torrents, and in the neighbourhood of San Germano; though it stands beyond the ancient *Venafrum*, now Venafro, and the last town of Campania to the north.

The winding ascent from the Town of San Germano to the Abbey of Monte Casino is three miles and a half in distance, and a safe path for mules and donkeys, though not a smooth one:(1) the views it commands are magnificent; and the position of the Abbey is sublime. St. Benedict, according to ancient records, converted the ruins of a Temple of Apollo into a Hermitage for himself, about the year 529; and the extensive and massy structure which now crowns the summit of Monte Casino, was raised to encircle his abode. This quadrilateral Edifice, surrounded by gardens and orchards, resembles a palace much more than a conventual retreat; especially as, on approaching its walls, we see remains of outworks, raised, no doubt, in the dark ages, for its defence. The first object, within its precincts, which attracts a stranger's eyes, is a long covered Corridor of rough stones, preserved in its original state, because tradition reports that it was once the abode of St. Benedict. Beyond this Corridor, are three large and handsome Courts, which lead to the interior of the Abbey; and in the middle Court is a Cistern for water well worth notice. At the foot of a noble flight of steps, leading to the Church, are Colossal Statues of St. Benedict and his Sister, St. Scolastica; and in the Court communicating with the Edifice, are sixteen niches lined with precious marbles, and containing well-executed Statues of the most celebrated Benefactors to the Abbey. The porticos under which these Statues stand are supported by superb Doric columns of granite; and in this Court is another Cistern, so deep that it seems to penetrate to the bottom of the mountain. Three magnificent Doors lead into the Church; the centre Door is bronze, and was cast at Constantinople, in 1066. On this Door we find, in silver letters, an account of all the lands, castles, villages, and appurtenances, which once belonged to the Badia Casinese; and over the door is a long Latin Inscription, signifying, that on the summit of Monte Casino, where stood a Temple consecrated to Apollo, were erected the Church and Abbey of St. Benedict, about the year 529; and further, that the Abbey was sacked and ruined by the Lombards, under their Duke Zotone, in 589; when the fugitive Monks were compelled to take refuge at Rome; that, under Gregory II., it was restored; but again sacked and burnt by the Saracens, in 884; that the Abbot Giovanni rebuilt it; and that the Abbot Desiderio enlarged its dimensions: but, being shaken down, by the earthquake of 1349, that Urban V. again rebuilt it; and once more, on being levelled with the earth, that it was rebuilt from its foundations, and consecrated by Benedict XIII., in 1649. No person of taste and observation can enter this Church without being struck by the beauty of its architecture, the elegance of its columns, the profusion of its inlaid marbles, so disposed as to resemble the celebrated Florentine work called Opera di Comesso, and the perfect symmetry which reigns amidst this profusion. The Church was erected according to the designs of the Cav. Cosmo Fonsaga, and divided into three spacious naves, extending from east to west, and one cross-aisle, extending from north to south. A superb Cupola rises above the centre of the cross-aisle, and gives light to the high altar, which stands beneath it. The Choir, in point of size and decorations, is superb. The arches of the naves are supported by Pilasters inlaid with precious marbles; the Walls are incrusted with the same

Æsernia is supposed, by Livy, to have been colonised about the commencement of the first Punic war: and he also mentions it as one of those colonies which distinguished themselves by their firm adherence to Rome during the war with Hannibal. During the Social war it fell into the hands of the Allies; but was subsequently recolonized by Augustus and Nero. Strabo says it suffered cruelly in the Marsic war: it has, indeed, been eight times destroyed by war and earthquakes; but, nevertheless, it still retains vestiges of antiquity; among which is a curious *Aqueduct*, eight palmi high, four wide, and ninety-six deep, delved through rocks, and about a mile in length. Its mouth only is now visible; but good water flows from it.

(1) Good mules and donkeys may be found at San Germano without difficulty; but good saddles are not easily obtained, unless it be by an application at private houses.

material; and the Pavement consists of rare and beautiful inlaid marbles. The High Altar, under which rest the remains of St. Benedict and St. Scolastica, was designed by Buonaroti: it is splendidly adorned with inlaid marbles and precious stones; it once had an outer Case of solid silver, embellished with Bassi-rilievi: but, in 1798, this Case was sacrificed to the necessities of the Government, and converted into money. The Steps leading up to the altar are composed of flowered Oriental alabaster, nero antico, and amethysts; and under it is the Soccorpo. The Stalls of the Choir are decorated with exquisite carved-work of walnut-wood, formed into minute Intagli, Bassi-rilievi, and small recumbent Statues of children, all in different positions. Fronting the Choir and at the bottom of the Church, is a picture by Luca Giordano, representing the consecration of this splendid Edifice by Pope Alexander II., in 1071. The composition of the picture is excellent, and the execution appears to have been equally fine: but some of the colours are nearly obliterated by damp. The ceiling of the middle nave was likewise painted by Giordano, and represents the miracles of St. Benedict, the monastic Virtues (placed in the triangles, and Portraits of twenty distinguished Benedictines on the sides of the windows. Giordano has inscribed his name under one of these paintings; probably because he deemed them his best works. The Cupola was originally painted by Corenzio, and represented the death of St. Benedict, and his ascent to Heaven: but as time and humidity had nearly destroyed this work, its place has been supplied by a modern painting. The Chapel of S. Gregorio the Great contains a good picture by Marco Mazzaroppi, of San Germano. The Chapel of Charlemagne contains a good picture, by Francesco la Mura. The Chapel of the Holy Sacrament is well painted by Luca Giordano. The Chapel of St. John Baptist, who is considered as the patron of the Benedictines, contains a picture of the Baptism of the Redeemer, by Solimene, and two fine works by Conca. The Cross-aisle is embellished with the sumptuous Tomb of Pietro de' Medici, brother of Leo X., and that of Vido Feramosca, Baron of Mignano. The Sacristy is a spacious apartment, with a Ceiling painted by Conca, and an elegant mosaic pavement. The Walnut-tree Presses on each side of the apartment are embellished with exquisite carved-work, representing Statues, Bassi-rilievi, etc.; and the Presses are stored with a rich collection of Relics and Church-plate. A very fine Organ, by Catarinozzi, completes the treasures of this Church.

The conventual Library is spacious and well-lighted; and furnished with Walnut-tree Presses, handsomely ornamented with carved-work. This Library was the repository of knowledge at a period when ignorance and barbarism pervaded Europe; and the potency of its Abbots enabled them to retain and preserve, during these dark ages, the archives of the Abbey and other manuscripts, in number eight hundred, all of which are deemed inestimable. Here, according to report, are a hundred and forty sermons, by St. Augustine, together with various other writings of the Fathers of the Church; several Manuscripts in the Gothic and Lombard character; a Codex evidently written before the time of Charlemagne; because the words are not separated by spaces between them (for he directed that no manuscript should meet the public eye without having a space between all the words); Prayers addressed to the blessed Virgin, and penitential psalms, illuminated with Miniatures, bearing the name of B. F. de Sandalio, and dated "MCCCCLXIX Oct. Jan.;" a Manuscript with illuminations representing Birds, and bearing the name of Giuseppe Soavi d'Ascoli, 1686; a Homer supposed to have been edited by Eustathius; a Dante of the thirteenth century, with notes and variations; a Virgil of the fourteenth century, with marginal notes: some of the earliest specimens of the art of printing, together with a large collection of printed scientific works in various languages. Portraits of Dante, S. Francesco, and S. Domenio, and a *Sedia Balnearia* of rosso antico, found near the banks of the Liris, are said to be preserved in one of the apartments where the archives are kept. Several Inscriptions, found at *Casinum*, beside that already named, may be seen in

this Abbey, which owes many of its most precious materials to the ruins of *Casinum*, whence they were brought, with excessive labour, up the mountain.

The fraternity of Monte Casino consists, at present, of between thirty and forty persons; who receive Travellers of the male sex with great hospitality, for as long a time as they may like to remain.

The interior of the Abbey was formerly embellished with a considerable number of fine pictures; but now they are all removed to the Studii at Naples; and consequently the Church, Sacristy, and Library, alone merit particular notice. The time occupied in descending from Monte Casino on foot is about an hour.

From San Germano the high road proceeds through a most beautiful and richly-wooded country, abounding with magnificent oaks, to the Inn of the Melfa, ten miles in distance. This Inn (recently and handsomely built) is capacious, well situated, and provided with a large and pleasant garden, the lower part of which is washed by the *Melfis*, now called the Melfa.

The ancient Town of *Aquinum*, between San Germano and the Hotel of the Melfa, is about three miles distant from that Hotel; and not more than one mile out of the high road: it may, therefore, be visited by Travellers on their way to Rome, without much inconvenience.

Aquinum, now denominated Aquino, is described by Strabo and Silius Italicus as a large city; and mentioned by Cicero as a Municipium. It became a Roman Colony about the time of the Triumviri; and is further distinguished as having been the birth-place of Juvenal. The site of the ancient *Aquinum* is about a quarter of a mile from the modern town. In the latter is a dismantled Church, the exterior of which presents architectural ornaments much too well executed to have been the production of the dark ages when this Church was built; and within the Edifice, are ancient Bassi-rilievi, Sarcophagi (used as coffins by the primitive Christians), and large square pieces of travertino with apertures on their surface, resembling the Measures of Capacity found at Pompeii. Ancient inscriptions indicate that this Church was either built near, or on, the foundations of a Temple dedicated to Hercules. A considerable number of ancient Sepulchres, some formed with very large and massive tiles, others with stone, have been found in this vicinity; as have Skeletons, Ancient Armour, and Coins. Beyond the Church is a splendid Roman Archway, ornamented with Columns of the Corinthian order, and forty palmi in height by sixteen in width. Farther on, is part of the *Via Latina* (in excellent condition); a small Chapel dedicated to San Tommaso, Son of the Conte Landulfo of Aquino; and an ancient Gate of the City, nearly perfect, and resembling in its form and construction the Gates of Pompeii. It is composed of square blocks of travertino; to the solidity of which stone, found in contiguous quarries, the durability of the Gate may be ascribed. On each side of this Gate are remains of the Walls of *Aquinum*, composed of the same sort of quadrilateral stones as the Gate, and fixed one upon another without cement. These Walls, four miles in circumference, appear to have been fortified with square Towers, and a Ditch, which encompassed the fortification; probably because this City was placed in an open plain. The next object of interest beyond the Gate is the Temple of Diana, a massive Ruin, built with travertino. Part of its Cella remains; and one of its Walls is forty-eight palmi in height. Juvenal mentions this Temple; near which are vestiges of a Theatre constructed with reticulated brick-work, and almost buried in the earth; but if it were excavated, there seems reason to believe it might yield a rich harvest to Antiquaries. On the northern side of *Aquinum* is the Temple of Ceres-Elvina, likewise mentioned by Juvenal; and which, though reduced to ruins, is a strikingly beautiful piece of architecture: and a Fragment of one of the Walls attracts universal admiration on account of its solidity. The Cella appears to have been approached by several steps, and before it stood a Portico fifty palmi long by thirty-five wide. Six fluted Columns. Fragments of which are buried in the adjacent ground, supported this Portico, and were four palmi and a half in

diameter. The Temple, after the promulgation of Christianity, was converted into a Church, and dedicated to Saint Peter. The western part of this City had another Gate, now destroyed, through which the *Via Latina* passed on its way to *Fregellæ;* and eastward of this spot are Ruins of the Amphitheatre of *Aquinum,* now transformed into gardens: vestiges of the Edifice may nevertheless be discovered.

But to return to the Inn of the Melfa: a handsome Bridge has been lately thrown over this torrent, and is crossed by Travellers immediately after they leave the Inn, on their way to Arce and Ceprano. To the latter Town, which belongs to the Ecclesiastical State, and has a Frontier Custom-house, the distance from the Inn of the Melfa is about eight miles.

The High Road to Rome turns to the left, beyond Arce, and near a spot called Fontanelle: but Travellers who enjoy fine scenery, and wish to visit the remains of ancient cities, usually deviate from the direct road, by going to Arpino; a distance of about fourteen miles from the Inn of the Melfa; thence proceeding to Isola di Sora, to see the Falls of the Liris; and from Isola going by a lower road to Ceprano.

Four miles from the Inn of the Melfa Travellers are presented with the sight of Arce and Rocca d'Arce; the first placed on the side of a lofty and barren mountain, the second on its summit. This last, a picturesque ancient Fortress, probably the Citadel of Arce, is encompassed with gigantic walls, which, during former ages, must have rendered it unassailable. Arce, anciently denominated *Arx,* is a very ancient Volscian Town, where several remains, interesting to antiquaries, may still be found. Its walls, viewed from the high road near which it stands, appear to be polygonal; but the Author of this work unfortunately had not time to examine them. On the right, a little way beyond Arce, is a lofty and beautiful hill, on which, near a spot now called Fontanabona, Quintus Cicero, as we learn from letters addressed to him by his brother, had a Villa. It was called *Arcanum,* from being situated near *Arx;* and some vestiges of its buildings yet remain. Beyond this spot the road gradually ascends a bold ridge of the Apennine, amidst magnificent woods, and Volscian Fortresses, placed on the pinnacles of stately mountains, and displaying picturesque and gigantic ruins of colossal Walls, and Citadels once impregnable; till at length it reaches the entrance to Arpino; which town is situated on the acclivity of two hills, and claims the honour of having been the birth-place of two highly-distinguished Romans, Caius Marius, and Marcus Tullius Cicero. It seems, however, more probable, judging from the works of the latter, that he was born in an Islet formed by the river Fibrenus, and the property and residence of his ancestors. This Islet, now called San Domenico Abate, from a Monastery and Church dedicated to San Domenico, which stand there, is supposed to have been the spot where the scene of the great Orator's dialogues with Atticus and Quintus Cicero, on Legislation, is laid. A contiguous Islet, called Carnello, likewise claims the honour of being the birth-place of Cicero.

Arpinum, now Arpino, and once a Volscian City, was conquered by the Samnites; but having been wrested from them by the Romans, it became a Municipium; and its citizens were enrolled in the Cornelian Tribe. The rude and primitive simplicity of the customs of *Arpinum* is frequently mentioned in Cicero's letters; and that part of the Town called Civita Vecchia contains an ancient Cistern, foundations of Walls, and three subterraneous Arches called, by the inhabitants, "I muri di Cece:" and probably the ruins of the paternal mansion of the Ciceros, which devolved by inheritance on Quintus, brother of the orator. This part of the Town likewise contains vestiges of a Street, supposed to be the *Via Græca,* mentioned by Cicero in a letter addressed to his brother, and still retaining wheel-tracks of ancient carriages: its pavement consists of irregular flags, like those seen in the *Via Appia,* but smaller. On the right of the modern entrance to Civita Vecchia is a Pointed Arch, supposed to have been a Gateway of the ancient Town; and consisting of eleven colossal stones laid on each other without cement, and peculiarly interesting from its resemblance to the gate of Tirynthus

in Greece, described by Mr. Dodwell in his Travels through that country. The Signora Marianna Dionigi, in her "Viaggi nel Lazio," has given an engraving of this Arch, called by her "La Porta acuminati di Civita Vecchia in Arpino." The walls of *Arpinum*, to a very considerable extent, are perfect, and constructed with the same huge stones as the Gate. These stones, generally speaking, may be called oblong, or square, with some of their corners rounded off, probably by time. They are fixed firmly on each other by their own immense weight, without being cemented; and form a well-built and lofty fortification six or eight feet thick, and strengthened at intervals by low Towers; some of which, however, especially those in the Citadel, are of a much later date than the Walls; and appear to be Roman work, added to in the middle ages. Romanelli conjectures that these Walls are of Oscan origin; but it has been already mentioned, on the authority of Strabo, that the Oscans usually dwelt in villages, and built no towns enclosed by walls: it seems, therefore, more probable that the Walls in question, and those of the whole line of Volscian Fortresses on this route, were erected by the Tyrrheni-Pelasgi, who (as likewise already mentioned) migrated to the shores of the Adriatic about a hundred years before the Trojan war, and gradually spread themselves over the whole of ancient Italy: and what strengthens this belief is the resemblance between the still existing walls of several ancient cities of Greece, and those of *Arpinum, Alatrium, Anagnia, Atina,* and *Arx;* added to which the fortifications of *Alatrium* appear to have been constructed in so masterly a style, that they may fairly be attributed to these Tyrrheni, whose knowledge of architecture was such that they were selected by the Athenians to construct the walls of their Acropolis. The costumes likewise of the peasants in this neighbourhood, and especially the boots of the men, precisely resemble those described by Homer as being worn by the Greeks. The natives of Arpino, however, trace their origin from a deified Hero: gravely asserting that they are descended from Saturn, and that their Walls were erected by Giants: and really it seems as if gigantic hands alone could have lifted such huge blocks of an extremely ponderous material, and then fixed them scientifically one upon another, so as to defy the ravages of time, and bid fair to last to eternity.

Remains of the ancient Cloaca, stupendous with respect to masonry, may be seen near the Porta dell' Arco; contiguous to which are some colossal stones, placed like the *opus incertum* of Vitruvius, and called by the Arpinates the monument of their renowned Progenitor Saturnus. The other four Volscian Fortresses, already mentioned, equally claim Saturnus as their first sovereign; and it does not appear unlikely that a martial chief, so denominated, might, soon after the evacuation of Italy by the Pelasgi, have possessed himself of the Fortresses in question; and, if he governed his followers equitably, it seems probable that they, according to the custom of those remote ages, might have deified him after his death.

On the site of the Church of S. Maria di Civita at Arpino was found an Inscription denoting, that a Temple dedicated to *Mercurius Lanarius* once stood on this spot; a circumstance which seems to prove that the great woollen-manufactory carried on at the present moment in Arpino, to the very considerable pecuniary benefit of its numerous inhabitants, is of remote origin. The Inscription alluded to runs thus:—

tem PLVM SACRO
pat RI MERCVRIO LAN ario.

On the lower part of this Hill stands the Church of San Michele: which is supposed to occupy the site of another Volscian Temple, probably consecrated to the Muses, because remains of nine small niches may be traced in the ancient part of the building. On the opposite Hill, called Civita Falconaria, are ruins of a large palace denominated the Castello, and supposed to have belonged, in modern times, to Ladislaus, King of Naples; but, at a more early period, the ground is said to have been occupied by the habitation of Marius. Plutarch, however, mentions that Marius, during his youthful days, resided at a village in the neighbourhood of *Arpinum*, and called *Cirrhæatæ*.

In this neighbourhood likewise stood *Atina*, (1) one of the most ancient cities of Italy; so ancient, if we may credit Virgil, that it was a place of importance during the Trojan war: and its strong position, among the loftiest summits of the Apennine, is noticed by Silius Italicus. After having been conquered by the Samnites, like most of the Fortresses in this district, it was taken by the Romans, A. U. c. 440; and we learn from Cicero that it subsequently became a large, populous, and distinguished Præfectura. Frontinus says it was colonised during the reign of Nero: and an old Inscription gives it the title of Municipium. The ancient City, which claimed Saturnus as its founder, is destroyed; but the modern Town occupies a part of its site; and stands on a commanding eminence near the source of the Melfa. The ancient Citadel is reported to have been peculiarly strong. The Amphitheatre, a noble edifice, stood on a hill now called S. Giovanni e S. Stefano; and a most interesting Fragment of the ancient Walls is still discoverable, and proves them to have been constructed with colossal masses of smooth stone beautifully joined together without cement, and in shape much less irregular than those which form the walls of *Arpinum*. On the right of the Town are remains of a Roman Edifice, commonly called a Triumphal Arch, though, according to some opinions, it was a Sepulchre.

The Tyrian purple costume of the female peasants of *Atina* merits notice, it being perfectly Grecian, and very elegant.

From Arpino a mule-track leads down to Isola di Sora; where the falls of the Liris are well worth visiting. The path, though stony, is safe, either for horses or mules; but the difficulty of obtaining tolerable saddles at Arpino usually compels Travellers to walk down; and a full hour should be allowed for this walk; not on account of the distance, but the roughness of the way. A carriage-road was, however, in the year 1833, making, though not finished.

The Island called Isola di Sora contains a flourishing Village, entered by means of two Bridges thrown over the Liris; on the right of the first is a fine Fall of that river, which rushes down a perpendicular rock, eighty feet high; and on the right of the second is another Fall of the same river, which is precipitated down a broken inclined plane, in length five hundred feet, and presenting a beautiful union of cataract and cascade. Brilliant rainbows adorn these Falls, whenever they are illuminated by the rays of the mid-day sun; and near the last-named fall is a large paper-mill, the water rushing from which increases the beauty of the landscape. Adjoining to this mill are some pretty fields leading to the Cascatelle, or lesser Falls of the Liris, five or six in number; and owing to the trees, shrubs, and very curious petrifactions with which they are surrounded, extremely picturesque and interesting. The waters of the Liris are sulphureous, and appear to possess the same petrifying powers as those of the Silarus, which flows near Pæstum. The Liris rises near the Fucine Lake, and receives, not far from Sora, the abundant and lucid waters of the Fibrenus, a stream, even in the height of summer, so cold as to numb the human hand if plunged into it for a few seconds only. This rapid river, which surrounds the Arpine Villa of Cicero, is now denominated Il fiume della Posta; and a ferry near the Cascatelle of the Liris leads to the Islet of San Domenico Abate, and likewise to the Isola di Carnella, which belonged to the family of Cicero. The Convent dedicated to San Domenico, and erected on the first-named Islet, A. D. 1030, occupies the site, and was built with the materials, of the Arpine Villa. Fragments of *opus reticulatum*, columns, bases, capitals, etc., are scattered round the Convent, or immured in its walls; and show that the Doric Order chiefly prevailed in the Villa. On the adjacent Islet of Carnella stands a picturesque and very ancient Tower, mantled with ivy, and called La Torre di Cicerone; and beyond these Ciceronian Isles is an ancient Roman Bridge, supposed to have been erected by the Father of Cicero, and originally consisting of three Arches, though one alone remains visible. (2)

(1) Atina is twelve miles from Isola di Sora; and Alatri about the same distance.

(2) From the paper-mill to the Arpine Villa is one mile.

Sora, a Town which preserves its ancient name, lies about two miles from Isola, on the right bank of the Liris: it was taken from the Volsci by the Romans, who sent a Colony thither, A. U. C. 452. The Sorani, however, revolted in favour of the Samnites, after having put to the sword the Roman Settlers; but the Samnites were subsequently expelled, and Sora fell again into the hands of the Romans. The lake of Fuscino, anciently *Lacus Fuscinus*, is, according to report, only twelve miles from Sora: but the road does not appear to be practicable for carriages. This Lake, situated in a district which once belonged to the Marsi, is above forty miles in circumference; though it nowhere exceeds twenty fathoms in depth. (1) Strabo, however, compares it to an inland sea. The small river Pitonius, now called the Giovenco, flowed into it on the north-east side, and was said not to mix its waters (the coldest in Italy) with those of the Lake. This river is supposed to have emerged by a subterranean channel near Tibur, and became, under the appellation of *Aqua Marcia*, the purest water, except the Aqua Virgo, which Rome received from her numerous aqueducts. As the Fucine Lake was liable to overflow and inundate the surrounding land, Julius Cæsar had intended to find a vent for its waters; but death frustrated his benevolent design, which was not carried into effect till the reign of Claudius; who, after continual labour of eleven years, during which period thirty thousand men were constantly employed, succeeded in cutting a subterranean canal, three miles long, through the heart of a mountain from the Lake to the banks of the Liris. To communicate light and air to the workmen, shafts were sunk with incredible toil; some being perpendicular, other inclining horizontally. Of these a considerable number have been discovered: one of which is five hundred palmi deep and twenty in width. Among the inclined cuniculi nearest the Lake, one is about a hundred palmi in depth and thirty in width; another, perpendicular and contiguous, is three hundred palmi deep, by fifteen wide; and a fourth, near the exit of the Emissario toward the Liris, is four hundred palmi in depth, and fifteen in width. On the completion of this great work a splendid but sanguinary show, a real Naumachia, was exhibited on the Lake, in presence of Claudius and Agrippina; and it is recorded that the Emperor, by entreaties and menaces, urged the numerous combatants, who manned large galleys, to give him the cruel pleasure of seeing them sacrifice their lives in sport. It is likewise recorded that a superb banquet was prepared for him and his Consort close to the Emissario: but no sooner were the sluices opened than the imperial guests fled precipitately, panic-struck by the noise of the air and the convulsion of the earth, occasioned by the sudden intromission of so immense a weight of water into so confined a space. Adrian afterwards repaired this work of Claudius; and the Roman Rulers of the present day are following his example.

Among the remains of ancient towns in the vicinity of the Lake are those of *Alba Fucentia*, which became a Roman Colony A. U. C. 450; and, in consequence of its strong and secluded situation, was selected by the Roman Senate as a place of residence for captives of rank, and likewise for notorious offenders. Syphax was imprisoned here, as were Perseus, King of Macedon, and his son Alexander. The ruins of *Alba*, which are considerable, may be seen at the distance of a mile from the modern town, and not far from the northern shore of the Lake. *Antinum*, a municipal city of the Marsi, likewise stood in this vicinity; and its walls, built with massive blocks of stone, are still discoverable.

From Isola di Sora Travellers (as already mentioned) usually go by the lower road to Ceprano, the frontier town of the Roman State.

Ceprano appears to occupy the site of the ancient *Fregellæ*, judging from Strabo, who describes that town as being near the Liris, and close to the *Via Latina*, one of the Stations on which road was denominated *Fregellanum*. Ceprano stands on the right bank of the Liris; and is entered from the

(1) According to some computations, the Fucine Lake is not more, on an average, than twelve or, at the utmost, thirteen feet deep.

Neapolitan frontier by a bridge thrown over that river; it likewise borders on the *Via Latina*. *Fragellæ*, the Capital of a considerable district, which belonged first to the Sidicini, and successively to the Volsci and the Samnites, was at length conquered and colonised by the Romans, A. U. C. 427, and afterwards captured by Pyrrhus, when advancing against Rome: it likewise suffered from the ravages of Hannibal's troops, but survived these disasters, and became so prosperous and arrogant that it rebelled against the Romans, and was consequently besieged by L. Opimius, taken, and nearly destroyed. Ceprano contains nothing likely to attract the attention of a Traveller, except a public Lavatore, shaded by willows, and exceedingly picturesque; together with a recently opened, large, and tolerably furnished Inn.

From Ceprano to Frosinone the distance is twelve miles, and the country beautiful. Frosinone occupies the site of the ancient *Frusino*, a large and powerful Latian city placed on the *Via Latina*, at the summit of a lofty mountain, whose base is washed by the river Cosa. Frusino was deprived by Rome of its territories for having incited the Hernici to war, A. U. C. 450: but it is named by Frontinus among the Colonies, and by Festus among the Præfecturæ. The ascent to this magnificently-situated town is long and steep, especially on the side nearest to Ceprano; but oxen are always kept in readiness to assist in drawing up the carriages of Travellers. Remains of the ancient Walls may be found, interspersed with those which now encircle the town. The best Hotel is on the outside of the walls, and near the river; it has been recently built, and one wing of the house still continues unfinished; the accommodations, however, are at present very tolerable, and when this inn is completed it will be a good one.

Beyond Frosinone an excellent Road, on the right, leads to Veroli; and thence to Alatri; making a deviation from the High Road of between eight and nine miles, Veroli being somewhat above four miles from Frosinone, and the same distance from Alatri.

Persons who wish to see the Acropolis of *Alatrium* (now Alatri) the most perfect and stupendous remains of a Pelasgic Fortress hitherto discovered in Italy, might hire a light carriage at Frosinone, visit the Acropolis of *Alatrium*, and proceed thence to Ferentino, which stands on the way to Rome.

The land between Frosinone and Veroli is well cultivated; the views are beautiful; and the multitudes of neat little huts lately erected for the peasants occupied in tilling a considerable number of newly-planted olive-gardens and vineyards, announce the prosperity of this mountainous district. The Road winds through a luxuriant vale, till it ascends to Veroli, the ancient *Verulæ*, a Town of the Hernici, mentioned by Florus, and containing vestiges of a Pelasgic Wall. The modern Town is well built; and the view it commands of the Apennine, Frosinone, and the circumjacent plain, may vie in grandeur with the finest scenes Italy can boast.

Alatrium, placed on a romantic, steep, and lofty eminence, and defended by walls more gigantic and apparently more ancient than any of those hitherto described, has a just title to the name it bears, that of a Saturnian fortress. Plautus mentions it in his comedy of the Captives, under the Greek form "Αλατριον." In Strabo it is written "Αλετριον." Cicero calls it a Municipium; and Frontinus describes it as a Colony. Its Acropolis crowns the lofty mountain on the slope of which stands the Town, encompassed by remains of Walls two miles in extent, and constructed with blocks of calcareous stones, astonishingly large, firmly united by their immense weight alone, and in shape oblong or polygonal. On three of these stones are three rudely-sculptured Bassi-rilievi: one represents a youth with a vase on his head; another was probably meant to personify the protecting deity of *Alatrium*; and the third, which makes part of the Pelasgic Wall within the Porta Bellona, now Porta San Pietro, particularly merits notice, because it is wrought in one of the gigantic stones which compose the wall, and evidently coeval with it. On the long ascent to the Town the Porta San Pietro presents itself; and at this Gate Travellers usually get out of their carriages, in order to walk up to the Acro-

polis; the road thither not being *carrozzabile*. The Tower on the left of the Porta San Pietro bears the stamp of the dark ages; but the Porta San Pietro and other Gates of the Town are ancient. The Acropolis appears to have been of a quadrilateral shape. It was encompassed by double Walls, calculated, on account of their colossal strength and solidity, to set time at defiance; and though various circumstances concur to establish a belief that they were erected by the Tyrrheni-Pelasgi previous to the Trojan war, one Angle of the outer Wall, called seventy-four palmi in height, but apparently under-rated, still remains entire, and even unimpaired by a long lapse of ages. This angular Wall is composed of fifteen stones only; and cannot be contemplated without admiration and amazement; as it is impossible to conceive how they were lifted into their present position, and joined together unaided by cement, and with a nicety almost unparalleled. The Walls in question are said to resemble those of Tiryns in the Peloponnesus; they exhibit a smooth surface formed by irregular polygonal stones. The principal ingress to this Citadel is wonderful in point of strength, and similar in construction to the Gates of the Pyramids at Memphis. The Architraves, three in number, lie flat upon the huge side-walls, so as to form a covered corridor; and each Architrave is twenty-two palmi in length. There evidently were an outer and an inner gate; and the corridor between them extended some way. The present road to the Acropolis is opposite to the ancient entrance, and appears to have been made by the modern Alatrini, to facilitate their communication with the Vescovato; which is built on part of the interior Walls of the Fortress. One of the exterior Walls, situated on the right of this modern road, contains a Sally-port, constructed like the principal Ingress already described, and leading into a Subterranean Passage above six feet high, with a beautiful semicircular roof: this passage penetrates to the centre of the Fortress: and after examining the Sally-port, on the outside of which are remains of two Bassi-rilievi, Travellers should proceed to a small modern door, opening on steps which lead to a Garden, where the angular Wall, so peculiarly worth notice, may be seen from its foundation to its summit. After quitting the Garden, Travellers should ascend to the Piazza where the Vescovato, or Cathedral, has been erected; which Piazza displays the principal entrance to the Acropolis. The rocky eminence whereon this Fortress was placed is full of spacious subterranean Passages, beside that already mentioned; some of them having served as aqueducts, while others facilitated the admission of necessaries for the garrison. The roofs of the Passages are all semicircular; and in some of them Mosaic pavements may, according to report, be traced; though it is difficult to explore these subterranean roads, as they are not exempt from mephitic air.

The modern Town of Alatri is ill-built; but opulent, populous, and celebrated for its manufacture of woollen cloth. One of its streets appears to have been lately new-paved, and is tolerably wide and clean; the others are narrow and dirty.

A large and affluent Certosa, placed in profound retirement about three miles from the Town, affords accommodation to Travellers of the male sex who explore this interesting part of the Apennine: and not far from the Monastery is a famous Grotto, peculiarly rich in stalactites: they cannot, however, be seen to advantage without the aid of several torches.

From Frosinone to Ferentino the distance is six miles, and the country beautiful.

Ferentino, the ancient *Ferentinum*, stands on an eminence close to the high road: Travellers, therefore, on approaching this Town, should descend from their carriages and walk through it; first, however, noticing a Monument seen distinctly from the road, and cut out of the rock upon which the walls of Ferentino are erected. On the Frosinone side of the Town a path leads to one of the ancient Gates of entrance. *Ferentinum* was occupied in early ages by the Volscians; and its inhabitants, like the citizens of Arpino, suppose themselves descended from Saturnus. It was subsequently conquered by the Romans; who bestowed it on the Hernici; but,

in the days of Gracchus, it appears to have been under the protection of Rome, though governed by its own laws. Its walls are extensive; the lower part being, generally speaking, composed of immense oblong or irregular polygonal stones, joined firmly together without cement, the upper part Roman masonry. Towers defended these walls; for Livy, speaking of a war during which *Ferentinum* fell into the hands of the Roman Republic, reports that when the Consul entered the Town he found universal silence, and saw no arms nor men on the walls or towers. The Town appears to have had originally three Gates, beside those leading to the Citadel; that already mentioned is nearly perfect, and consists of one outside and one inside semicircular Archway, with a corridor (the roof of which is destroyed) between them. The length of the corridor is twenty-eight feet; the width of each Archway thirteen feet; and this entrance would resemble that fronting the east at Pæstum, were it more lofty. The blocks of stone with which the structure is composed are, in general, oblong, extremely large, and fixed together without cement. On the same side of the Town is a narrow ancient Archway, called Porta Sanguinaria, in consequence of a bloody conflict which took place on this spot. The Arch is semicircular, and quite perfect; the stones which compose it are colossal; and one of the side walls of this Gate (apparently more than twenty feet high to the centre of the Arch) is constructed with five stones only. The Porta Sant' Agata is supposed to be ancient; though very few of its original materials remain. On this side of the Town stands a Church, said to have been erected on the site of a heathen temple; and on an opposite eminence, not far distant, are remains of the Citadel. The lower part of the Walls of this Fortress consists of polygonal stones presenting an even surface, and, generally speaking, placed in straight lines one above another: they are neatly and firmly united without cement, and several of them appear to be from eighteen to twenty palmi in length. Roman masonry surmounts this Pelasgic work; and the Vescovato, which rests upon the former, is called, though improperly, a Gothic edifice. The Gate leading to the spot occupied by this Church is strongly fortified, and was in all probability the ancient ingress to the Citadel; which appears to have been strengthened by towers built, it is supposed, in the time of the Roman Emperors. Here are vestiges of four Reservoirs for Water, a subterranean Aqueduct, and a magnificent Receptacle for Grain now filled up. Considerable remains of ancient Corridors with semicircular roofs are likewise found here; and a subterranean Passage for troops seems to have led from one of the towers to a Sally-port. This subterranean Passage, however, cannot be explored, an architrave having fallen down and blocked it up. Time has spared some noble specimens of the Walls of the Citadel; which, with respect to the immense size of the stones, and the masterly manner in which they are united, infinitely surpass the Walls of the Town.

Between five and six miles beyond Ferentino, and within sight of the High Road, is a line of Ruins, probably the remains of an Aqueduct which conveyed water to the ancient City of *Anagnia;* for on an eminence not far from these Ruins, and about six miles distant from Ferentino, stands the modern Town of Anagni, where, perhaps, stood the Acropolis of the ancient City. Below the modern Town is a semicircular Pile, called by the natives an ancient Roman Theatre; though it has more the appearance of Piscinæ: it stands on or near the site of the ancient Town, contiguous to a Place called Villamagna.(1) Anagnia arrogates to itself the honour of having been a Saturnian Fortress, encompassed by polygonal Walls; of which, however, it is difficult now to discover any remains. This City, once the Capital of the Hernici, a people supposed to have

(1) From the Station on the *Via Latina*, anciently called *Compitum Anagninum*, and now Villamagna, an ancient road went straight to *Prœneste:* this road still exists; and if it be passable for carriages, Travellers might drive to Anagni from Ferentino, and from Anagni by Palestrina to Rome. This deviation from the *Via Latina* would, however, considerably increase the distance.

been of Oscan origin, possessed a fertile territory; and is called by Cicero, who had a farm in its neighbourhood, *Municipium ornatissimum*. It was colonised by Drusus. On that part of the High Road which approaches nearest to the modern Town of Anagni, a handsome Hotel is building. The High Road hither passes through a barren plain, interspersed with dismantled Castles of the middle ages, and Roman Watch-towers, one of which is nearly perfect, and surrounded by a decaying Fortress. Within a few miles of Valmontone, however, rich pasturages, magnificent woods, and superb avenues of umbrageous forest-trees, present themselves to view; and that town, a strong Fortress of the dark period when it was erected, looks handsome from the high road, which passes on the outside of its walls: but the interior of the place does not correspond with its exterior appearance.(1) On the outside of the Town stands a large Inn, provided with stables and a good remise; but, generally speaking, dirty, a little clean white-wash excepted, and very cold during winter: it possesses, however, a spacious eating-room with an immense hearth, and a considerable number of bed-chambers; two of which have been new-furnished and rendered habitable.(2) Valmontone, during the middle ages, belonged to the Conti family, who were lords of the surrounding district: now it contains a handsome but unfurnished palace, magnificently situated, and belonging to Prince Doria.

From Ferentino to Valmontone the distance is nineteen miles; and from Valmontone to Rome twenty-five. The road beyond Valmontone traverses the hamlet of Lugnano (the ancient *Longianum*, and the site of a sanguinary battle between the Roman Consul Lucretius, and the united forces of the Æqui and Volsci), thence proceeding to the ancient Station *ad Pictas;* where it communicates with the *Via Labicana*, which road led from the Esquiline Gate to *Labicum*, now the Village of Colonna. Under this Village the *Via Labicana* passes; thence directing its course, by the *Lacus Regillus*, to Rome, and entering that City at the Porta Maggiore. The country between Valmontone and Colonna is delightful; and presents a distant view of Palestrina: from Colonna to Rome the scenery is uninteresting.

The *Via Labicana* wants repair, especially on the ascent and descent near Colonna; but the whole road from Naples to Lugnano is superb, and free from steep hills, exclusive of that on the approach to Frosinone.

CHAPTER XIII.

SICILY.

Concise History of the Island.— Palermo.—Ægesta.— Trapani.— Marsala.—Selinuntium.— Sciacca.—Agrigentum.—Licata.—Terranova.—Biviere di Lentini—Syracusæ.—Catania.— Ætna.—Giarra.—Castagno di Cento Cavalli.—Francavilla.—Tauromínium.—Messina.— Melazzo.— Reggio.— Lipari Islands.— Cefalù.— Termini.— Requisites for Travellers.— Routes, and Distances from place to place.

Sicilia, or, as it is usually called, Sicily, the largest island in the Mediterranean Sea, was anciently denominated Sicania, Sicania-Siciliæ, and likewise Trinacria, and Triquetra, from its triangular shape; each extremity of the Island being terminated by a Promontory; one of which, originally called *Lilybæum*, faces Africa; another, called *Pachynus*, faces the Peloponnesus; and the third, called *Pelorum*, faces Italy. Tradition says, *Pelorum* was thus

(1) The southern Gate of entrance to Valmontone seems to be curious; but the Author of this Work had not time to examine it.

(2) Private lodgings may be hired by the night at Valmontone; and with respect to the mode of hiring them, see Appendix.

named by Hannibal, in honour of his Pilot, Pelorus; and this Promontory now bears the appellation of Capo del Faro, from the ancient Pharos erected there. *Pachynus* is now called Capo Passaro, and *Lilybæum* Capo di Boco.

Two Rocks, not far distant from the Sicilian shore, have long been the dread of Mariners, and the theme of Poets; that named Scylla, situated a few miles from Messina, on the Calabrian side; and on the opposite side, in the Straits of Messina, that called Charybdis, which no longer displays a Rock above water; though sunken rocks may probably occasion the Eddies still visible. During tempestuous gales the noise of the waves, dashing violently against Scylla, and then precipitating themselves into the caverns at its base, still resembles the howl of dogs, and beasts of prey.

"Dire Scylla there a scene of horror forms,
And here Charybdis fills the Deep with storms;
When the tide rushes from her rumbling caves
The rough rocks roar — tumultuous boil the waves."

But though Scylla still is, occasionally, the terrific monster thus described by Homer, Charybdis has ceased to resemble the appalling Whirlpool he mentions: indeed it is sometimes a matter of difficulty now to ascertain the identical situation of this Whirlpool, notwithstanding we are told, by Writers long subsequent to Homer, that the rapidity of the Currents, and the irregular and violent flux and reflux of the sea, in the Straits of Messina, made Charybdis extremely dangerous.

Sicily is computed to be about sixty-six leagues in length, and in breadth forty-five; but its size does not seem precisely known. It contains several lofty mountains; and elevated far above them all towers Ætna, veiled in eternal snow, and continually vomiting sulphureous smoke. Several rivers, and torrents innumerable, fertilize this Island, which was once denominated the granary of Rome; and were its soil properly tilled, it would, according to general belief, produce more corn than any country of its size existing. The pasturages, flocks, and herds sacred to Apollo, were celebrated by ancient Bards; the Plain of Enna (1) was famed for delicious honey; and according to Diodorus Siculus, (the faithful Historian of his country), hounds lost their scent in hunting over Sicilian heaths, on account of the odoriferous flowers which perfumed the air; an anecdote worthy of credit, as the flowers in Sicily, during spring, are at the present day abundant, and fragrant beyond description. The surrounding sea teems with delicious fish; in short nature appears to have lavished her treasures on this Island.

As to its political history, Sicily, like the Kingdom of Naples, properly so called, may be compared to a brilliant of the first water, which has, from time immemorial, excited the cupidity of Princes, and alternately fallen into the hands of those for the moment most powerful. Its original inhabitants were, if we may credit tradition, a very gigantic race; and skeletons of a most uncommon length have certainly been found in Sicilian tombs. These Aborigines, called Cyclops and Læstrigones, are reported to have been Anthropophagi. What became of them is unknown, but when the Sicani colonised in Sicily the greater part of the Island was uninhabited.

The Sicani are supposed to have been Spaniards, who dwelt near the Sicanus, a small river in Spain; and from these Settlers Sicily acquired the name of Sicania. They erected towns, or, more properly speaking, fortresses on the heights; and each little State was governed by its own chief.

During the reign of these petty Princes, Hercules is said to have landed on the Island, and embellished it with a Temple, not far distant from *Argyra*, the birth-place of Diodorus Siculus. The Cretans likewise, led by Minos, invaded the Sicani, in pursuit of Dædalus, who took refuge among them after having justly offended the Monarch of Crete: but the Ruler of the Sicani, while promising to give up the Culprit, and at the same time receiving Minos with dissembled friendship, treacherously put him to death. This event occurred thirty years previous to the Trojan war;

(1) Now Castro Giovanni.

and at a subsequent period the Tomb of Minos was discovered by labourers who were constructing the walls of Agrigentum. (1)

At length the Siculi, a nation of Campania, driven from their possessions by the Opici, passed, on rafts, the *Fretum* Siculum, (2) now called Faro di Messina, which separates Magna Græcia from Sicily, invaded the Island, and obtained a permanent footing on its shores. This occurred above a thousand years previous to the Christian era, and gave birth to perpetual warfare between the Sicani and the Invaders; till, at length, both parties agreed to divide the Island between them: and attracted by the great renown for wisdom and virtue enjoyed by the Sons of Æolus, King of the Æolides, they likewise agreed to invest these Princes with sovereign power over Seculi, as the Island seems, at this period, to have been called. They had no cause to repent of their determination. But after the Royal Race of Æolus was extinct, the Sicani and Siculi, become one people, chose their Sovereigns from among their own Compatriots; which measure occasioned feuds and civil war, the canker worms of national strength. These feuds however, did not prevent the people of Siculi, or Sicania-Siciliæ, as it was then denominated, from receiving with hospitality the ill-fated Trojans, who sought an asylum among them after the destruction of Troy.

But the Phœnicians and Greeks, aware of the diminished force of a country distracted by internal commotions, took advantage of this circumstance, by planting Colonies there; and at length the Carthaginians became masters of the whole Island, till dispossessed by the Romans during the Punic wars.

The most celebrated Cities of Sicania-Siciliæ, when it fell under the Roman yoke, were Syracusæ, Messana, more anciently called Zancle, Leontium, Lilybæum, Agrigentum, Gela, Drepanum, Megara, and Enna. The Fortress on Mount Eryx likewise seems to have been strong and powerful; and the inhabitants of these Places were so prone to luxury that *Siculæ mensæ* became proverbial.

When the Greeks colonised in this Island, they inspired the Sicilians with a passion for the Muses. Stersichorus, a native of Himera, who flourished above six hundred years before the Christian era, was a celebrated Poet, insomuch that Phalaris, Sovereign of Agrigentum, exhorted the citizens of Himera (a town subsequently destroyed) to erect a Temple to his memory; and offered to provide them with money and artificers for this purpose; at the same time advising that all their sacred edifices should become depositories of the poems of Stersichorus.

Dionysius II., who reigned over Syracusæ, was a tragic Poet; as likewise was another Sicilian, Empedocles, Grandson to the Philosopher: and Epicharmus, a native of Syracusæ, introduced Comedy there, about four hundred years previous to the Christian era: according to some opinions, indeed, he was the Inventor of this species of dramatic composition.

Sicily may be called the birth-place of Pastoral Poetry; as Theocritus, the first and greatest of pastoral Poets, was born at Syracusæ.

Sicily, in times long passed, was also famed for the eloquent oratory of her Sons: and among several renowned Sicilian Philosophers, she numbers Empedocles, whose works were so enlightened that Lucretius seems to question whether their author was a mortal; and whose virtues were so eminent that his compatriots repeatedly offered him the sceptre of their country, which he, as repeatedly, refused. Tradition says this unambitious and exemplary Man precipitated himself into the crater of Etna, thinking that his sudden disappearance might induce a belief of his having been received among the gods: it seems, however, that Envy, unsupported by Truth, must have been the fabricator

(1) These Walls were solid indigenous rocks cut into the form of Walls, and ancient Sicilian Tombs are frequently found in this description of rock.

(2) The Faro di Messina is fifteen miles long, and in some parts so narrow that the barking of dogs may be heard from shore to shore. This Strait is supposed to have been formed by an earthquake, which separated Sicily from the Continent.—Plin. iii. c. 8.

of this tradition; and that Empedocles accidentally fell into the crater, while prosecuting his philosophical researches. His sandals, being made of bronze, were disgorged by the Mountain, and thus proclaimed the manner of his death.

Diodorus, as already mentioned, was a Sicilian: he composed a Universal History in forty parts, travelled through most of the countries which he describes, and was thirty years in writing his Work. Ancient Authors, fearful of being erroneous, never wrote in haste —they respected the Public.

Archimedes, too, was a Sicilian, born at *Syracusæ:* and this great Geometrician resisted, for three successive years, merely by his wonderful powers of mind, the naval and military force of Rome conducted by her ablest General. Such, indeed, was the fertility of invention displayed by Archimedes, that Rome might not, perhaps, have succeeded against him, had the Syracusans been properly vigilant.

Archimedes studied Geometry in the first instance merely for amusement: but having shown to his Sovereign (who was likewise his relation and friend, the extraordinary capabilities of a machine he had invented, the Monarch counselled him to render the invention useful to his country, as a weapon of offence and defence in case of a siege. He followed this wise counsel; and thereby rendered his name immortal. But, nevertheless, when Marcellus, armed with the mighty power of Rome, assaulted *Syracusæ* at two different points in the same moment, consternation and silence reigned within her walls; till the undaunted Archimedes put his engines into action; discharging against the Assailants arrows, javelins, and stones of a prodigious magnitude, with a noise and rapidity so appalling that they were irresistible; throwing down and crushing to death every soldier on whom they fell; and producing throughout the Roman Army terror and dismay; while, at the same instant, on the Ramparts facing the Sea, ponderous beams, containing immense hooks, were seen to descend upon and grapple the Roman gallies, raising them high in the air, and then, in their fall, dashing them to pieces against jagged rocks near the Town, or engulphing them in the waves of the Harbour.

Notwithstanding every possible effort made by Marcellus to render these terrific engines nugatory, they held on their destructive course, till the Roman soldiers, panic-struck, averred that they were fighting against the gods, and would therefore fight no longer: in consequence of which declaration Marcellus was compelled to turn the siege of *Syracusæ* into a blockade.

The engine with which Archimedes raised the Roman gallies out of the water is supposed to have been a sort of Crane, called by the Greeks, χαριδίων, or χαρυδίων. The tradition of his having set fire to some of these gallies, by means of burning-glasses, is supposed to be groundless; because neither Plutarch, Polybius, nor Livy mention it: although the last-named Author gives a minute relation of this celebrated siege.

The manner in which Archimedes suffered death is variously related; but the probability, according to Plutarch, seems to be that, shut up in his study, he was absorbed by the contemplation of a newly-traced geometrical figure, and totally ignorant that the Besiegers had forced one of the Syracusan Gates,(1) when a Roman Soldier abruptly invaded his sanctuary, exclaiming, "Follow me to Marcellus." Archimedes asked leave to stay till he had finished his problem, and given the demonstration: but the ferocious Soldier, irritated at not being instantly obeyed, slew him.

Marcellus had issued strict commands to his Soldiers to respect the life of Archimedes; nay, even offered a reward to any one who would bring this greatest of Engineers unhurt into his presence; and deeply regretted his death: he likewise heaped honours on the family of Archimedes; and raised a Monument over his remains; placing upon it, according to a wish often ex-

(1) Marcellus, in the dead of night, while the Syracusans were celebrating a festival in honour of Diana, forced one of the Gates of the Hexapyle, and descended thence into Neapolis.—See PLUTARCH's Life of Marcellus.

pressed by the Deceased, a Cylinder and a Sphere, but no inscription.

Syracusæ, even after the Roman Army was within her exterior Walls, made a long and gallant resistance, insomuch that no town of antiquity cost its conquerors equal trouble.

But notwithstanding the difficulties encountered by Rome in subjugating the Sicilians, they seem to have fallen, comparatively speaking, an easy prey to the Saracens, though not without a contest.

That brave, enlightened, but cruel and fanatic People, made a descent upon the Island in the year 669; surprised and plundered Syracuse, and then re-embarked for their own territories. In 827 they were recalled by a vindictive and powerful Sicilian Nobleman, to revenge his private quarrel: and, aided by this Traitor, they enslaved his country. Messina defended itself valorously against the Invaders; but was, after a severe struggle, compelled to capitulate: and all the towns which endeavoured to maintain at the moment, or afterward recover, their freedom, were cruelly punished. Syracuse, which was among the latter, having been long besieged, and reduced to extremities the most repugnant to human nature, was taken by assault, sacked, and burnt; even its Walls were razed; and the whole Island groaned under the Saracenic yoke for upwards of four hundred years.

At length, however, Roger, surnamed Guiscard, a Norman by birth, delivered Sicily from the dominion of these Infidels; erected its Christian Temples on the site of Saracenic Mosques, and became the first of its Norman Potentates, under the title of Conte Ruggero. His Family reigned in succession; subsequent to which period the Sicilian sceptre has been swayed by various Princes of Europe; especially those of Spain; and several of the present customs of the Island are derived from its Spanish Sovereigns.

In 1282, the memorable Sicilian Vespers placed Peter of Arragon on the throne of Sicily. From him its crown devolved on Ferdinand of Castile; and remained annexed to the Spanish Diadem till severed from it by the Treaty of Utrecht.

The Arts of Painting and Sculpture were assiduously cultivated in early ages by the inhabitants of Sicily; and Greco-Siculi Vases furnish splendid specimens of pottery: but on the revival of the Arts, after the dark ages, Sicily, perhaps from want of proper encouragement, did not keep pace with her Italian neighbours either in sculpture or painting: and although Sicilian Pottery is still beautiful in form, especially at Sciacca, it boasts none of those classical embellishments from the pencil which, in by-gone days, constituted its value: and even those architectural remains of ancient splendour, still existing in the Island, have been so sadly maimed by earthquakes, and the merciless hand of War, that this Country charms us more by the recollection of what it was, than by the sight of what it is now.

The principal Ports in Sicily are those of Messina, Siracusa, Trapani (each being situated near one of the great Promontories), and those of Palermo, Cefalù, Catania, Augusta, Licata, and Marsala. Between these Ports are several small Landing-places; and, to avoid being surprised by Corsairs, the Sicilians have encircled themselves with Martello Towers.

The most eligible months for visiting the Island in question are those of February, March, October, and November; because the sun, during those months, is seldom sufficiently fervent to be dangerous, if Travellers guard their heads properly against it; neither is there, during those months, much *Mal'aria* in the Island, except at Siracusa, Lentini, Carlentini, and the environs of those places.(1)

The approach to Palermo presents fine scenery. The Æolides form a beautiful group on the left near Sicily, while Ustica appears far off on the

(1) Syracuse seems to have been, in all ages, afflicted with *Mal' aria*: for we learn, from Plutarch, that a pestilence, owing to the *Mal' aria* of autumn, made dreadful ravages in the Roman and Carthaginian Camps, and likewise within the Walls of *Syracusæ*, during the siege of that City by Marcellus.

right, and Ætna may likewise be discovered at a distance.

The Mountains which back Palermo, the deep blue sea, whence rise the most picturesque rocks imaginable, the Cape of Zafarano, and the Monte Pellegrino, all contribute to render the entrance to the capacious Port of this Metropolis delightful.(1)

The gay and Asiatic appearance of Palermo are peculiarly striking; and this effect is produced in part by its date-bearing palm-trees.(2) Palermo, however, displays other features of an oriental town, several of its buildings being Saracenic; and the Chaldee Inscription, already mentioned as having been found within its walls, gives strength to the opinion of several learned Sicilians, who suppose it was originally built by Emigrants from Chaldæa and Damascus, transported hither by the Phœnicians, and aided in their work by that wealthy mercantile People, and some Israelite Adventurers.

Two large and profound inlets of the sea formed the ancient Harbour of Palermo; and, according to Diodorus Siculus, this City acquired its original name Παν-ορμος, (Panormos) because the term signifies in Greek, a deep Harbour. By the Latins Palermo and its environs were called *Aurea Valle*, and *Hortus Siciliæ*.

The modern Town stands at the base of a natural amphitheatre, formed by lofty and barren hills; between which and the Town lies an uncommonly luxuriant and beautiful Valley. The present inhabitants of Palermo, properly so called, and its Suburbs, are reported to be about two hundred thousand.

This Capital, one of the most regularly-built Cities in Europe, has a splendid Quay, called the Marina, and furnished with Marble Seats, and a small Edifice where, during Summer, a select Band of Musicians execute music, often of their own composing, to amuse the Palermitan Nobility; who drive daily, and even twice a-day, to the Marina, for the benefit of sea-breezes. And here may frequently be seen idle Palermitans of the lower rank assembled round a Story-teller, whose histories, though not quite equal, perhaps, in merit to "The Arabian Tales," excite the interest of his Auditors. This exhibition appears to be derived from the Asiatics; as "The Arabian Tales" owe their existence to a description of Story-tellers who have, from earliest times, belonged to the suite of Asiatic Princes, for the purpose of entertaining them with fabulous histories, often conveying an excellent moral. The Palermitan Story-teller occasionally delivers expositions of Ariosto, Tasso, etc.; alternately exciting the laughter and tears of his auditors; and receiving as a recompense, from each of them, at most one grana.

The two principal Streets at Palermo, Strada Toledo and Strada di Cassero, are wide, straight, well paved, clean, and lined with lofty and well-built houses, except that some of their windows are disfigured by balconies of wood in place of stone. Shops, open in front and almost innumerable, usually constitute the ground-floor of private dwellings, and likewise of religious establishments for females; who are always confined to the attic storeys: and the long, grated, projecting galleries, appertaining to each of these religious establishments, form a striking feature of the Strada Toledo. This Street is a full mile in length; so likewise is the Strada di Casero: they intersect each other at right angles, and lead into a handsome octangular Piazza, called Quatro Cantoni, from the centre of which both parts of each street, and the four principal Gates of the city, are visible.

The Piazza in which the Duomo stands is handsome; and the specimens of Greco-Araba-Normanna architecture, discoverable in the Duomo and several other edifices, render Palermo a very interesting speculation. This City is watered by two small streams, one of which, the *Orethus*, formerly called *Abbas*, and now Oseto, was stained in an-

(1) Foreigners, on arriving in the Harbour of Palermo, are welcomed by a Boat filled with a Band of Music; and this custom seems to be derived from the Saracens.

(2) Riedesel asserts that neither the date-bearing palm, nor the pistacchio nut tree, a native of Sicily, will yield fruit, unless the male and female grow near each other.

cient days by the blood of Asdrubal: and these small streams were, under the skilful management of the Saracens (the parents of irrigation), made to convey into Palermo and its Suburbs such an abundance of water as renders the climate damper than other parts of Sicily. The external appearance of these Saracenic Water-works is peculiar, and resembles a long line of lofty chimneys all separated from each other: but they are not, like ancient Roman aqueducts, calculated to purify the element they convey, for the water at Palermo is found, by Itinerants, to be unwholesome.

The Duomo, dedicated to Santa Rosalia, the Patroness of Palermo, is said to have been erected on the foundations of a Mosque, toward the close of the twelfth century, by the Norman Prince Ruggero. Its exterior is a Norman-Gothic structure, displaying rare and curious Saracenic ornaments; and under the Edifice is a Crypt supported by Columns apparently Saracenic. The principal Door of Entrance is Saracenic; so likewise is the Portico of another Door, fronting the east, and exhibiting an Arabic Inscription. The inside of the Edifice, which now displays magnificent Corinthian architecture, was new-modelled between the years 1781 and 1801, at which period likewise the Cupola was erected. Three Naves, supported by superb Columns of Granite, nearly a hundred in number, lead up to the high altar, which is sumptuously adorned with Jasper, Agate, Lapis-lazuli, and beautiful Petrified Wood. The Statue of the Redeemer is by Antonio Gagini, called the Sicilian Michel Angelo; the Pavement of the Choir is a Mosaic composed of Porphyry and Verde Antique; and the Stalls and Episcopal Throne are of Walnut Wood finely carved. The Chapel of the Holy Sacrament contains a Ciborio of Lapis-lazuli, and is sumptuously adorned with pietre dure. The Chapel of Santa Rosalia is embellished by an Altar of solid silver, and contains the relics of the Princess preserved in a silver Sarcophagus reported to weigh twelve hundred and ninety-eight Sicilian pounds. This Altar and Sarcophagus are not, however, exhibited to public view, except when the Fête of Santa Rosalia is celebrated. The Chapel is likewise embellished with Bassi-rilievi relative to the Cessation of the Plague, and other miracles attributed to Santa Rosalia; but unfortunately these Bassi-rilievi have been injured by white-wash. The Cathedral also contains three Sarcophagi of solid and superb Porphyry, exquisitely worked and beautifully formed; one, completely incrusted with the same precious material, and two of white marble; all placed under Canopies; each Canopy being held up by six columns: two sets of these Columns are fine porphyry; the others are Saracenic work, and far less valuable. The Sarcophagi enclose the remains of Rugero, and other Royal Persons; and are deemed, by the Palermitans, a proof that the art of working porphyry was well known to the Sicilians, during the middle ages. Riedesel, nevertheless, conjectures that the solid porphyry Sarcophagi in question may have been ancient Roman Tombs, converted at a more modern period to their present use. The Prebendal Sacristy is reported to contain a fine picture of San Francesco di Paola by Pietro Novelli, surnamed Monrealese, and born at Monreale, near Palermo, in 1608. This distinguished Artist, the Raphael of Sicily, studied under Vandyck, and painted in a style which combines the colouring and expression of his excellent Master with the strength of Guercino, and the sweetness of Guido; while, in some respects, his works may be compared with those of Spagnoletto. He was assassinated by a Frame-Gilder, for having detected him in roguery; and died soon after he had completed his fortieth year.

The Palazzo Regale, in the twelfth century a Fortress, and the residence of Ruggero when Monarch of Sicily, is supposed to have been originally built by the Saracen, Adelcamo, and added to by Ruggero and succeeding Princes; so that it now exhibits a curious compound of Saracenic, Norman, and Sicilian architecture. The Court of this Edifice is furnished with three tiers of Corridors, some of which are double; and, by their connection with staircases, they present a singular view of Arches and Columns, appropriate, however, to a warm climate.

A noble Staircase of marble, called

Rosso Siciliano, leads to the first Loggia of the Palace, where the Cappella Palatina (once, according to appearances, a mosque) was converted into a Christian Temple by Ruggero. It displays Araba-Normanna architecture: its principal Door of entrance is splendid; its interior Walls are richly clothed with Saracenic Mosaics, interspersed with Arabic Inscriptions, Porphyry, and other rare marbles. The Pavement likewise is composed of pietre dure; and the twelve Columns which support the Nave are fine Egyptian marble. The High Altar is rich in Mosaics, Porphyry, and other pietre dure. The second Loggia contains the Hall of the Viceroys, so denominated because their portraits clothe its walls; and two of these portraits, representing Cardinal Gravina and the Prince of Campofranco, are masterly productions by Patania. The adjoining room, denominated the Hall of the Parliament, contains Frescos by Velasques: and the Audience Chamber is adorned with two Bronze Rams of ancient Grecian workmanship, brought from Constantinople to Syracuse, and thence transported by Charles III. to Palermo. They are about five feet long, three feet high, and in a recumbent posture; but having unfortunately been painted, their original beauty, which was exquisite, is much obscured. The Royal Apartments in this Palace are likewise embellished with excellent Tapestry, representing the Exploits of Don Quixote. The Attic Storey contains the Specola Astronomica, or Royal Observatory, furnished with splendid Instruments by Ramsden, and commanding a view immensely extensive, and strikingly beautiful. The Professor of Astronomy here, Signor Cavaliere Niccolo Caccitore, whose apartment is contiguous to the Observatory, has distinguished himself highly in the literary world, and combines with deep scientific knowledge great suavity of manners, and extreme kindness to the British Nation. (1)

The Regia Università degli Studii was founded by Ferdinand I. in 1806; and the Hall of Sculpture, which enriches this University, owes its most valuable treasures to the remains of *Selinuntium*, whence stupendous Bassi-rilievi, called Etrusco-Egyptiana, have been at various times conveyed to Palermo. Two of these Metope Bassi-rilievi were discovered by British Artists among the prostrate ruins of the largest Temple at *Selinuntium*; and one of them contains the Head of Medusa, represented as being covered with hair instead of serpents: it seems, therefore, that the serpents were, comparatively speaking, a modern invention.

One of these Metopes found by British Artists represents Perseus cutting off the Head of Medusa; the other represents Horses. Three more were, according to report, discovered among the ruins of the smaller Temples, and now adorn the Hall; where likewise are Greek Statues, and Candelabra, found at *Tindari* and *Selinuntium*, and also a Group in bronze of Hercules and a Stag, perhaps Diana's Favourite. This Group was found at Pompeii, and presented to the University by the King of the two Sicilies. The most splendid specimens, however, hitherto discovered of very ancient sculpture, are five Metope Bassi-rilievi recently brought to light by a Sicilian Nobleman, the Duca di Serra di Falco, who found these precious relics of remote antiquity in a small Temple, unnoticed at *Selinuntium* till the Duke, who is an accomplished Scholar and a distinguished Antiquary, disinterred them. In 1834, when the author of this Work was at Palermo, they were placed in a private Studio, for the purpose of undergoing reparation; but ultimately it is to be hoped that they may enrich the public Hall of Sculpture. They are executed in the style of the Ægina School; the Male Figures being formed entirely of stone, the Females having heads, hands and feet of marble.

The Picture-Gallery belonging to the University contains about two hundred Paintings, among which are,—an Ecce Homo, by Correggio!—San Sebastiano, by the Caracci School—Bacchus with Bacchantes, by Annibale Caracci!—the Blessed Virgin, with the Saviour dead on her knees, by Spagnoletto!—the Blessed Virgin and Saints, one of

(1) The Royal Apartments in the Palazzo Regale cannot be seen by Travellers without permission from the Viceroy.

whom represents Saint Catherine, and is a portrait of the Daughter of Monrealese, by whom the Picture was painted —and the Angel visiting Saint Peter in prison, likewise painted by Monrealese!

The following Churches merit observation.

Chiesa de P. P. della Congregazione dell' Oratorio. This is a handsome Edifice, containing a picture of Saint Ignatius, by Filippo Paladino! and the Blessed Virgin and Saints, by the same Master—two Pictures by Sebastiano Conca—and in a Chapel dedicated to to Saint John the Baptist a superb Madonna and Child, by Raphael! The Chapel of S. Filippo Neri is ornamented with splendid pietre dure, and contains two columns eight palmi high of solid Jasper, and two of oriental granite. The Chapel of the S. S. Crocifisso is ornamented with fine Crystals, Topazes, Amethysts, Agate, Blood-stones, Cornelians, Lapis-lazuli, etc. The Ante-Sacristy contains a portrait of a Contadino, attributed to Titian, and a painting, by Monrealese, of Saints Antonio and Francesco.

Chiesa di San Domenico. This large and sumptuous Edifice, of the order called Dorico-Romano, was erected in the seventeenth century, and is one of the best specimens of architecture in Palermo.

Compagnia del S. S. Rosario di S. Domenico. This is a small Oratorio, close to the last-mentioned Church, and lined with good pictures. The High Altar-piece is by Vandyck, and called S. Maria del Rosario! It was painted at Genua about the year 1624, after Vandyck had fled from Palermo on account of the Plague; and he has represented in the picture a little boy holding his nose, to escape the noxious smell produced by that dreadful malady. The annunciation was painted by Giacomo Lo Verde—The Visitation by Francesco Borromans—the Nativity, and the Circumcision, are by the Scholars of Monrealese—The Descent of the Holy Ghost, by Monrealese himself, who is likewise supposed to have painted Christ disputing with the Doctors. The Prayer in the Garden, and the Assumption of the Blessed Virgin, are by Luca Giordano—the Flagellation, is by Stommer! —The Crucifixion by the School of Vandyck—and the Ceiling of this Oratorio is ornamented with a superb Fresco by Monrealese, representing the Deity and the Saviour crowning the Madonna. The Stucco-work is finely executed by Serpotta, who particularly excelled in that kind of decoration.

Chiesa di Santa Maria di Valverde. A Painting by Monrealese embellishes this Edifice.

Chiesa di Santa Cita. Vincenzo Anemolo, one of Raphael's Scholars, has adorned the Church of Santa Cita with a beautiful picture of the Deposition from the Cross; and although this work is not an original, but a close copy of Raphael, it does Anemolo immortal honour: the style in which it is painted being admirable! Another picture in this Church represents the Magdalene receiving the communion, and was done by Monrealese! The Sacristy is ornamented with Intagli of Walnut-wood.

Oratorio del S. S. Rosario di Santa Cita. Here we find a Painting by Carlo Maratta, and Stucco-work by Serpotta.

Chiesa e Noviziato de P. P. Crociferi. The High Altar-piece of this Church is one of the best productions of Giacomo Lo Verde.

Chiesa e Convento di San Francesco di Assisi. This Building is supposed to have been originally a Mosque, because two Arabic Inscriptions are seen on one of the Columns belonging to the principal entrance. Here is a picture of the Blessed Virgin in Roman Mosaic, and a Model of Saint John the Evangelist in creta cotta, and attributed to Michel Angelo Buonaroti.

Chiesa de' P. P. di Monte Santo Monrealese has ornamented this Edifice with a Painting, which represents Santa Maria Maddalena de' Pazzi.

Chiesa e Monastero della Martorana. The Church belonging to the aforesaid Monastery was erected at the commencement of the twelfth century, in the form of a parallelogram. Eight Corinthian Columns, two of which bear Arabic Inscriptions, ornament the Choir. The architecture of the centre Nave is called Gotico-Normanno-Sicula, and presents an intereresting combination of the Arabic, Norman, and Grecian style of building. Corinthian Columns of oriental Granite support the centre Nave. The upper part of the Walls

displays Mosaics, and the lower part is incrusted with Porphyry and Verde antique. On one side of the splendid High Altar of this Church stands a solid Verde Antique Table; and on the other side are the Nuns' Gratings, reputed to be solid silver. The High Altar and its Tabernacle are profusely adorned with Lapis-lazuli, and the Altar-piece is by Anemolo. The Church likewise contains an old Gothic Mosaic, said to be the portrait of Ruggero.

The Monastery of the Martorana possesses the privilege of having a subterranean passage, which leads to a Belvedere in the Strada di Cassaro.

Chiesa di Santa Caterina. This is a handsome Edifice overburdened with ornaments. Its High Altar and Tabernacle are incrusted with magnificent pietre dure; and the Church likewise contains a Painting of the Blessed Virgin and our Saviour, attributed to Rubens.

Chiesa de' P. P. Benedettini di Monte Oliveto. Gagini has enriched this Edifice with a Group in marble, of the Blessed Virgin and our Saviour: and here also is one of the best Paintings of Velasques.

Chiesa e Casa Professa de' P. P. Gesuiti. The riches once possessed by the Jesuits shine conspicuous in this elaborate Edifice, which abounds with costly and beautiful pietre dure; and is, moreover, embellished by two of Monrealese's finest Paintings, one of which represents San Filippo di Argiro, the other San Paolo, the first Christian Hermit.

Chiesa di San Giuseppe. This fine Church is supposed to have been built at the commencement of the seventeenth century, on the site of a Temple consecrated to Minerva; and its magnificent ancient Columns, all solid and perfect, probably adorned the Temple in question; their number is thirty-four; and eight of them, which sustain the Cupola, are immense, both in size and height. The Cupola was painted by Borromans: the High Altar is incrusted with pietre dure, and the Chapel dedicated to San Gaetano contains a Picture by Monrealese. This Church is paved with Marble, and lined with Mosaics.

Chiesa di Santa Chiara. Monrealese has adorned the Edifice in question with his last, and perhaps his most perfect work, the deposition from the Cross!

Chiesa di Santa Ninfa de' P. P Crociferi. The Masterpiece of Martorana, a Palermitan Painter of distinguished merit, embellishes this Church. The subject of the picture is the four celebrated Virgins of Palermo.

Chiesa del Spedale de' Sacerdoti. The Church belonging to the Hospital contains a picture attributed either to Buonaroti, or Sebastiano del Piombo: it represents the Madonna della Pietà. Here likewise are a Portrait of Santa Rosalia, by Vandyck, and Stucco ornaments, by Serpotta.

The Court of the Spedale Grande, once magnificent, but now a neglected building, merits notice from containing, under one of its Arcades, an old Fresco, painted by Antonio Crescenzio, and representing the Triumphs of Death; it is called Death on the Pale Horse, and is taken from the Revelations.(1) Another Arcade of the same Court displays an animated and beautiful Fragment of a Fresco, by Monrealese; which, though grievously injured by time, was evidently one of his finest works. The Head of Saint Ignatius, in this Fresco, is particularly admired.

The Foundling Hospital is one of the best conducted and most useful charities in Europe; as the immense number of infants received into this Asylum are not only well nursed, but likewise judiciously educated, and thus rendered useful members of society. They make their own wearing-apparel, and several articles for sale; to accomplish which, the Hospital contains Schools for dress-making, tailors' work, spinning, weaving stockings, making shoes, etc. Silks and artificial flowers are also made here; embroidery, and other fancy-works are taught; and those Foundlings who show a taste for music

(1) See REVELATIONS, Chapter vi, verse 8. West is supposed to have taken his idea of "Death on the Pale Horse" from this Fresco, the composition and the outlines of which are excellent; but the stiffness of the Revivers of the Art of Painting is too conspicuous in the work.

are so well instructed in that science as frequently to become Professors. The Governor of this Hospital, in 1834, was one of the most enlightened and respectable Noblemen in Palermo;(1) and, judging from the assiduity with which he appeared to execute his trust, he seemed richly endowed with the virtue of benevolence: this virtue, however, is not uncommon at Palermo, and shines conspicuous in the character of another Palermitan Noble, the Barone Pietro Pisani; who without fee or reward, except the consciousness of being eminently useful to his fellow-creatures, has instituted, for the Insane, an Asylum near Palermo, and called *Real Casa dei Matti*. He bestows all his time and, according to report, much of his fortune upon this Establishment, which is completely under his immediate direction. He resides with his Patients, prescribing to them, according to what he thinks the cause of their malady; but using no coercive measures; comfort, cheerfulness, and constant occupation, being his principal remedies. The Asylum is large, airy, and pleasantly situated; one half of the Apartments being appropriated to men, the other half to females: the former are frequently employed in manual labour, the latter in domestic duties; all of which, cookery inclusive, they appear to discharge with punctuality. Patients afflicted with paroxysms of raging madness are separated from Visiters by an iron railing; but other Patients seem to be under no restriction whatever: and while they are working, eating, or dancing, an exercise the Barone sedulously encourages, Visiters mix with them, and are often conducted by them through the Asylum, in presence, however, of the Barone, whom they all appear to love and reverence. He is said to cure yearly one half of his Patients; and published, in 1827, an excellent Work, explanatory of his system, and entitled "Instruzioni per la novella Real Casa dei Matti in Palermo."

This Metropolis contains three Theatres, *The Reale Teatro Carolina*, furnished with five rows of boxes; *The Teatro Ferdinando*, of smaller dimensions, and *The Teatro di Santa Cecilia*, well built, but the smallest of the three.

The Quay, called *the Marina*, has been already mentioned as a favourite Promenade at Palermo; and *the Upper Marina Terrace*, situated immediately above the Quay, is likewise a favourite Promenade. A flight of steps leads to this Walk, which is furnished with Marble Benches; and the splendid Palazzo Butera, with other handsome Edifices rising above the Terrace, add considerably to its beauty.

The Villa Giulia, a Public Garden near the Quay, is likewise much frequented; and the adjoining *Orto Botanico* highly merits notice, having now recovered from the cruel injuries it sustained in consequence of civil commotions. It displays a numerous collection of Plants indigenous to the four Quarters of the world; and the natives of Asia and Africa, though nurtured in a foreign soil, bear flowers and fruit. The Conservatory in this Garden is particularly magnificent.(2)

Monte Pellegrino, called by the Greeks *Ereta*, by the Saracens *Pellegrin*, and once the strongest Hold of the Carthaginians in Sicily, was gallantly defended by their General Hamilcar Barcas for upward of three years. It rises perpendicularly to the height of nineteen hundred and sixty three English feet above the level of the Mediterranean, and is a beautiful object from this part of Palermo. A carriage road, one mile and a half in distance, leads to the base of the Mountain, which Travellers usually ascend on donkeys, by a path called *La Scala*, and commanding a fine view of Palermo and the adjacent Valley of La Favorita. Monte Pellegrino is famed for having been the retreat of a young and amiable Enthusiast, the Niece of William the Good, Santa Rosalia; who, in the prime of youth and beauty, withdrew from the world, and devoted herself to religious observances. In a lofty situation, though not on the summit of the Mountain, is a Grotto, approached by a covered Vestibule, ornamented with twist-

(1) The Marchese di San Giovanni di Principi di Sciarra.

(2) The entrance to the Senate-house displays several Latin Inscriptions of the time when Sicily was governed by the Romans.

ed Columns of Alabaster indigenous to the soil. This Vestibule contains two Confessionals; beyond it is an open space, which gives light to the Grotto, and is likewise provided with a Well of delicious water. Iron Gates enclose the mouth of the Grotto, which contains a Church consecrated to Santa Rosalia: at the entrance are Stalls and other Seats; and at the extremity stands the High Altar, on the left of which is the Chapel of Santa Rosalia, exhibiting under its Altar her Statue representing a young and lovely Female in a recumbent attitude, resting her head on one hand, and grasping a Crucifix with the other. The Statue is well executed in marble, by Gregorio Tedeschi, a Florentine Sculptor; but loses its effect by being covered with a splendid robe of solid gold. Above this Chapel is a small cavity in the Rock which composes the Grotto; and this Cavity is lined with gold, because supposed to have been the place in which Santa Rosalia performed her devotions; but how she ascended to it seems at the present moment doubtful. The Grotto is very sombre, and excessively damp: water oozes from it in all directions; but here, nevertheless, according to tradition, the sainted Protectress of Palermo ended her days. Adjoining to the Vestibule which leads to this Grotto is a Sacristy for the use of the Priests who celebrate mass daily in the Church, and receive the offerings presented by Pilgrims at the Altar of Santa Rosalia; and contiguous to the Sacristy is the Residence of these Ecclesiastics.

The ride from the base of Monte Pellegrino to the Grotto usually occupies about two hours, and the road is, for mules and donkeys, good.

Nearly one mile beyond the Grotto stands a Building crowned by a colossal Statue of Santa Rosalia, which serves as a landmark for Mariners: and Parties frequently come from Palermo to dine in this Building, and enjoy the view it commands, which exhibits Ustica twenty leagues distant, Alicudi, and Felicudi, the most western of the Æolides.

A Festival in honour of Santa Rosalia is held annually by the Palermitans in the month of July, and continues several days; during which period Palermo is splendidly illuminated every night, and a brilliant display of fire-works exhibited. This Festival commences with a pompous procession of the Dignitaries of the Church and other Clergy; the State-Officers; the Military, and other Inhabitants, who conduct through the streets a Triumphal Car, preceded by trumpets and kettle-drums. A platform about three quarters the height of the Machine, contains a numerous Band of Musicians, who, at intervals, execute, in honour of the Saint, vocal and instrumental music. The length of the Machine is reported to be seventy feet; the breadth thirty; and the height above eighty; it terminates in a Dome, resting on six Corinthian Columns, ornamented with Figures of Saints and Angels; and elevated on the summit of this Dome stands a semi-colossal silver Statue of Santa Rosalia. Orange plants, Vases filled with Flowers, and artificial trees of Coral, garnish the Machine. But the most splendid part of the Festival in honour of the Royal sainted Patroness of Palermo is the Illumination with which it concludes; and which takes place in the Duomo; where twenty thousand wax lights, multiplied by mirrors, are tastefully disposed in upwards of five hundred lustres.

The Torre della Cuba, in a Garden near Palermo, is a curious Saracenic rectangular building, with two Doorways having pointed Arches: its Roof is a semi-circular Dome, and its upper edgings exhibit Arabic Characters. If its blind windows were originally open, which according to appearance they were not, this Edifice must have been peculiarly light and elegant; and, at all events, the architect who erected it was aware of the beautiful effect produced by light and lofty arches.

The Palazzo della Ziza, on the outside of the Porta Nuova, but near the City, is another Saracenic Structure, once, according to report, so splendid that it was called "Ziza," from an Arabic word which means *grand* and *excellent*. Earthquakes, and alterations made by the Normans, have cruelly injured this Edifice; but a Fountain, a Portico, marble Columns, and Mosaics of Saracenic work, still remain.

The Villa of Prince Butera, not more than a mile from Palermo, is

highly worth notice; the House being furnished with taste and splendour, the Garden with a large and choice Collection of Trees, Shrubs, Flowers, and other vegetable productions of the four quarters of the Globe. Pre-eminent among these are the Flowers, than which nothing can be more beautiful; and amidst a great variety of exotics are most of the hot-house plants of England, all flowering and flourishing in the open air. This Garden is elegantly laid out in the English manner, and comprises a Menagerie of Birds, among which is what the Custode calls the Egyptian Ibis. The plumage of the Birds thus called by the Custode is black and white, and in shape and size they resemble the stork of northern Europe; but are not like the Ibis represented in Egyptian sculpture: indeed, if we may credit Travellers conversant with Egypt, the Ibis has long been extinct in that country, and is seldom if ever found elsewhere. The Sugar-cane may be seen in this Garden.(1)

The Duca di Serra di Falco has *a Villa* adjoining to that of Prince Butera, and situated in a Garden profusely adorned with Flowers, and containing a Labyrinth, Water-works, and excellent Figures in wax of three Monks, placed in small hermitages, and so well executed as to seem alive.

A good Carriage-road leads to these Villas.

The Royal Chinese Villa called *La Favorita*, which stands at a short distance from Palermo, is embellished with pretty drives, about four miles in extent. On the ground-floor of the House, and near the Bath, is a Room containing English Prints. On the first floor is a circular Dinner-Table, so arranged that the dishes are raised from below. On the same floor in the large sitting-room is a Table of petrified Wood; its outside edges resemble agate, and the whole is rare and beautiful. The adjoining bed-room contains two more Tables, made with the same material; and above the Royal Apartments is a prospect-room, which exhibits fine scenery.

A good Carriage-road leads to the *Favorita*. (2)

The magnificent Villa of Prince Belmonte, somewhat more distant from Palermo than is La Favorita, merits observation; its Garden being remarkably beautiful.

The Convento de' P. P. Cappuccini, about one mile distant from Palermo, attracts the notice of Travellers, because the defunct Brethren are dried, dressed, and placed upright in niches belonging to the Catacombs under the Conventual Church; that their friends may visit and pray by them annually, on the second of November. The pavement of the Catacombs is covered with wooden coffins, enclosing remains of persons who were not in Holy Orders. These remains are said to be dried and preserved, like those of the Monks; but, be this as it may, the atmosphere of the Catacombs is impregnated with a smell so offensive that is cannot be wholesome: and the grim-visaged defunct Ecclesiastics contribute not a little to make this scene appalling and disgustful. The Catacombs in question contain Vaults secured by iron doors, where the bodies of deceased Monks are deposited for half a year; at the end of which period they join the assembly of Mummies.

Monreale, an archiepiscopal Town in a lovely situation, four miles distant from Palermo, and approached by an excellent road through the rich and beautiful Suburbs of that city, was originally a Saracenic Hamlet; till William II. surnamed The Good, enlarged it, and likewise erected its stately *Cathedral* during the twelfth century. This Edifice, which displays the best style of Norman architecture, not long since suffered considerably from fire; but is now completely and judiciously repaired, in such a style as to correspond with the rest of the Structure. Here are superb ancient Columns of Granite, each of which has a Cornucopia and the Head of a Female Divinity in its Ca-

(1) The Villa above mentioned, which is situated in the village of Olivuzza, may occasionally be hired by the year, or even for a shorter period.

(2) This Villa cannot be seen without an order from the Viceroy.

pital. Here also are Columns of Porphyry, a profusion of Gothic Mosaics, a Picture of San Placido suffering Martyrdom, painted by Monrealese! and a beautiful Pedestal belonging to a Bronze Statue of Saint John the Baptist. This Cathedral likewise contains two Sarcophagi of splendid Porphyry, which enclose the remains of William "The Good" and his predecessor William, surnamed "The Bad," both Monarchs of Sicily: and a superb Bronze Door with a beautiful Door-case, reputed to be Saracenic, forms one of the Entrances to the Church, and is worthy of observation.

On the Staircase of the annexed Monastero dei Canonici Benedettini is a celebrated Painting "by Monrealese, which represents William "the Good" blest by Saint Benedict! But as Females are not allowed to proceed beyond the Court of the Monastery, in order to examine this Masterpiece, which hangs high on the wall above the first landing-place of the Staircase, the Male Sex only can appreciate the merit of the work in question.

The Monastero di San Martino di Scalis de' P. P. Benedettini Cassinesi is placed on an elevated spot to the right of Monreale, and approached by a road the latter part of which is better calculated for mules than carriages. This Monastery, supposed to have been founded by Gregory the Great, is appropriated to Noblemen only, and so strikingly supereminent in beauty of situation, riches, and splendour, that it resembles a Royal Residence more than a religious retirement. Female Travellers are not allowed to pass its gates, and consequently the following description of its interior is taken from report.

The superb Hall of Entrance contains an Equestrian Statue in white marble of San Martino giving his mantle to an indigent man. The Rails of the Staircase are composed of Sicilian Alabaster and Sicilian Marbles. The Corridors are spacious; and the Refectory contains a stupendous Fresco on its Ceiling, by Monrealese, who received for the work two hundred and ten ducats. This Convent likewise possesses other Paintings of value, namely, the Annunciation, by Monrealese—the Daughter of Herodias, attributed to Guercino—the Holy Family, by Titian—and the same subject, with the addition of San Benedetto, by Monrealese. The Conventual Church is handsome, and contains a fine Organ; a Font ornamented with Greco-Romano workmanship; a superb Painting, by Monrealese, of distinguished Members of the Order of San Benedetto!—A Picture of Saint John preaching in the Wilderness, by Paladino; and in the Sacristy a Painting of the Madonna della Pietà, by Caravaggio. The Sacerdotal Vestments, with which this sacristy is furnished, are peculiarly magnificent. The Conventual Library contains a Chinese Manuscript-Dictionary; some beautiful Manuscript Bibles; and a Copy of Luther's Works, with Notes and Revisions, said to be his own. The Monastery likewise contains a Museum, which, though not large, is valuable, and comprises ancient Sicilian Vases and Medals—a beautiful Ancient Glass Cup—a Head of Friendship, supposed to be ancient Grecian sculpture, and bearing a Greek Inscription—specimens of Sicilian Marbles, Jasper, Agate, etc.

The pleasantest road by which carriages can approach this Convent, (which stands at the distance of seven miles from Palermo) is through the *Bocca di Falco*, Royal grounds containing a small Villa, the prospect from which is lovely; and Travellers are usually indulged with permission to drive in these Grounds, and likewise to enter the Villa, which is about three miles from the Capital.

In that part of the Environs of Palermo not already described, a *Cavern, situated at the foot of Monte Grifone*, attracted much notice during the Spring of 1830; because an immense number of petrified Bones of Animals now unknown, and therefore supposed to be antediluvian, were found in this Cavern by a Peasant who made excavations there, in the hope of discovering something far more precious. These Bones were firmly compressed together, and found in such quantities that the stratum was computed to be full twenty palmi in depth, and its length and breadth are not yet ascertained. The Bones are not only a collection of skeletons of animals now unknown, but likewise of those which inhabit, at the present moment, Europe, Africa, and other parts of the world: and it seems

impossible that any human power could have collected and deposited them in the Caverns of Monte Grifone. Nevertheless it is supposed by some of the Sicilian Literati, that these immense quantities of Bones are chiefly those of animals exhibited in the Naumachia near Palermo; and, to support their opinion, they tell us, that the skeletons of Elephants found in the Cavern were those of animals of this description brought to Sicily by Asdrubal and Pyrrhus; and that the skeletons of Hippopotami and Crocodiles, found in the same place, were those of these natives of the Nile brought from Egypt by Marcus Scaurus, to be exhibited in the Palermitan Naumachia. For the skeletons of the Mammoth, and other animals supposed to be antediluvian, among the Bones in question, the Sicilian Literati cannot account.

The Cavern in which these Bones are found is situated on the side of Monte Grifone, and immediately below the Source of the *Mar Dolce*, supposed to have been the famous Lake of Albehira, and where three Arches, called the Ruins of a Naumachia, still remain. Several large compact masses of the Bones in question have been removed to the Regia Università degli Studii, where they now serve as Pedestals for the Metope-Bassi-rilievi from *Selinuntium*. Other uses, according to report of a pernicious kind, have been made of these Bones: but the mouth of the Cavern was, in 1834, placed under the care of a Custode, and no longer public.

Beyond this Cavern, which lies very near Palermo, is *the Monastero di Santa Maria di Gesu*, placed on the summit of a gradual ascent, and generally visited by Travellers, because it is surrounded with picturesque scenery. Females are excluded from the Convent, but may enter the Church; which does not, however, merit notice.

Bagaria, a Village about nine miles from Palermo, and considerably beyond, though nearly in the same direction with the last-named Convent, contains *a whimsical Villa, built by Prince Palagonia*, a Sicilian Nobleman, who squandered a large estate in having all the most hideous combinations of beings real and imaginary represented by the best Sculptors he could engage to work for him: and a few scattered Monsters, on the approach to the villa, together with a semi-circular Court still remaining, show how successfully he gratified his eccentric taste. The interior of the Mansion contains one room, now going fast to decay, with a Looking-glass Ceiling, and Walls inlaid with Porcelain and Coloured Glass; the effect of which, when lighted up, must have been dazzling: and here likewise is another Room with a Looking-glass Ceiling, a beautiful Marble floor, and Walls completely covered by Paintings to imitate marble, so well executed and skilfully overspread with Glass, that it is difficult to detect the deception.

Brince Butera has, in the Village of Bagaria, a *Villa remarkable only for its Garden*, which contains a small Casino representing the interior of a Convent, and elucidating, by Figures well executed in Wax-work, the story of Adelaide and Comegio.

From Palermo to Bagaria the Carriage-road is excellent: and not far beyond the latter Place, on the summit of Monte Catalfano, are *traces of the ancient Soluntum*, once inhabited by the Phœnicians.

The principal Hotel at Palermo, during the spring of 1834, was in the Piazza Marina (a good situation), and has been kept, during several years, by Mrs. Page, an English woman married to a Sicilian. Her House contains one large suite of apartments, and several smaller rooms not well connected with each other: she intends, however, to remove shortly into a more convenient abode.

There likewise was, in 1834, a small Hotel at Palermo, kept by Madame Jacquire, reported to be a good Landlady; but the only entrance to her House is from a long and dirty lane, though her Apartments look into the Toledo. Private and comfortable ready-furnished lodgings are not to be found in this City; though suites of unfurnished rooms might be hired at a moderate rent.

British Medical Practitioners are seldom met with at Palermo; but a Sicilian Physician, Greco by name, who attended the late Queen Caroline of Naples during her residence in Sicily, still practises at Palermo; and, in 1834,

had a considerable degree of practice among his Compatriots, and was likewise occasionally consulted by British Travellers. (1)

The dampness of the Palermitan climate has been already mentioned; and the Scirocco which prevails during Spring and Autumn is dreadfully oppressive. During summer, from sunrise till sunset, the heat is intolerable; but during winter the climate, except dampness, has no fault.

Provisions in this City are, generally speaking, about the same price as at Naples, exclusive of fish, which is cheap, abundant, and remarkably good. But considering the numerous herds and flocks of superb cattle which browse on the aromatic heaths of Sicily, the quality of the beef and mutton is, at the Hotels, less excellent than might be expected: this, however, may probably originate from a practice too common among Inn-keepers and Restaurateurs, that of purchasing inferior low-priced meat, and not keeping it long enough to become tender. Fresh pork, hams, and bacon, are scarce, and by no means of the first quality; well-fattened poultry is scarce; bread is good; goats' milk plentiful and excellent; and cows' milk may be procured by persons who inquire for it. Tolerably good butter is likewise attainable both at Palermo and Messina, but in no other part of Sicily. Fruit, and vegetables for kitchen-use are very cheap and good. Table-wine made in the environs of Palermo is, generally speaking, not good.

Silks, shawls, and almost every other article of dress, may be found in this City; as likewise may magnificent Agate for knife-handles, Sicilian Jasper, and all the varieties of Sicilian Marble; together with gloves and stockings made of the beard of the Pinna Marina(2)—Sicilian Cloaks, peculiarly well calculated to secure Horsemen from being wetted by rain, are sold here; as also are Panniers made with a sort of very strong matting, which preserves slight portmanteaux, writing-desks, and dressing-boxes from injury, when placed on mules.

Neat Job-carriages for the City and its environs, and Stands of Hackney-carriages, regulated, with respect to price, like those at Naples, may be found in Palermo.

The Exports here are chiefly confined to oil, raw and fabricated silks, flax, cotton, corn, the produce of the Sumachs of Alcamo, particularly prized by tanners; medicinal manna, saffron, soda, sulphur, salt-fish, skins of domestic animals, fine sponges, and gunpowder.

The Inhabitants of this Capital are, generally speaking, like most of their compatriots, small of stature, lively, intelligent, and remarkably civil and attentive to British Travellers. Music and poetry appear to be the favourite studies of the upper rank of persons; several of whom, however, are well informed on philosophical subjects, and also well versed in the Arabic and Greek languages. The Nobles are courteous, patriotic, and seem disposed, so far as their means allow, to imitate their Ancestors in hospitality. Ladies of rank have, generally speaking, polished and pleasing manners, united with personal advantages: but fine features among these Islanders are less common than in Italy.

The Palermitan Populace stand accused of being very idle; this fault, however, may probably result from a difficulty in obtaining proper occupation.

The want of good Carriage-roads in Sicily long compelled Travellers (Pedestrians excepted) to go from place to place either in a Lettiga, which resembles a litter, or on saddle-mules: but a Carriage-road two hundred and forty miles in length, now traverses the interior of the Island from Palermo to Messina; and may be called good, exclusive of beds of torrents not always dry, which this road frequently crosses:

(1) The late Marchioness of Northampton, when resident during a winter at Palermo, employed, as a Physician, Signor di Lisi, a Sicilian, highly appreciated by his compatriots.

(2) These gloves and stockings are well calculated for Travellers who mean to ascend to the summit of Ætna; being so peculiarly warm that medical Practitioners recommend them as a cure for rheumatic pains in the limbs.

and although the Sicilians intend to throw bridges over every torrent by which it is intersected, want of money has hitherto delayed the fulfilment of this laudable purpose. From Palermo through Monreale and Alcamo to Trapani, there is an excellent Carriage-road, sixty-eight miles in length, through a bold and beautiful Country. From Siracusa to Catania nine miles of Carriage-road has been partly made; but is passable during summer only, except the three miles nearest to Siracusa. From Catania to Messina, seventy miles in distance, the road, for a light caleche, is always practicable, unless it be when the rivers are swollen. From Trapani to Catania there was, in 1834, no Carriage-road, a lamentable circumstance; as Sicily might enjoy this great convenience without incurring much expense. Light caleches, each having three horses, four inside and two outside places, and a well of strong net-work to contain baggage, may be found at Palermo; and Travellers usually hire carriages of this description to convey them as far as Trapani, when they wish to make what is commonly denominated the Tour of the Island. But as, by taking the straight road to Messina, they can neither see the coast of Sicily, nor visit several very interesting objects near it (the only approach to which is by a mule-path), Travellers usually pursue, after having reached Trapani, a circuitous Route, notwithstanding the fatigue incurred by riding a mule, or being conveyed in a Lettiga: and therefore the following account of every thing best worth notice between Monreale (already described) and Messina, is so given as to enable persons who ride, and those who are carried in a Lettiga, to avoid needless fatigue, by making as short daily journeys as the thinly-scattered sleeping-places will allow. Previous, however, to giving the account in question, it seems expedient to apprize Travellers that the Country Inns of Sicily are neither provided with cooks, nor with eatables; and consequently every Person who wishes to travel through the Island with any degree of comfort should hire a Guide, who acts as Purveyor, Cook, and *Avant-Courrier;* preparing beds, sweeping rooms, and thereby rendering accommodations tolerable.

The safest mule-tracks are likewise known to, and pointed out by, these Guides; and supposing them to be honest, which is usually the case, they make more judicious bargains with Muleteers and Lettiga-men than can the most enlightened Foreigner, because they know the characters of the Men, and the properties of their Mules.

At Palermo two of the best Guides for Travellers who purpose making the Tour of the Island were, in 1834, Francesco Marsalona, and Camello Catalani.

The Carriage-road from Palermo to Trapani passes through Monreale to Alcamo, *thirty-one miles distant from Palermo*, and furnished at the present moment, 1836, with *a small Hotel kept by an Abate and his Sisters*, and the most comfortable Country Inn of Sicily; because it possesses the advantage of cleanliness. The ascent from Palermo through Monreale to Partenico exhibits rich and beautiful scenery; although the soil round the Capital and its Suburbs was by nature barren, and owes its existing luxuriancy to Saracenic culture. Between Partenico and Alcamo, a mountainous district, the views are enchanting; but the latter Town, which is finely situated, consists of little more than one long Street of Convents and Churches. A species of Ash-tree, called in Italian *Frassino*, and indigenous to Sicily, may be found in abundance near the town; and by means of incisions made in their trunks and branches during the months of July and August, these trees produce the medicinal drug denominated Manna. Superb yellow Marble is likewise found in this neighbourhood.

The Basilica, and other remains of the ancient Town of *Ægesta* (to which there is no carriage-road) are only nine miles distant from Alcamo; and Travellers frequently visit these Antiquities on quitting Alcamo, instead of proceeding straight to Calatafimi, the next resting-place; because at the latter Village, though only three miles and a half from *Ægesta*, no Lettiga can be obtained, nor any other conveyance except Mules with pack-saddles: whereas the master

of the little Inn at Alcamo provides a Lettiga for this excursion, and likewise Saddle-mules when required.

Ægesta, or, as it was also called, *Segesta*, founded by Ægestus (a Sicilian), soon after the Trojan war, owed its destruction to the Potter's Son, Agathocles, who subjugated the whole Island. But *Ægesta* seems in some measure to have risen from its ashes; because Scipio Africanus the Younger is said to have found it inhabited during his days, and to have restored to the dwellers there a famous bronze statue of Diana, which the Carthaginians had purloined, and which Cicero saw, during his Sicilian Quæstorship. About a hundred paces from the site of this Town, and marked by a few scattered Masses of Ruins covered with herbs, is an object of peculiar interest, an ancient quadrilateral Grecian Doric Edifice, simple, grand, and almost entire, standing solitary on an isolated circular hill, in a bold but desolate country. Gigantic Steps, three in number, lead up to the Platform on which this Edifice rests; and each Step is one foot and a half in width. The structure has two Fronts, both terminated by a Pediment. Six Columns, without bases, and placed a few inches within the verge of the Platform, adorn each front; each side presents twelve Columns, making thirty-six all together; and one of the Columns of the western Pediment has been restored. The length of the Structure is a hundred and eighty-two Paris feet, taken from the centre of the angular Columns; and the breadth is sixty-eight feet. The Columns, composed of stone, smooth, but neither stuccoed nor fluted, are about six feet in diameter, and thirty feet high; the intercolumniations being unequal. The Capitals measure three feet four inches in height. (1) One of the lines of steps on which the Structure stands seems to have been left unfinished; and no vestiges remain of a Cella; judging from which circumstance, and likewise from the description given by Vitruvius of Grecian Temples, this Majestic Edifice was more probably a Basilica than a Temple; although its elevated position bespeaks it the latter kind of building; because the ancient Greeks, impressed with an idea that when the deities of Olympus visited their earthly temples they might find it more convenient to alight on an eminence than in a plain, always placed these sacred structures in as lofty a situation as possible. Supposing the Edifice in question to have been a Temple, its high altar must have nearly fronted the east. It seems more modern than the Temples of *Selinuntium* and *Agrigentum*, because less excellent with respect to architecture: but, be this as it may, there is nothing at *Agrigentum* which can compete with it in grandeur. When it was erected is unknown.

On the side of a neighbouring eminence are Ruins of a theatre, the external part of which is composed with large masses of stone, and rests against the approximate rock. The form of the Theatre may be completely traced; but no vestiges remain of its Scena; and its Seats are nearly destroyed. It stands under *the Ruins of an ancient Castle*, which commands a view of Mount Eryx, where the presumptuous Challenger of Hercules was buried. (2)

Two miles distant from the site of *Ægesta* are *Sulphureous Hot Springs*, anciently called *Aquæ Segestanæ*, which, according to Diodorus, gushed from the earth by command of the Wood-Nymphs, to refresh Hercules after the fatigue incurred by his voyage to Sicania.

Travellers who go straight from Alcamo to Calatafimi, *eleven miles distant*, pass through fields intersected by aloes and Indian figs, immense in size, and the only fences generally used in Sicily: olive and almond-trees, likewise of a growth seldom if ever seen in other countries, embellish almost every part of this Island. Calatafimi is a small

(1) According to English measurement the dimensions are computed to be as follows:—exterior length, two hundred feet—breadth, eighty-eight feet four inches.

(2) Eryx, relying on his great personal strength, challenged every stranger to contend with him in the combat of the Cestus. Hercules accepted the challenge, and Eryx fell. The latter erected a Temple to Venus on this Mountain, which bears his name, and where, as we are told, was the Tomb of Anchises.

place, furnished with two Inns, both of which are bad; but that called *the Segesta* is somewhat preferable to the other. Parts of the country between this Village and Trapani, *twenty-six miles distant*, resemble England, except that they are much more richly embellished with flowers, and an elegant shrub called the tea-tree; though not like that cultivated in China.

Near a milestone numbered 44, the stately Basilica of *Ægesta* presents itself to view; and, although four miles distant, makes a most impressive appearance. On approaching Trapani the road commands a beautiful view of Mount Eryx; and near Trapani it is bordered with oleanders, aloes, mulberry-trees, and flowers innumerable.

About one mile distant from Trapani stands a Church distinguished by a Norman Door, and famous for containing a Statue covered with a profusion of splendid jewels, watches, and other valuables, and called the Madonna di Trapani!!

Close to the Town are extensive Salt-works, containing Mounds of Salt, made somewhat in the shape of Sarcophagi, and so numerous as to produce a singular appearance. A handsome modern Aqueduct embellishes this scene.

Trapani, shaped like a Scythe, whence its original name Δρεπανον (Drepanon), stands on an Isthmus near one side of Mount Eryx, possesses a safe Harbour mentioned by Virgil, and is famed for having been the place where Anchises died, and where Æneas celebrated funeral games in his Father's honour. From the Port may still be seen the Rock described by Virgil, Æn. III. V. The Town is strongly fortified, and contains twenty-four thousand Inhabitants, together with a Castle in which criminals are confined; and is furnished with two Hotels; that denominated *The Leone*, in the Largo del Castello, consists of several small and very dirty rooms; the other, in the High Street, boasts larger and cleaner apartments, and calls itself a Restaurant. Trapani is well built, and its streets are wide and clean: it is enriched by Coral and Thunny Fisheries. Ivory, Coral, Conchs, and Alabaster, are manufactured here; but the lacisori of this Town cannot vie with those of Rome.

After sleeping at Trapani, Travellers usually make an Excursion to the summit of Eryx, one of the highest Mountains in Sicily. The ascent, though tedious, is easy, till within a short distance of the summit; and commands beautiful views. Travellers who ascend by the usual mule-path arrive first at the modern Town, which consists of two Streets, hence proceeding to the remains of Norman Fortifications, which are considerable, and passing through the Gates of the present Prison, probably part of the Norman Citadel. This Prison stands on the summit of the Mountain, in a Piazza, at the extremity of which is a Fragment of a very ancient Wall, reputed to be the remains of the celebrated Temple of Venus, erected by Eryx, which once embellished this spot. The Wall stands on the brink, and seems, indeed, to make part of a perpendicular Rock; and is composed of very large and smooth quadrilateral stones fixed together without cement. A very ancient quadrilateral Reservoir adjoins the Wall, and passes for that which fed the famous Fountain of Venus belonging to her Temple. The Reservoir is extremely deep. Fragments of Granite Columns, supposed to have ornamented the Temple, may, according to report, be found at the base of Mount Eryx, whither, perhaps, they accidentally rolled down; but nothing like remains of columns are now discoverable on the summit; neither are there any vestiges of the Tomb of Anchises, which is reputed to have stood on this mountain.

The Excursion from Trapani to the summit of Mount Eryx usually occupies about half a day.

From Trapani to Catania, as already mentioned, there was, in 1834, no carriage-road, except a path sometimes, but not constantly, practicable for very light and narrow two-wheeled carts, and extending no farther than Castel Vetrano. The only conveyance therefore for a Traveller who resolves to visit the Coast of Sicily, and the interesting Antiquities which lie between Trapani and Catania, is a Lettiga, or a Saddle-mule; and as a strong Lettiga and safe Mules cannot often be procured at Trapani, they are usually sent forward from Palermo. The Cart-track, which is likewise the Mule-path, lies chiefly by the Sea-

shore. The wild tea-shrub appears in the hedges which border this path, and every bank and greensward is garnished with flowers. On the approach to Marsala (eighteen miles from Trapani), almost every farmer's garden is adorned with a small palm-tree; and were not these oriental plants unmercifully pruned every year, to supply palm-branches for the Holy Week, they would, according to appearances, flourish as well here as they do in Asia. This Path (always practicable and good for mules) commands a view of three Islands, called, by Virgil, *Aræ*, on one of which Ulysses is supposed to have been shipwrecked; and upon these Rocks Æneas lost the greater part of his fleet.

Marsala was erected by the Saracens, on the Promontory of *Lilybæum*, and on the site of an ancient City, likewise called *Lilybæum*, and a peculiarly strong place, which, during the wars between the Romans and Carthaginians, stood a ten years' siege. Diodorus gives it the appellation of "Impregnable:" its Harbour, which the Romans vainly endeavoured to destroy, is mentioned as having been capacious and excellent; and its vicinity to the African coast, from which it is not more than a hundred miles distant, rendered it a place of great consequence. Report says, that the violent rains of October 1826, by washing away the soil on the Beach of Capo di Boco, where the Harbour of *Lilybæum* was situated, laid open remains of ancient Walls composed of soft stone stuccoed, Bases and Capitals of Columns, a Mosaic Pavement sixteen palmi in length, Floors of white marble, etc. etc. relics perhaps of the devastation made by the Emperor Charles V., when he annihilated this famous Harbour, on account of the protection it afforded to Corsairs.

Near this Port the Romans were defeated, B. C. 249, by the Carthaginians under Adherbal; and the Carthaginians, under Hanno, lost near this Port a battle which terminated the first Punic war, B. C. 242.

The Modern Town of Marsala is large, clean, well built, watered by the River *Sossius* (now denominated the Marsala), and enriched by an extensive wine-trade. It contains twenty-five thousand inhabitants: and the Campanile of the Church of the Carmelitani merits notice, as it shakes alarmingly whenever its bell is struck, though without being liable to fall. The Town is furnished with two Inns, *one within its Walls* and tolerably clean; *the other on the outside of the Walls* and very dirty: both Inns are provided with beds. The wine of this neighbourhood, when unadulterated by brandy, is most excellent, and has the reputation of being peculiarly salubrious: the vineyards which produce it are cultivated with care; and every farm near Marsala looks neat and prosperous; especially on the way to Mazzara. Near the Sea, and not far from Marsala, is a Grotto reported to be antique, and said to have been, in very early times, the abode of a Sibyl.

After sleeping at Marsala, Travellers usually proceed through Mazzara to the Stone Quarry south of Campobello, and thence to Castel Vetrano, *a distance of twenty-eight miles*. The commencement of the Mule-track between Marsala and Mazzara displays villages and pretty farms, in most of which a palm-tree is seen; and this Path is always practicable, and even good, so far as Castel Vetrano, for Saddle-mules, and for a Lettiga.

Mazzara is a considerable Town, anciently called *Mazarum*, and situated in a fruitful country watered by the rivers *Mazarus* and *Halycus*,(1) and yielding abundance of corn and cotton. Its Walls, which merit observation, are fortified in the ancient style, with Towers twelve feet square, and placed about sixty feet from each other: its Cathedral contains three ancient Roman Sarcophagi, one of which is ornamented with tolerably good Bassi-rilievi.

The Mule-track to the Stone Quarry passes over heaths peopled with sheep and oxen, and enamelled with flowers. The Quarry is above ground; it lies east and west on a Hillock, and excites a peculiar interest, because the stone of which it is composed, whether meant for shafts of pillars, or other purposes, was hewn out of this Quarry in shape

(1) Now Mazzara and Arena.

and size precisely such as the Builder required; instead of being cut into large shapeless blocks, and fashioned afterward, according to modern wasteful practice.(1) The unworked part appears to be about forty feet high, and in some places the two sides, from between which the stone has been taken, remain upright, leaving a kind of street. One Shaft of a Pillar stands by itself, with the lower end still attached to its natural bed of stone: its diameter is ten feet. Several Blocks, for Columns of the same diameter, lie scattered here and there; and among them is one Piece of twelve feet in diameter resting on its side. That part of the Quarry, where the finished Columns, etc. were worked out for removal, contains two Shafts quite perfect of ten feet in diameter; and their component parts appear to have been shaped by a circular groove three feet wide, ten feet deep, and only large enough for one man to work in it. The economy, both with respect to room and stone, in this Quarry is curious; and as no other ancient Quarry has been found in the neighbourhood, as the stone this Quarry produces is similar to that of which *Selinuntium* and its Temples were built, and as the dimensions of the columns found here correspond with those belonging to the Temples, it seems probable that the materials of which the Town and Temples were composed came from this Quarry; although between it and *Selinuntium* runs an unfordable river. Appearances indicate that the large blocks and columns in the Quarry, when ready for removal, were undermined, and that the machine destined to convey them away was placed immediately under them; and as they stood on a descent, their own weight, when the under mining operation was finished, must have enabled judicious workmen to lower them down without difficulty into their conveyance.

On the approach to Castel Vetrano the scenery improves; and that Town, which is large and well placed in a country producing excellent wine and oil, contained, in 1834, a tolerably clean Inn, provided with several bedrooms, and called *the Locanda di Don Vincenzo.*

After sleeping at Castel Vetrano, Travellers usually proceed to *Selinuntium* and *Sciacca, a distance of thirty miles.* The ride to *Selinuntium* (eight miles from Castel Vetrano), through paths bordered with flowering shrubs, and shaded by ilexes, on approaching the sea, is most lovely; and the first view of that gigantic mass of prostrate Temples, three in number, which were the largest public edifices at *Selinuntium,* is so imposing that to describe the sensation they excite would be impossible. Columns, Capitals, Architraves, Metope Bassi-rilievi, and other architectural ornaments, all lie levelled with the earth, in wild confusion one upon another. But though every part of each Edifice is disjointed, nothing seems broken: and were it possible for modern Sicily to find the means of elevating and replacing these colossal masses, the Temples to which they belong might rise again in all their pristine grandeur.

Selinus, or *Selinuntium,* so called from the Greek word σελινον, parsley, which herb once grew there in profusion, was founded A. U. C. 127, by a Colony from Hybla-Megara, on two Hills sloping down gradually toward the sea, between the rivers *Hypsa* and *Selinus:* and by Virgil this Town is denominated *Palmosa Selinus,* on account of a small plant called Palmetta, with which the spot abounds. The Hill farthest from the sea displays those stupendous Ruins, already mentioned, of Grecian-Doric Temples, termed by the Sicilians, "Pieri de' Giganti." That toward the east has only one of its Columns standing; this one is without a capital; and part of an immense Architrave rests against it. The Temple seems to have stood upon a Platform encompassed by Steps, about two English feet in depth, and to have been three hundred and thirty three English feet in length, and nearly one hundred and forty-seven in breadth: therefore, supposing these measurements to be correct, it was only thirty-five feet

(1) The stone of this Quarry was cut precisely in the same manner as in the Egyptian Quarries which supplied granite for the Obelisks.

shorter, and forty-one feet narrower, than the Temple of Jupiter Olympicus at *Agrigentum*. The exterior angular Columns were, according to some opinions, channelled, the others plain, except those of the Pronaon and the Posticon, which were channelled as usual in Grecian Temples. These Columns seem to have rested, without bases, on the Platform, and are invariably smaller at the top than at the bottom. The Cella was enclosed by Columns of a less gigantic size than those belonging to the exterior part of the Edifice. The Capitals which lie uppermost in this stupendous Pile of Ruins are elegantly curved; and the quadrilateral pieces of stone have two, four, and in some instances six, semi-elliptical Grooves to receive the ropes for their elevation.

The solid piece of stone which rests against the standing Column, and is so situated that it can be measured, is near forty feet long, seven broad, and three deep; and some of the Columns, so situated that they can be measured, are twelve feet in diameter, others ten feet ten inches; and several Capitals which present themselves among these Ruins appear to be fourteen feet in diameter. About thirty paces from the Temple in question is another Sacred Edifice, every part of which, one tottering Pilaster excepted, lies prostrate. This Structure is computed to have been about two hundred English feet in length, and about eighty in breadth; and its Portico was supported by fluted Columns, each being one solid piece of stone. Toward the west are ruins of a third Temple, about two hundred and forty-two English feet in length, and about seventy-seven in breadth; its Columns were fluted, and the only part now standing of this Edifice is one Square Pilaster, probably a portion of the Cella. The Steps of the Eastern Front are discoverable: and not far removed from one of the angles of these prostrate Temples lies the Capital of a Column easily measured, simple, like the Capitals of the Pæstum Columns, and fourteen feet in diameter. These three stupendous Edifices stood equidistant from each other, commanding an extensive view of the Sea. The largest of them is evidently built in a finer style than the others; but its internal architecture cannot be justly appreciated, as the whole fabric is a mass of ruins: its decorations, however, were, superb, judging by the Bassi-rilievi discovered here, and now in the Studii at Palermo.

Three quarters of a mile distant, at the foot of the Hill nearest to the Beach, are vestiges of Buildings supposed to have been Magazines belonging to the Port: and on this Hill are traces of the Town, remains of two Towers, and also of Three Temples, all levelled with the soil, and apparently incomplete at the moment when they fell a prey to the tremendous earthquake which, travelling from east to west, laid them, and every other sacred Edifice at *Selinuntium* prostrate. These Temples stood within its Walls. The middle Edifice had on each side seventeen Columns, and at each end seven, those at the angles included. The Columns were channelled; and, according to a Fragment which remains of one of them, about twenty feet long. The eastern Entrance to the Cella, the outer Wall, and part of the interior Wall, may be traced. The Temple farthest from the Sea had, on each side, sixteen Columns, and at each end six, those at the angles included. Here likewise the Cella may be traced; as may the steps which led to the Eastern Front of the Edifice. Contiguous to this Temple is a Well, formed of pottery, with pipes joined together, and notches in the sides. This Well (probably an ancient Greek Reservoir for purifying water) is twenty-three palmi deep, and sufficiently large for a man to descend into it. The Steps leading to the Portico of the third Temple have been excavated; and are much worn away. The Metope Bassi-rilievi, with which the Duca di Serra di Falco has enriched Palermo, were found in one of the Temples on this Hill: and perhaps it might be in one of these Temples that the Matrons of *Selinuntium* took refuge, when their Town was stormed, two hundred and forty-two years after its foundation.[1] This powerful and magnificent Town

(1) See DIODORUS SICULUS, lib. xiii.

seemed fated to be unfortunate; for the Segestines, B. C. 410, having been oppressed and attacked by the Selinuntians, implored aid from Carthage, which Republic sent to their assistance Hannibal, the Son of Giscon; and this General, B. C. 409, captured *Selinuntium*, and nearly destroyed it. Parsley does not now appear to grow round any of its Temples; but perhaps it may still clothe the banks of the *Selinus*, where the Palmetta, a common plant on every Sicilian heath, flourishes in abundance.

At a Farm, near the three largest Temples, Travellers are hospitably admitted to shelter themselves from the sun, which at all seasons is dangerous here; the country being scourged by *Mal' aria* so much that no village is found in its immediate neighbourhood.

The commencement of the road to Sciacca lies through a coppice, ornamented with cork-trees, wild tea-shrubs, and almost every description of flower; it then crosses a Bridge thrown over the Belici, and built with stones taken from the Ruins of *Selinuntium*; thence passing over a barren heath to a fertile spot embellished with elegant shrubs; and afterwards descending to the Sea-shore, in order to cross the *Acithis*, now the Corbo, near Sciacca, which Town is charmingly placed on a steep hill close to the Sea, and overlooking a plain which abounds with Pistacchi-trees, uncommonly large Fig, Almond, and Olive-trees, and the beautiful Carruba. Sciacci, called *Thermæ Selinuntiæ*, from its neighbouring Baths, said to have been constructed by Dædalus, gave birth to Agathocles, whose father was a manufacturer of the Greco-Siculi Vases. On the ascent to the Town are *Hot Baths*, and a small Well, containing Water called *Acqua Santa*, and reputed to perform miracles, if taken daily. This water tastes slightly of salt, and is warm, but less hot than the Spring which supplies the Baths, and issues, almost boiling, from the earth, depositing in the channel through which it passes, a white sulphureous sediment, with an offensive smell. These Baths exhibit no appearance of antiquity; but the Edifice called the Castle and Baths of Dædalus, where remains of Grecian architecture may be traced, are situated on another Hill (now denominated San Calogero) to the left on leaving Sciacca, and about two miles and a half distant from the Town. Sciacca is large and well built; its Inhabitants are numerous; and their Manufacture of Pottery merits notice, as every utensil is made in an elegant antique form. The Hotels here, two in number, furnished, during the year 1834, comfortable beds; five of which were found in the *Locanda del Sartore*, and three in the *Locanda of Alberto Modica*, who is anxious to oblige if treated with proper civility. (*)

In July, 1831, the Inhabitants of Sciacca were alarmed by repeated shocks of an Earthquake, followed by a stupendous Column of Water rising majestically from the Sea on a spot commonly called La Secca del Corallo, and about two leagues from the Beach. This aquatic Column was quickly succeeded by the appearance of a considerable Island, which rose high from the bosom of the Deep, forming itself into the shape of a parallelogram, with a cluster of pointed rocks at one extremity, and at the other a perpendicular mountain; while the centre of the Island displayed a tremendous Volcano, ejecting, to an immense height in the air, flames and red-hot stones, together with showers of ashes which, in falling, assumed the shape of ostrich-feathers. The cluster of pointed rocks, when the Volcano raged furiously, was tinted with all the vivid colours usually produced by sulphur; and the sky and the waves were tinged with crimson. The existence of this Island was, however, transient; for in December, 1831, even before its name had been settled, it sunk back into the bosom of the Deep: and in 1834, when the Author of this Work passed through Sciacca, no remains of the Island could be seen.

Travellers who sleep at Sciacca usually proceed next day to San Pedro, a solitary hovel on the banks of the *Halycus*, now called the Platani, and thence to Siculiana, the ancient *Cena*, a miserable Town with a dirty Inn. Between Sciacca and San Pedro (which is nothing more

(*) The Rocks about Sciacca are covered with a profusion of Ice-plants.

than a watering-place for mules) the road traverses several rivers, on embankments constructed to dam up their mouths for the purpose of irrigation: and the air in this neighbourhood must consequently be unwholesome during hot weather.

The distance from Sciacca to Siculiana is thirty miles; and Travellers who sleep here usually proceed next morning to *Girgenti, which is twelve miles farther.*

Not far beyond Siculiana are peculiarly fine Tamarisk-trees, with trunks one foot in diameter. Wild tea-shrubs, a herb resembling fennel, and found in profusion at *Selinuntium,* and from *Selinuntium* hither, the Palmetta, and near the sea the Ice-plant, together with flowers innumerable, are likewise found in this road; and near Girgenti the farms on both sides of the Town are embellished with Almond, Olive, and Fig-trees, gigantic in size, and superb in shape and foliage. Oranges, Lemons, and abundance of corn, also enrich these farms; and the Carruba, with other forest-trees, adds beauty to the landscape. Nothing, however, in Sicilian scenery, its Grecian Edifices excepted, is so striking to Natives of northern climates as the unvaried fences of the Island, composed, as already mentioned, of stately and formidable aloes, intermingled with Indian fig-trees displaying trunks astonishingly large, and branches so much distorted, that Prince Palagonia himself could not have equalled them in whimsicality.

The Mole of Girgenti, called Porto Nuovo, is about three miles and a half from the Town, and presents a busy scene. Here are immense quantities of sulphur-cake, brought from Mines in this neighbourhood, with other articles for exportation lining the shore, vessels taking in their respective cargoes, and boats loading with corn by porters who wade more than knee-deep through the water, carrying their burden in sacks on their heads and shoulders. The modern Mole of Girgenti may, indeed, be called, like the ancient Harbour, an Emporium for corn, the staple commodity of Sicily: and not far distant from the Mole are a considerable number of deep Pits, made in the dryest of the indigenous rocks, and shaped somewhat like an egg with the small end upward. An opening is left for the admission of the corn; which, when perfectly free from damp, is thrown into the Pit, and excluded from air by the immediate and secure stoppage of the aperture. The corn thus preserved keeps good for several years, owing to the peculiar dryness of the rocky soil; and each Pit is reported to hold sufficient grain for the sustenance of a man during twelve months. Corn is thrashed in Sicily, as in Calabria, by means of the hoofs of oxen. The Mule-track from Castel Vetrano hither is, generally speaking, safe and good; and between the Mole of Girgenti and the Town it is excellent for mules, though, till within a short distance of the latter place, not *carrozzabile.* The first view of Girgenti, crowning a rock eleven hundred feet above the level of the adjacent Sea, is most beautiful; and, when seen from a distance, the Town has the appearance of being splendid; but, on closer examination, it is found to consist of small houses and narrow streets, unadorned with any stately edifices, except the Episcopal Palace and Cathedral. Its present number of inhabitants is computed to be about fifteen thousand; and it apparently stands on the Site of the Citadel of ancient *Agrigentum.* Its Cathedral, placed in a commanding situation at the upper part of the modern Town, is supposed to have been constructed by the Normans, with ancient materials, on the site of an extensive Temple dedicated to Minerva; and the Echo in this Cathedral merits notice, as the faintest whisper may be heard from one extremity of its capacious walls to the other: report, indeed, says, that circumstances disclosed in its confessionals have been distinctly repeated by this mischievous Echo, to persons walking in the Choir. The Baptismal Font which ornaments the Church was originally a Sarcophagus discovered in the Ditch surrounding the Walls of ancient *Agrigentum,* and decorated with superb Grecian sculpture, representing the story of Phædra and Hippolytus. The front of the Sarcophagus displays that Hero, in Alto-rilievo, preparing for the Chase, while his Nurse supplicates him not to go. Nothing can exceed the beauty of his

figure; but hers appears too diminutive, though full of expression. On the right side of the Sarcophagus is Phædra, with the finest face and form imaginable, fainting in the arms of her attendants. On the left side is the death of Hippolytus: and at the back of this splendid Tomb is the Chase of the Wild Boar, less well executed than are the other three compartments. The North Aisle contains a valuable Picture of the Blessed Virgin and Infant Saviour by Guido.(1)

About three quarters of a mile distant from the Cathedral, and on the declivity of the Hill crowned by the modern Town, is the Site of ancient *Agrigentum*, or, as Virgil calls it, *Agragas*, from a contiguous river so denominated. This City is said to have owed its existence to Cocalus, Monarch of Sicania; who, after receiving and protecting Dædalus, employed him in erecting a Fortress here, on a perpendicular Rock, to which there was but one avenue, and that one so narrow and winding as to require only three or four men to defend it. Beyond the Porta di Mazzara of the modern Town is the supposed site of this reputed work of Dædalus; in which Fortress Cocalus is said to have deposited his treasures; and at the Porta del Cannone is the *Narrow Path* by which the Rock, according to supposition, was accessible.

Nothing now remains to identify this Fortress except a *quadrilateral Grecian Reservoir*. Some Writers, however, without mentioning the foregoing circumstance relative to Dædalus, suppose *Agrigentum* to have been founded either by a Rhodian or an Ionian Colony. During its most flourishing state it contained eight hundred thousand inhabitants. Its Government was at first monarchical, then democratic, and afterward again monarchical, under Phalaris; and in the fourth year of the ninety-third Olympiad it was taken and sacked by Amilcar. The ancient inhabitants of *Agrigentum* were particularly celebrated for their hospitality, their love of the Arts, and their luxurious style of living. Plato was so much struck by the solidity of their dwellings and the sumptuousness of their entertainments, that he said, "They built as if they thought themselves immortal, and ate as if they expected never to eat again." Diodorus likewise speaks of their luxury; and mentions that their large vases for water were commonly made of silver, and their carriages of ivory richly ornamented. He also says that one of the Citizens of *Agrigentum*, when returning victorious from the Olympic Games, entered his native Town followed by three hundred cars, each drawn by four white horses sumptuously caparisoned; and Diodorus adds that the horses of *Agrigentum* were highly prized for their beauty and swiftness. Pliny, indeed, asserts, that funeral honours were paid to those who had frequently proved victorious at Olympia; and that superb monuments were raised to their memory; a circumstance confirmed by another classic Writer, who says, he observed at *Agrigentum* sepulchral pyramids erected to the memory of horses: and when these noble animals grew old, and unable to work, they were fed and attended with the kindest solicitude, by the citizens of *Agrigentum*—an example worthy of imitation! Silius Italicus praises the Agrigentine horses: and this district is still famous for a remarkably fine breed with short necks, very thick near the chest, like those represented in ancient Grecian Friezes. *Agrigentum* was watered by two rivers still in existence, the *Agragas* and the *Ipsa*, now called the Drago and the Naro. Its Walls are reputed to have been ten miles in circumference; and, like *Syracusæ*, it comprised five towns in one, each having its distinct appellation.

A good Carriage-road, between four and five miles in extent, leads from modern Girgenti to the Site of that part of the ancient Town which was not comprehended in the Citadel: and as it is possible to hire, in the modern Town, a carriage by the day, Travellers frequently avail themselves of this convenience, and visit some of the princi-

(1) Behind the Church of Santa Maria de' Greci, and not far from the Cathedral, stands part of an ancient Wall, together with steps which seem to have surrounded the platform of a Temple. The Wall is composed of large quadrilateral stones.

pal antiquities in the following order.

The Carriage-road leads to a Villa near the Convent of Saint Nicola; and *in the Garden of this Villa* is a superb fragment of *an ancient Corinthian Cornice* of white marble, together with other specimens of Corinthian architecture, which probably belonged to a Bath; and, close by, is a well-preserved *Ædiculà*, in shape quadrilateral, and of the Doric Order: its Walls are composed of stones neatly united without cement. Carriages are usually left to wait here, while Travellers proceed on foot.

Temple of Proserpine. Not far distant are remains of a spacious Doric Edifice, supposed to have been consecrated to Proserpine, who was, according to Pindar, held in great veneration by the Agrigentines. One Wall of this Temple still exists in its original state, and is composed of large smooth stones, square in shape, and joined together without cement: it now makes part of the Church of San Biagio, and was, according to some opinions, the oldest sacred Edifice at *Agrigentum*.

Farther on, toward the eastern extremity of the ancient City, stands *the Temple of Juno Lucina*, beautifully situated, and commanding a magnificent prospect of the Sea, the circumjacent country, and the modern Town. This Temple, composed like that of Proserpine, of large smooth rectangular stones joined together without cement, is placed on a highly-elevated Platform, encompassed by Four very deep Steps, which rest on a Base of Four immense Layers of stone. The size of the Structure seems to have been about one hundred and fifty-four English feet in length, and about fifty-five in breadth. The Exterior Columns were thirty-four in number, of the Grecian-Doric Order fluted; apparently somewhat smaller at the top than at the bottom, without bases, and constructed with soft and bad stone: but the whole presents externally a picturesque clay colour, those parts excepted which have been disfigured by modern reparations. The Eastern Front, where, according to general custom, was the principal Entrance to the Temple, displays remains of an Exterior Court. The Cella is perfect; and at its upper end are Four Steps leading to a Platform, beyond which another Step leads to what probably was the Sanctuary: but this division of a Cella is uncommon. The Stones on the inside of the Cella are discoloured, perhaps by fire; as we are told that a conflagration once took place in this Temple. Some of the internal work of other parts of the Edifice is tinted with Tyrian purple. Thirteen of the Exterior Columns with their Architrave still remain standing on the northern side of the Edifice, wherein once existed the famous Picture of Juno by Zeuxis, for which all the most beautiful women of the country are reputed to have sat. Behind the Temple in question is an ancient Well.

The southern Ridge leading from the Temple of Juno Lucina to that of Concord, not more than three hundred paces distant, displays a line of Tombs and Sepulchral Chambers delved in the solid Rocks of which the Walls of the ancient City were composed. Several Vases, all lying on their sides, as if thrown down by earthquakes, have been found among these Sepulchres, which are completely in ruins; and a great diversity of opinion exists respecting the tenants of these ancient and numerous repositories for the Dead. It is, however, believed that distinguished persons only had the honour of being buried in the Walls of *Agrigentum*; and Antiquaries seem to concur in supposing that niches, hollowed out perpendicularly in these Walls, and semicircular at the top, were the Tombs of Romans, and niches excavated horizontally, and rectangular in form, the Tombs of Greeks.

The Temple of Concord, universally, though perhaps improperly so called,[1]

(1) The Temple of Concord seems to have acquired its name from the following circumstance. A stone was accidentally found in the Casa Communale at *Agrigentum* bearing this inscription:—

CONCORDIAE AGRIGENTI
NORVM SACRVM
RESPVBLICA LYLIBITANO
RVM DEDICANTIBVS
M. HATERIO CANDIDO PROCOS
ET L. CORNELIO MARCELLO Q
PR. PR.

In consequence of having found this Inscription, the Antiquaries of the moment did not

is by far the best-preserved Edifice of ancient *Agrigentum;* and seems, judging from its rare and beautiful simplicity, to have been constructed at a period when Grecian-Doric architecture had reached the zenith of perfection.

This *Chef-d'œuvre,* which corresponds in dimensions with the Temple of Juno Lucina, is composed of large smooth quadrilateral stones, united in so masterly a manner that, when the work was new, the joints could not have been perceptible. The Structure rests upon a lofty Platform encompassed by Six Steps. Its Exterior Columns, thirty-four in number, stand uninjured in their original position, and are of the Grecian-Doric Order, without bases, and fluted, each being composed of Four Blocks of Stone, and decreasing a very little in size toward the top. The principal Entrance fronts the East, as does the Entrance to the Cella, which is enclosed by Walls quite perfect, except that twelve Arches are cut in them, and part of one Wall is removed; dilapidations supposed to have taken place during the middle ages, when this Temple was dedicated to San Gregorio, and used for Christian worship. The Walls on each side of the Entrance contain Winding Steps, which lead to the upper part of the Edifice; and by ascending these Steps a sight may be obtained of large Holes, apparently cut to receive beams for supporting a roof, and probably a work of the middle ages. Two fluted Columns are seen in the Pronaon of the Temple, and the same number in its Posticon.

Sepulchres excavated in the Rocks, and *Sepulchral Chambers,* like those already mentioned, present themselves in this vicinity; and about three hundred paces distant from the last-named Temple is *that supposed to have been consecrated to Hercules,* and which Cicero describes as standing near a Place not now discoverable, the Forum of *Agrigentum.* Judging from the ruins of this Temple, its dimensions must have been extremely large. It rested on a Platform encompassed by Four Steps; and its Columns, of which one only remains erect, were channelled. The famous bronze Statue of Hercules, which the Conquerors of *Agrigentum* vainly endeavoured to purloin, and the celebrated picture by Zeuxis, of Alcmena, with Hercules strangling the Serpents sent by Juno to destroy him, were both deposited in this Temple.

Behind the last-named Edifice was the Porta Aurea, a Gate of the ancient City, which probably led to its Mole, but is now consigned to oblivion, as no trace of its existence remains.

Not far from this spot stands a well-preserved *Sepulchral Monument,* simple with respect to decorations, and modest in point of size: its form is rectangular, and narrower at top than at bottom, like the buildings of Egypt: it consists of two storeys, the first being composed of quadrilateral, smooth, unornamented stones; the second exhibiting four Ionic Columns surmounted by a Doric Frieze: its Cornice is destroyed. Antiquaries call this Monument the Tomb of Theron, an excellent Prince who reigned sixteen years over the Agrigentines, and died, B. C. 472, universally beloved and lamented. The Tomb in question, however, seems of a more recent date, and likewise unworthy of having been raised by a grateful Nation to the memory of such a Sovereign as Theron: several Writers are therefore inclined to suppose it was the Grave and Monument of a Horse; especially as its Gate of Entrance fronts the South; and in ancient Grecian Tombs of Human Beings the Entrance commonly faced the North.(1)

Beyond this Tomb, in the Plain near the Sea, is a modern building engrafted upon the reputed Temple of Æsculapius,

hesitate to conclude that it referred to the Temple in question; which they, from that period, called "The Temple of Concord;" although the prevalent opinion is, that it was dedicated to Ceres.

(1) Diodorus calls Theron's Monument very magnificent, which the Monument in question is not.

Diodorus likewise reports that when the Carthaginians, under the command of Hannibal, the Son of Giscon, were destroying the Tombs on the outside of the Walls of *Agrigentum,* a flash of lightning struck Theron's Sepulchre, indicating that it was protected by Jove; and Diodorus adds, that a pestilence ensued in the Carthaginian camp, that Hannibal and several other persons died of this pestilence, and that the destruction of the Tombs was consequently abandoned.

one Wall of which, fabricated with large and smooth rectangular stones, still remains entire. Two fluted Grecian-Doric Columns, without bases, or capitals, and standing upon Three immense Steps, have likewise escaped the ravages of time: their diameter appears to be half buried in the Wall of the Temple, which is constructed without cement, and has an internal winding Flight of Stairs, likewise joined together without cement, and similar to those already described in the Cella-Walls of the Temple of Concord. Cicero mentions a beautiful little Statue of Apollo, marked on the thigh in small silver letters with the name of Myron, as having graced the Temple of Æsculapius at *Agrigentum;* and adds that the Carthaginians possessed themselves of this Statue, which was restored to its original Owners by Scipio Africanus the Younger.(1)

Travellers, on returning from the Temple of Æsculapius, and before they re-enter the Site of the Porta Aurea, should notice the Sarcophagi delved in the Walls of ancient *Agrigentum,* which present themselves to view in all directions, and seem to have been rent and thrown down by earthquakes from their original position. These Walls were evidently founded on the Rocks which form the soil of *Agrigentum,* and composed, where masonic additions were needful, of immense stones, their cavities being filled up with the same material, but of a much smaller size.

On repassing the Site of the Porta Aurea it is usual to proceed northward to *the Remains of the colossal Temple of Jupiter Olympicus,* called, by Diodorus, the largest sacred Edifice in Sicily, and described as a striking proof of the magnificence of its Founders. An earthquake is supposed to have contributed to the destruction of this Edifice; which, at the present moment, displays little more than confused and enormous masses of ruins: but it was certainly larger than the most spacious of the Temples at *Selinuntium,* though, so far as can be ascertained, very inferior to that Temple in architectural beauty. The Edifice in question appears to have been about three hundred and sixty-eight English feet in length; in breadth about one hundred and eighty-eight feet; and the diameter of its Columns was thirteen feet four inches; they were channelled; and, according to Diodorus, each channel was sufficiently wide and deep for a man to stand in it. A Fragment of one of these Channels is twenty-two inches and a half in width; and supposing the Columns of the Temple to have been, according to the general custom of that period, larger at the bottom than at the top, a man might have stood in the lower part of each Channel. The Edifice rested on a lofty Platform encompassed by several gigantic Steps, five of which may be discovered on that side of the Platform which fronts the north. On the northern and southern sides of this Temple were fourteen Columns; on the eastern side seven, and on the western only six. These Columns were semi-circular on the outward part, and squared within. The intercolumniations presented a Wall; thus forming an exterior Temple to enclose the Cella. This exterior Temple, immense in height, and resplendent in decorations, had two Fronts, each adorned with a Pediment, containing in its Tympanum superb sculpture. That of the eastern Pediment represented the War of the Giants; that toward the west the Capture of Troy: and here, contrary to usage, is supposed to have been the Principal Entrance, because this Front had only six Columns; but it does not seem likely that a religious custom should have been departed from in the construction of a sacred Edifice. The Gates of the Temple were prodigious in magnitude, and transcendent in beauty. Each Triglyph belonging to the exterior architectural decorations was ten feet high; and the Cella was ornamented with twenty-four Pilasters. A great number of sea-shells are observable in the stone which composed this Edifice; and probably to fill up the natural cavities of the stone the whole building was encrusted with strong stucco.

(1) As the remains of the Temple supposed to have been consecrated to Æsculapius are not particularly interesting, Travellers (unless they should wish to extend their walk) would not find themselves repaid for going thither.

Amidst this enormous Collection of Ruins lies the Statue of a Giant, the component parts of which have been put together by Signor Politi, Royal Custode of the Antiquities of *Agrigentum*. The Statue measures twenty-seven feet in length; the curls of the hair form a kind of garland; the legs are each in six pieces; the joints of each leg correspond; the head is in two pieces; each arm is in two pieces; and between the head and legs are four rows of pieces, alternately bisected. The Statue is composed of the same soft stone as the Temple, and was evidently stuccoed; for on and about the eyes stucco may still be seen. Fragments of twelve more of these stuccoed Giants are reported to have been discovered among the Ruins in question, with hands raised, in the attitude of supporting a weight above their heads; it is therefore supposed that these Monsters were Perses,(1) which formed a secondary row of Pillars, resting upon the Capitals of immense Pilasters let into each Side-Wall of the Cella, to assist in supporting an upper and a roofed storey, and likewise to hold up its Cornice.(2)

Not one shaft of a Column can now be found among the Ruins of this Temple; but Channels to receive ropes are visible in several of its prostrate materials. The Edifice, owing to perpetual wars with Carthage, ultimately the destruction of *Agrigentum*, appears to have been never finished.

The next Temple (proceeding in rotation) *is that supposed to have been consecrated to Castor and Pollux*; where nothing worthy of observation presents itself, except a fine Grecian-Doric Capital, and Fragments of fluted Columns, which appear to have been covered with superb white stucco.

Westward, and beyond the Walls, are two fluted Columns, together with a Fragment of Steps which encompassed the Platform of a Temple, reputed, though without good authority, to have been that of Vulcan; for ancient writers tell us, that the Temple dedicated to him, and which, like the Ruin in question, stood on the outside of the Walls, was totally annihilated.

Travellers who wish to avoid fatigue usually retrace their steps from the last named Temple to the spot where they left their carriage, availing themselves of this conveyance in order to return to their Hotel.

The Cloacæ of the ancient Agrigentum merit notice. They are cut through Rocks, and terminated by a Cloaca Maxima. The *Ancient Bridge* thrown over the *Agragas* likewise merits notice, though almost destroyed to supply materials for modern buildings: and *the Public Library*, in the Palazzo Vescovile near the Duomo at Girgenti, is worth seeing, on account of its collection of Greek, Punic, Roman, and Sicilian Medals.

Two or three days are quite sufficient for examining the Antiquities here: and although the situation of this celebrated City is most striking, still, the diminutive size and consequent want of majesty in the Temples of Juno Lucina and Concord, and the almost total destruction of the Temples of Jupiter Olympicus, Hercules, Æsculapius, Castor and Pollux, etc., convey a feeling of disappointment to the Traveller who contemplates what once was *Agrigentum*.—How different is this feeling to that excited, at Pæstum, by the stupendous Temple of Neptune, which, like the interior of Saint Peter's at Rome, impresses the human mind with awe, and fits it for the worship of its Creator!

The best Cicerone here, so far as relates to scholastic knowledge, is reputed to

(1) The conquerors of Caria (once called Phœnicia, because it was the abode of a Phœnician Colony), in order to commemorate their triumph over its inhabitants, erected public edifices, in which the figures of the female part of the subjugated people were used instead of columns: and when male figures were used in the same manner, the appellation given to them was Perses.

(2) These gigantic figures were seen supporting parts of the Cornice till the eleventh century; and one Triglyph, found on the Site of the Temple, alone announces it to have been a Doric Edifice. To Diodorus, therefore, and not to the Fragments still discoverable, we are indebted for our ideas respecting this Structure, of which he gives us the following dimensions:—length, about three hundred and forty feet; width about one hundred and sixty feet. See Diodorus Siculus, lib. xiii. cap. 24.

be the Abate Lopresti; but a little Work, entitled "*Il Viaggiatore in Girgenti e il Cicerone di Piazza*," and written by Signor Raffaello Politi, is an excellent Guide for Travellers, it being in the form of a dialogue, and therefore easy to comprehend. Signor Politi, who resides at Girgenti, where he has a Museum on sale, was once in the habit of letting rooms by the night to Travellers, but does so no longer; which is to be lamented, as the Inns at Girgenti, two in number, are very uncomfortable. The best of the two was, during the year 1834, that belonging to the Bishop's Cook, by name *Maestro Pietro*, and a good Traiteur; but his rooms are few in number and small. The other Inn, called *The Leone*, is situated in the Market-place, and furnished with two Apartments, owned by different Masters: it contains several rooms; but in 1834, they were all extremely dirty, and the Domestics could not cook even the plainest dinner.

Good provisions, bread excepted, are not easily obtained at Girgenti; and the wine of the environs has a bitter taste, unpalatable to Foreigners, though much esteemed by the Agrigentines.(1)

From Girgenti Travellers usually proceed through Palma to Licata, *a distance of twenty-eight miles*. The descent by the Carriage-road, about four miles in distance, and already mentioned as lying between modern Girgenti and the remains of the ancient Town, commands enchanting scenery, rendered doubly picturesque by the Temples of Juno Lucina and Concord, which present themselves in various points of view.

After the termination of the Carriage-road the Mule-path lies close to the Walls of ancient *Agrigentum*, and occasionally upon the Platform of these walls: it then crosses the river *Camicus*, now the Naro, and traverses a barren heath near the Sea, till it enters the Valley of Palma, which displays a corn-country embellished by gigantic olive and fig-trees, interspersed with the orange, the lemon, the pistacchio-nut, the almond, the Carruba, and other forest-trees.

Palma is a large and pleasantly-situated Village, possessing one small and dirty Inn, called, however, *The Locanda Nobile*, but unfit for a sleeping-place.

Between this luxuriant district and Licata, which has risen on the ruins of the ancient *Phintia*, lies a dreary heath: but Licata is a considerable and well-built commercial Town, delightfully situated, and embellished with wider streets than are common in Sicily. Its best Inn was, during 1834, *the Locanda di Londra*, at that time tolerably clean and comfortable. There are other Inns at Licata; and on the Hill above the Town a variety of buildings present themselves, among which is the Castle. The port, usually crowded with small vessels, merits notice, from being one of the best in Sicily: it is situated at the mouth of the *Himera* (now the Salso), as was the ancient *Phintia*, built by Phintias, an Agrigentine Prince, who transported thither the inhabitants of Gela, when he destroyed that Place about four centuries after its foundation: and the Promontory streching into the sea, on the right of the river, is *the Ecnomos* mentioned by Polybius, Diodorus, and Plutarch, where stood the castle of Phalaris, which contained the Bronze Bull, his celebrated instrument for torturing his subjects. Amilcar carried this Bull to Carthage; but when that City was captured by Scipio, he restored the Bull to the Agrigentines.

The Mule-track from Girgenti to Licata is good; and Travellers, after sleeping at the latter place, usually proceed to *Terranova, a distance of eighteen miles*. The Mule-track, still a very good one, lies chiefly on the sea-shore, and commands beautiful views, especially on quitting Licata; to do which it is necessary for persons going to Terranova to cross the Salso (a considerable river) in a *Pont volant*. Terranova is finely placed; its Streets are broad and straight; its Port is pretty; but the water here is very unwholesome; and the only Hotel, called *the English Inn*, and with respect to the number and size of its rooms better than usual in Sicily, was, during 1834, abominably dirty, owing to the extreme want of attention, and, on other

(1) A gentleman named Granet, who, in 1834, was a Banker at Girgenti, showed many kind attentions to Travellers.

points, reprehensible conduct of its Master. This Town, erected by the Emperor Frederick II., contains above nine thousand Inhabitants, and stands near the Site of the ancient *Gela*, which received its name from a small neighbouring river, and was founded by a Rhodian and Cretan Colony above seven hundred years before the Christian era, and, according to Thucydides, forty-five years after *Syracusæ*.

About three hundred paces to the east of Terranova are *Remains of large Edifices*, which mark the Site of the ancient City. On Medals found here is the word "*Gelas*," the ancient name of the river already mentioned, which now flows near Terranova; and moreover, the Greek Inscription relative to *Gela*, and found at Licata, was previously taken from among the Ruins near Terranova.

Persons who wish to visit the Excavations and Museum of the Barone Babriele Judica, usually go from Terranova to Syracuse, through Palazzolo, the Baron's place of residence. But this road, though very good for mules as far as Chiaramonte, is extremely bad between that Town and Syracuse, and may, indeed be called dangerous: it is, however, shorter than the road usually pursued from Terranova to Syracuse: but Travellers who resolve to visit Palazzolo should be especially careful to sleep at Chiaramonte instead of Biscari (the more usual sleeping-place), where the Inn contains only one bed-room, and that one "speaks variety of wretchedness." *The distance from Terranova to Chiaramonte is twenty miles; from Chiaramonte to Palazzolo twenty-four miles; and from Palazzolo to Syracuse the same distance.* Baron Judica receives Travellers with kindness and hospitality; he resides within half a mile of the ancient Town of *Acræ*, founded, according to report, by the Phœnicians, and probably destroyed by an earthquake. The Baron has made several excavations here, and formed, in consequence, a Museum (now on sale) of various Antiquities taken from *Acræ*, but chiefly found in Tombs, remains of which (square or oblong cavities delved in natural Rocks) may be seen here; as likewise may Ruins of Public Baths, and a Theatre: and near Palazzolo, according to report, (1) at the rocky base of the Mountain now called Acrimonte, from the ancient Town of *Acræ*, are Niches of various shapes hewn in the Rocks, and containing Statues, some of which represent matronly Females surrounded by Children, and having on the sides of the Niches Figures of Warriors: The peasants in the neighbourhood call them "*Santoni*," the great Saints. Many of these Figures are demi-colossal and well executed; and the circumstance of their being hewn in natural rocks, after the manner of Egypt, leads to a belief that *Acræ* might have been an Egyptian Colony, subsequently possessed by the Phœnicians and the Romans.

Travellers who do not wish to visit Palazzolo usually proceed, after sleeping at Terranova, to *Caltagirone, a distance of twenty-four miles.* The Mule-path crosses the river *Gela* three times between Terranova and Caltagirone, therefore the road after heavy rain must be dangerous, though in other respects it is tolerably good at its commencement, and on drawing very near to Caltagirone a Carriage-road presents itself. The ascent to this proudly-situated Town, which commands a magnificent view of the Plain beneath it, is long and rapid; at its summit stands a handsome Gate, now walled up, and in the Town are remains of an ancient Structure, standing on one side of the Market-place, and now converted into the Casa Comunale. That part which fronts the Market presents nearly a perfect Greek Edifice, though apparently not of the most ancient description; but ornamented with a Doric Cornice and Corinthian Columns. (2) The three Steps encompassing the Platform on which the Edifice rested remain on that side which fronts the Market; the opposite side the Author of this Work was prevented from examining; neither could she gain admission to the interior of the building, nor learn any thing of its history. Caltagi-

(1) The Author of this Work was compelled to relinquish her intention of visiting the remains of Acræ, on account of the excessively rough road which leads to it.

(2) Such, at least, appeared to be the ornaments of this Edifice, seen through a deluge of rain, and at a distance.

rone is a large, busy, commercial Town, containing a numerous population, and celebrated for a manufactory of small Figures of Terra-cotta beautifully modelled, and representing the lower class of Sicilians in coloured costumes.(1) Here are three Inns, and that kept, during 1834, in the Market-place by a person called Giuseppe of Palermo, was tolerably good.

After sleeping at Caltagirone, Travellers usually proceed through Palagonia to Lentini, *a journey of thirty miles.* The descent from the commanding eminence on which Caltagirone stands, to a Brook which intersects the road to Palagonia, is precipitous, and even dangerous for a Lettiga after rain; as it then affords no sure footing for mules: moreover, the bank leading into the Brook seems, on the Caltagirone side, nearly perpendicular: — but it is wonderful to see how Lettiga mules slide down these appalling banks of brooks and rivers, and generally land their passengers safely on the opposite side of the stream.

The road between this dangerous Brook and Palagonia is uninteresting, except that it commands a distant view of Ætna, with Mineo finely placed on a commanding eminence, and anciently denominated *Menæ* and *Minoa* from Minos, who built this Town when he came to Sicily in quest of Dædalus. Multitudes of volcanic Stones cover the soil: and near Palagonia is a Pass through which a torrent of Lava appears to have rolled.

Palagonia, merely a baiting-place for mules, stands in a picturesque situation on the side of a hill, near Rocks of Lava finely broken: and beyond this Village beds of Lava and heaps of volcanic stones present themselves great part of the way to Lentini, the ancient Leontium, once inhabited by the Læstrygones, whence its fields were denominated *Læstrygonii Campi.* An extensive Lake, the largest in the Island, and called the *Biviere di Lentini,* lies near the Town, and causes exhalations so peculiarly noxious that they poison the surrounding country with *Mal' aria.* It seems, judging from vestiges of ancient buildings near Lentini, that *Leontium* might have stood higher than the modern Town; but this circumstance could not have ensured it against *Mal' aria,* as Carlentini, built and fortified by Charles V., on a lofty hill overlooking Lentini, is, judging from the sickly appearance of all its inhabitants, much less salubrious than Lentini: indeed, the natives of that Town rejected his benevolent offer of removing them to Carlentini for better air, pleading as an excuse that they could not summon courage to abandon the Tombs of their Ancestors. Travellers, however, are sometimes tempted, by the lofty and apparently healthful situation of Carlentini, to prefer it to Lentini as a sleeping-place; and therefore it seems expedient to mention that, superadded to the cadaverous countenances of its thinly-scattered and poverty-stricken inhabitants, this Town neither possesses wholesome water, nor any thing in the shape of an hotel, except a Casina belonging to the Conte di Modica, where beds may be hired at a very high price by the night; but they were, in 1834, by no means eligible.

Lentini is a large Town, furnished with two Inns, the best of which, called *The British Hotel,* affords tolerable accommodations, unless it be Fair-time, when all the rooms are occupied. The water here is very unwholesome; the fish supplied by the Biviere di Lentini excellent; and the inhabitants of the Town, though not in appearance robust, look much more healthy than their neighbours at Carlentini.(2) The road from Palagonia to Lentini is tolerably

(1) The Manufacturer of the Caltagirone Figures undertakes to send in safety to Palermo any number which Travellers may require; they paying half-price in advance.

(2) The Lake of Lentini contains myriads of Leeches, which might endanger the life of any person tempted to bathe in its pestiferous waters. The borders of this Lake display no object of interest; the Læstrygoni Campi are barren; and the Ruins of Leontium are completely Ruins, and not worthy of investigation. Travellers therefore gain nothing by sleeping at Lentini, except tolerable beds: and consequently it is advisable, when health and weather permits, to avoid Lentini on account of the Mal' aria which renders it a dangerous sleeping-place.

good; the ascent to Carlentini in a Lettiga very unpleasant.

The next day's journey is to Syracuse, *a distance of thirty miles.* The first part of the road exhibits Ætna towering majestically above every other object, and occasionally only displaying its summit resplendent with snow; for such is the height of this enormous Mountain that its uppermost region is continually veiled by clouds which render it invisible. The soil abounds with volcanic substances: and on approaching Agosta the road presents a view of the Sea, passes along a pretty Water-lane, and goes within sight of what appears like a series of Craters united by a contiguous torrent. One of these Craters is very perfect, and its lava appears particularly ancient. The road crosses this torrent, which is ornamented with superb oleanders; as indeed are all the torrents and brooks of Sicily. Orange, lemon, and pomegranate-trees are likewise seen in this neighbourhood: but, farther on, the face of the country changes, and presents a barren rocky waste.

On the approach to Syracuse is the Trophy which was erected to Marcellus, opposite to the Peninsula of Magnesi, formerly *Thapsus:* and after passing this Trophy the Mule-path ascends the Scala Græca, goes through *Acradina,* and then unites itself with an excellent newly-made carriage-road passing through a rich and well-cultivated country, where, strongly and handsomely fortified by the Emperor Charles V., with bastions, drawbridges, lofty walls, and massive gates, stands modern Siracusa, in the Island anciently called *Ortygia;* and chiefly famed at the present moment for its excellent Hotel, *The Albergo del Sole,* which contains large, airy, cheerful apartments, and is in every respect comfortable, the want of good water excepted. The *vin du pays,* however, in some measure compensates for this deprivation; it being the best in Sicily, and famous throughout Europe.

The modern Town of Siracusa, computed to be about two miles in circumference, exhibits a dejected sickly population, not amounting to more than fourteen thousand persons: for the contiguous marshes and extreme heat of the sun, which is said never to have been obscured one whole day at Syracuse (so prone is Apollo to visit his favourite Island)(1) render the climate of the Town very prejudicial; and its Streets and Public Buildings by no means keep pace with the magnificence of its fortifications. Among the few Antiquities still remaining in this modern Fortress is its *Cathedral,* once consecrated to the worship of Minerva, and appearing to have possessed that beautiful simplicity and solemn grandeur common to ancient Grecian Doric temples. But this Edifice was cruelly injured during the seventh century, by being transformed into a Church. It seems to have been originally placed on an elevated and spacious Platform, displaying Grecian-Doric Columns without Bases, those in the Pronaon and Posticon excepted. The shafts of these Columns are about twenty-five English feet in height, and their Capitals (resembling those at Pæstum, though less simple) about three feet four inches. The Cella was enclosed by Walls built with large smooth quadrilateral stones, nicely united without cement, which Walls are still entire, except that they have been cut through to form communicating Arches with the Side-aisles, in order to give light to the Nave. The Columns on the north side of the Edifice are damaged, and built into the north wall, by way, perhaps, of saving stone, and strengthening the modern masonry; eleven of them may be traced: those on the south side are better preserved; and at the west end two are still visible. This Cathedral was seriously injured in the twelfth century by an earthquake, which shook down its roof.

Between the Cathedral and the Porto Piccolo, or inner Harbour, are remains of *Three Doric Columns,* hidden by a Wall, but supposed to mark the Site of a Temple consecrated to Diana by the inhabitants of the ancient *Ortygia.*

In this Island likewise was *the Fountain of the Nymph Arethusa,* one of the Sicelides, and fabled to have been trans-

(1) Homer, speaking of the Herds consecrated to Apollo, tells us, they were kept "on Sol's bright Isle, Trinacria."—See Odyssey, book xii.

formed into this stream by the last-mentioned goddess; and when thus transformed, according to poetic licence, Arethusa received divine honours as Patroness of the Syracusans. But this Fountain, though celebrated by Poets, and said by Strabo and Diodorus to have been of such magnitude that it contained shoals of sacred fishes incredibly large, is now reduced to a Tank, chiefly used for bleaching cloth, the stream which supplies it being turbid, and unfit for other uses. Report, however, tells us that Charles V., when he fortified Syracuse, totally changed the appearance of this Fountain, which is close to a part of his fortifications, and which now presents nothing more than small rills of water flowing from an Aqueduct.

Under the little Church of Saint Niccola is a magnificent ancient Reservoir for water: and *in the Public Museum* is a Fragment of one of the finest Statues existing, unfortunately decapitated, and likewise deprived of part of the right arm, but in other respects tolerably perfect. It displays superb Greek sculpture, and in air, position, beauty of form, and elegance of drapery, may vie with the finest works of Praxiteles. The Sea-monster resting on its Pedestal induces a belief that the Statue represented a Marine Venus: in form it bears a resemblance to the Venus de Medici; but no mark can be found to indicate its Author.

Syracuse is famous for abundance of hares, partridges, and other wild fowl: the surrounding country likewise produces delicious oil, from olive-trees reputed to be nearly three centuries old; and perhaps, if we may judge by the immense size of their trunks, still older. The Proprietor of the principal Hotel, Signor Antonio Tores, likewise called Buonamico, was, during 1834, a Wine-Merchant, whose cellars contained twelve sorts of Syracusan wine, among which the Moscati (sweet wines) were pre-eminent: and the British Consul, Mr. Baker, also was, at that period, a Wine-Merchant.

There is, beside *Il Sole*, another, but a very inferior, Hotel in this Town.

The Gates of Syracuse are usually shut at sunset, and not re-opened till sunrise.

Ancient *Syracusæ*, likewise called *Pentapolis* from comprising within its walls five cities, was founded above seven hundred years before the Christian era by Archias of Corinth, one of the Heraclidæ; and in its most flourishing state comprised twelve hundred thousand inhabitants, extended above twenty-two English miles in circumference, and maintained an army of a hundred thousand foot and ten thousand horse, together with a navy consisting of five hundred armed vessels. It was divided into five parts, namely, *Ortygia*, *Acradina*, *Tyche*, *Neapolis*, and *Epipolæ*, and had three Citadels, treble Walls, and two capacious Harbours, the larger of which is computed to be in breadth one third of a mile, and was denominated *Portus Magnus;* the smaller, where the Syracusan galleys were usually moored, was denominated *Portus Minor;* and these Harbours may still be ranked among the best in Sicily. The public and private Edifices of ancient *Syracusæ* were, if we may credit classic Writers, massive and stately; and its Citizens were remarkable for being eminently virtuous, or as eminently wicked. This was exemplified in two of its most celebrated Characters, Archimedes, and the Elder Dionysius. *Syracusæ* was attacked by the Athenians, both by sea and land, B. C. 414; but the following year the Athenians were discomfited, and their Leaders, Nicias and Demosthenes, both killed. Dionysius the Elder distinguished himself greatly in the wars waged by his countrymen against Carthage: but, abusing the power with which they intrusted him, he became their Sovereign and their Tyrant. This bad though great Man died B. C. 368; after having possessed the sceptre of *Syracusæ* thirty-eight years; and was succeeded by Dionysius the Younger, whose cruel conduct toward Plato, and Dion, the Son of Hyparinus, provoked the latter to raise an army and dethrone him. This event occurred B. C. 357. Ten years afterward, however, he regained his throne; but was finally expelled by the Corinthians, under Timoleon, and became a schoolmaster at Corinth, as Cicero observes, that he might still continue to play the tyrant, and, because unable any longer to command men, exercise

his power over boys! B. C. 212, the Syracusans, who had been for three years closely besieged by Marcellus, at length relaxed in their military duties during the nocturnal Festival of Diana; and the Romans, taking advantage of this circumstance, made a forcible entry at one of the Gates of the Hexapyle, eventually capturing the whole City, and placing it under the yoke of Rome, which was beyond measure enriched by the paintings and sculpture found in *Syracusæ*; as Marcellus, anxious to give splendour to his triumph for the conquest of this magnificent City, did not scruple to possess himself of its choicest works of art, including even some of its gods, which were borne away to Rome, if we may credit Plutarch; and thus giving birth among the Romans to that taste for the fine arts which they ever after possessed.

Little now remains of ancient *Syracusæ* but a few almost unintelligible Ruins, scattered here and there among vineyards, orchards, and fields of corn. These Ruins however, in consequence of the great extent of the ancient City, lie so far distant from each other, that Travellers, wishing to examine them with convenience, should devote two days to the business; hiring on the first day a caleche, which may be obtained from the Master of the principal Hotel, and taking in rotation every object worth notice, except the *ancient Eastern Walls* (which are very interesting), *Epipolæ, Fort Labdalus, the Fonte Ciane, and the Anapus.*

On the second day (the road being merely a Mule-track) it is advisable for Travellers to provide themselves with Mules, or a Lettiga, to take them to *Fort Labdalus*, etc., and thence to *the Fonte Ciane*, where a boat previously ordered from the Mole at Syracuse should be in waiting to convey them down the *Anapus* to their Hotel. Thus, instead of ascending and descending the *Anapus*, according to common practice, Travellers, by rowing down that river, which is quickly accomplished, save a great deal of time; especially as, in consequence of a Bar, it is impossible to ascend with equal rapidity: and on this day the ride and the row occupy so few hours that sufficient leisure is afforded for visiting the Antiquities and Museum of modern Syracuse.

The Island of *Ortygia* lies southward. The ground rises toward the north, and becomes, toward the west, a Ridge about three miles and a half in length, at the extremity of which is *Epipolæ*. *Acradina* occupied the shore from *Ortygia* to *Trogilus*: *Tyche* occupied the remainder of the plain to *Epipolæ*; and *Neapolis* was between the *Portus Magnus* and a Ridge to the west of *Ortygia*.

Traces of Eighteen Gates belonging to the ancient Walls are discoverable. Ruins of these Walls may, as already mentioned, be found toward the east; but toward the west they are annihilated: they were beautiful specimens of masonry: the exterior part was perpendicular; the interior shaped like steps; and triangular stones are said to have formed the upper part of the parapet. *Acradina*, the strongest and most beautiful quarter of *Syracusæ*, had its own exclusive walls. Plutarch tells us that Marcellus, when congratulated by his officers for having passed the Gate of the Hexapyle, shed tears; as he well knew the fate which awaited the grand and beautiful City beneath his feet; for Commanders of his time had no power to deter their armies from pillage. He did his utmost, however, to spare the lives of the Syracusans in general, and especially that of his long-successful Opponent, the deeply scientific Archimedes.

Temple of Ceres and Proserpine. No vestiges of this Edifice remain, except one Corinthian Column of Cipolino.

Amphitheatre. It had four Entrances, and was partly masonry and partly hewn out of solid rocks. Under the south Entrance is an Aqueduct. The semi-diameters of this Amphitheatre are one hundred and thirty-four by eighty-three English feet; and the Wall of the Podium is about eight feet and a half in height. The work is Roman, and supposed to have been constructed when *Syracusæ* had ceased to contain its usual number of Inhabitants.

Theatre. This colossal Structure, reputed to be the most ancient of the Grecian Theatres, is partly hewn out of

a rock, and wider than that at Athens by eighty-two Roman palmi.

Its corridors were spacious; and there was, in this Theatre, as may be seen even now, a contrivance for preventing the feet of the person behind from interfering with the comfort of his neighbour in front, by the stone at the back of each row of seats being a little raised. (The same thing may be seen in the Tragic Theatre at Pompeii.) The shape of the Theatre in question exceeds a semi-circle by twenty seven English feet and four inches, and resembles a horse-shoe: its diameter is one hundred and sixteen feet; and it held eighty thousand spectators.(1) Two Corridors remain; as do several of the Seats; and those in the lowermost rows appear to have been cased with marble. The first Seat of the lowest division is singularly cut at the back; and perhaps a piece of marble was inserted here, to form a magisterial throne. Under the Site of the sixth Seat, which no longer exists, is a Channel for water. Few vestiges remain of the Scena, as the materials with which it was composed were expended by Charles V., in his military works. Against the wall of the Upper Corridor are Greek Inscriptions (one to each Cuneus), what remain appear to have been as follows: — But the letters composing each Inscription are, according to ancient custom, placed in a row close together, and not separated into words.

Second Cuneus,
ΒΑΣΙΛΙΣΣΑΣ ΝΗΡΗΙΔΟΣ
Third,
ΒΑΣΙΛΙΣΣΑΣ ΦΙΛΙΣΤΙΔΟΣ
Fourth,
ΒΑΣΙΛΕΟΣ ΙΕΡΩΝΟΣ
Fifth,
ΔΙΟΣ ΟΛΥ ΜΠΙΟΥ ΑΙΣ ΣΣ ΡΑΣ ΦΡΟΝ

Reidesel supposes that the inhabitants of *Tyche*, owing to their situation in *Syracusæ*, occupied the upper part of the Theatre; those of *Acradina* the middle; and those of *Neapolis* the lowest part; as they inhabited the Plain. The district called *Neapolis*, in which this Theatre stands, was the last built and the largest quarter of the ancient City.(2) Cicero calls its Theatre "Maximum;" and Diodorus thought it the most beautiful Edifice of the kind in Sicily. The view from its summit is, even now, delicious; and must have been astonishingly magnificent when *Syracusæ* shone in all its glory. An Awning seems to have been stretched in this Theatre over the heads of the spectators; marks where the poles which supported it were fixed being still visible. Above the level of the Theatre is an Aqueduct, the work of Carthaginian Slaves, which terminates in a *Nymphæum* delved in a solid rock; but the water which supplied this Fountain is now drawn away to turn the wheels of Mills, one of which may be seen amidst the Seats of the Theatre: and these Seats are now converted into paths for the animals who carry corn to the Mill.

The *Nymphæum* is supposed to have resembled that at Athens; and to have been the Edifice on which were inscribed the names of those persons who gained the prize for musical compositions in the Theatre. It is likewise supposed to have been the place where the Tripod of Apollo was deposited and consecrated.

Street which led to Tyche. Adjoining to the Theatre, and cut out of the rocks on which *Syracusæ* was built, is a Street leading to *Tyche*, and bordered on both sides with small Tombs, like some of those at *Agrigentum*.

These tombs are, without order or symmetry, delved in the rocks; as also are places for slabs reported to have borne Greek Inscriptions.

Stone Quarry and Ear of Dionysius. The Stone Quarry leading to the Ear of Dionysius is contiguous to the Theatre, and supposed to have been used in former times as a State-Prison; now it is a Rope-walk, and presents one of the most picturesque scenes imaginable. The Ear of Dionysius forms a part of this capacious Quarry, and is

(1) It seems almost impossible that the Actors could have been heard in so immense a Fabric, notwithstanding the aid afforded them by masks which contained speaking-trumpets, by sounding-plates of bronze, and by the still more powerful assistance of the approximate rock.

(2) Neapolis did not exist till after the Peloponnesian war.

fifty-eight English feet in height at the entrance, about seventeen feet wide, and two hundred and ten feet long. The sides slope gradually to the summit, and terminate in a small Channel which conveyed every sound in the Cavern to an Aperture near the Entrance. Thus the sounds in this Prison were all directed to one common Tympanum, which communicated with a small private Apartment, where Dionysius spent his leisure moments in listening to the discourse of his prisoners. This Apartment, only large enough to contain one person, is excavated in a lofty part of the Rock, immediately above the mouth of the Cavern, and may be entered by any person who does not object to being swung up by means of ropes in a chair kept for this purpose. Dionysius, however, had in all probability a more convenient entrance to his listening-place. The Echo produced by tearing a piece of dry paper in the Cavern is distinctly heard throughout every part of it; and that produced by firing a pistol resembles the report of a cannon, and lasts ten seconds. This celebrated Prison is shaped like the letter S, and furnished with what appears to have been *a Bath* only large enough to contain one Person. Perhaps it was used as a place of execution for criminals condemned to bleed to death.

The Quarry was provided, probably for the accommodation of the prisoners, with an Aqueduct, beautiful remains of which are still seen.

Not far distant from the Ear of Dionysius, and a very little beyond what may probably have been the Site of one of the Gates of *Acradina*, is a Tomb called that of Archimedes, and standing in full view of the public road. Plutarch says, "his Tomb was near one of the City-gates;" but the Sepulchre in question does not correspond with the account of the Tomb pointed out to Cicero as that of the greatest of Engineers and Geometricians. So little, however, was the memory of Archimedes cherished by his unthankful countrymen, that only a hundred and thirty-seven years after his death, when Cicero became Quæstor of Sicily, brambles were suffered to overshadow the supposed Remains of Archimedes, whose place of interment seemed to have been nearly forgotten. Plutarch likewise reports that this extraordinary Man enjoined his Friends and Relatives, who might survive him, to place upon his Tomb a Sphere and a Cylinder, and to specify on the lower part of the Tomb that they had complied with his wishes. The Sepulchral Monument, found amidst brambles by Cicero, displayed, on the lower part of the Sarcophagus contained in it, an Inscription, signifying that a Cylinder and a Sphere had been placed on the upper part; and consequently Cicero supposed this to have been the Sepulchre of Archimedes. That, so called by modern Antiquaries, is hewn out of a solid rock, and ornamented with Doric Columns supporting an Architrave and Doric Frieze, above which rises a Pediment. The interior of the Tomb contains Niches for Urns and a Sarcophagus; and the place in which it stands seems to have been a public cemetery, judging by the number of small Tombs behind it, added to one which resembles that in question, except its not being placed in so conspicuous a part of the cemetery. The supposed Tomb of Archimedes displays no inscription whatever; neither does it accord with that regret for his unfortunate end which was likely to have induced Marcellus to raise a splendid Monument to his memory.

Grotte di San Giovanni. In the vicinity of the just-mentioned Burial-place are Catacombs, now called *Le Grotte di San Giovanni*, from a Church erected near these Repositories for the Dead, which are peculiarly well constructed, and so large as to resemble a subterranean city. The Entrance to these Catacombs is by a Passage six feet high, eight feet wide, and excavated in a right line, so as to form the principal Street, above which is an opening for the admission of light and air. Other Streets branch off in various directions; and all are bordered with Columbaria, Sepulchral Chambers for families, and an infinite number of oblong Cavities, made to receive the remains of Adults, and likewise of Children.

A Stone Quarry situated in the ancient *Acradina*, and now *the Garden of the P.P. Cappuccini*, merits notice; as this Garden, part of which is nearly a hundred feet below the level of the

soil, presents a scene novel, picturesque, and beautiful. It has been hewn out of a rock hard as marble, and composed of gravel, petrified marine substances, etc. and the bottom of this vast Quarry, whence, in all probability, most of the materials for building *Acradina* were taken, is at present covered with a bed of vegetable earth so fertile as to produce superb oranges, lemons, citrons, pomegranates, figs, and other fruit. The Cappuccini, who inhabit the Convent to which this Garden belongs, admit English Ladies into it, and accompany them round it without scruple; alleging as a reason for this deviation from the rules of their Order, "that English Ladies are not Christians." Part of the Quarry is shaped like the Ear of Dionysius; and on one of the perpendicular masses of stone evidently left to support a roof, which was probably shaken down by an earthquake, Steps are visible near its summit. Some Greek Letters, graven in the Rock, have led Antiquaries to conjecture that the Athenians, made prisoners in consequence of the defeat of Nicias and Demosthenes, and afterward liberated for repeating verses from Euripides, were confined here. It is said that the decapitated Statue of Venus, now in the Syracusan Museum, was found under a fig-tree in or near this Garden.

Trophy raised in honour of Marcellus. Beyond the Walls of ancient *Syracusæ*, opposite to the Peninsula of Magnesi, already mentioned, and not far distant from what is supposed to have been the Site of the Camp of Marcellus, are remains of a Column erected in honour of that great and amiable Roman. It is said to have been considerably injured by the earthquake of 1542; but still displays a Base twenty-four palmi square and sixteen high, on which is a Fragment of a Fluted Column, the Pedestal, perhaps, of his Statue.

Quarry of the Philosophers. Returning to the Site of the ancient Town, we find a Quarry called that of the Philosophers, because supposed to have been the prison in which Dionysius confined the Poet Philoxenus and certain Philosophers, for having omitted to praise his poetical compositions. The ancient walls on the left of this Quarry merit notice; they are nine feet thick.

Second day. Fort Labdalus. The ride to this Fortress, which was so peculiarly strong that it seems to have been the chief Citadel of ancient *Syracusæ*, presents a view of the course of the Aqueduct, thirty miles in extent, and already mentioned as the work of Carthaginian Slaves; it likewise presents a view of the ruined Walls of *Tyche*, and the situation of the ancient Gate where the Athenian General, Demosthenes, made a forcible entry. The ascent to Fort Labdalus passes through a portion of *Epipolæ*, where, according to Diodorus Siculus, began a Wall erected by Dionysius the Elder in twenty days, and extending, according to some opinions, seven miles; a circumstance less wonderful than it appears to be; for the whole surrounding country is a stone quarry, and therefore building-materials abounded in all directions. Six thousand masons were employed to accomplish this work, beside two hundred peasants, six thousand oxen, an immense number of stone-cutters, and one architect assigned to every acre. Some of the stones which composed this Wall were eighteen feet long; and part of it was very perfect till thrown down by Charles V., at the period when he fortified *Ortygia* and dismantled *Fort Labdalus*. Between the north-east Angle of that Fort and a Line of Walls to the north, is a Gateway, supposed to have been one of the Entrances to *Epipolæ*, and not improbably the breach by which Marcellus entered. The remains of *Fort Labdalus* are still sufficient to show the manner of constructing ancient Grecian Fortresses, and likewise to prove the resemblance between that in question and those erected by the Pelasgi near the upper-road from Naples to Rome.

On the western side of *Fort Labdalus*, there seems to have been a Gateway leading to a Court nearly two hundred English feet in length, and nearly fifty feet in breadth. On this side also may be traced a deep Moat, containing an Entrance to a Subterranean Passage which passed under the Fortress, extended to *Tyche*, and likewise served as a Sally-port for the Garrison. This Subterranean Passage is nine feet wide, cut through solid rocks, and lofty enough to admit cavalry. Persons return-

ing hence toward *Tyche*, and following the course of the Aqueduct, may discover several openings into this Passage, one similar to which may be seen at *Alatrium*, in the Papal Territories. On the northern side of *Fort Labdalus* are remains of immense Bulwarks, and a long Line of Walls; and within the Fort are vestiges of a Well, for the use of the Garrison. The walls of *Neapolis* and *Tyche* are said to have united at the south side of *Fort Labdalus*, on a spot where Hybla Minor is a conspicuous object.

Fonte Ciane and River Anapus. The Anapus, a deep but very narrow stream, has two branches, one of them being fed by the Fonte Ciane, which possesses a capacious and profound basin, supplied by pellucid water. The neighbouring country presents a pestiferous marsh. Large and particularly luxuriant Papyri crowd the banks of the *Apanus*, especially near the Fonte Ciane, where these tufted Rushes are apparently more than twelve feet high: they have square and smooth green stems without joints, and their tufts are large and nearly white. Paper has been made of the Syracusan Papyri by Signor Politi of Syracuse; who was, in 1834, the best Cicerone to be met with there. Aquatic birds frequent the *Anapus* in considerable numbers; and about midsummer its banks are covered with myriads of flies, peculiar it is said to this spot, and having four dark-coloured wings and a black body tipped with red under the tail. The *Anapus*, from the Fonte Ciane till within a short distance of the *Portus Magnus*, where it falls into the sea, is so narrow that the Papyri often touch the boats as they glide up and down the river.

Temple of Jupiter Olympicus. Near the junction of the two branches of the *Anapus*, and not far from what is called the Site of the Athenian Camp, stand two gigantic Columns of the Grecian-Doric Order, channelled to within a few feet of the ground; and these Columns, with some fallen fragments, are the only remains now visible of a once magnificent Edifice consecrated to Olympic Jove, whose statue here was adorned by Hiero II., a Syracusan Monarch famed for his virtues, with a mantle of gold wrought from the spoils of the Carthaginians; but Dionysius the Elder, prone to sacrilege, possessed himself of it, saying, "The Son of Saturn had a garment too heavy for summer and too cold for winter, and should therefore be provided with one made of woollen cloth, fit for both seasons." The Prætor, Veres, the most rapacious of the Roman Governors of Sicily, removed this Statue to Rome; from which period the Temple in question went to decay. Contiguous to these Ruins is an Oblong Reservoir, from twenty to twenty-five feet deep, and probably an ancient Receptacle for purifying water.(1)

The distance from Syracuse to Catania is forty-two miles by the upper road, but considerably less going the latter part of the way by the sea-shore, which is usually practicable in calm weather.(2)

These roads, for several miles, pursue the same course, passing the supposed Tomb of Archimedes, then proceeding by the Scala Græca within view of the Trophy of Marcellus, and leaving on the right Magnesi, and on the left a Wall of ancient masonry, which stands on the Site of what is called the Roman Camp.

The Castor-oil plant grows in large quantities at the sides of this road, which, in 1834, was for three miles at least *carrozzabile*. Farther on, the road presents a distant prospect of Mililli, together with Augusta, built by Frederick II., and possessing one of the best Harbours in Sicily.

The neighbourhood of Mililli was once famous for Sugar-canes, which were sedulously cultivated there, during the period when Sicily was compelled to furnish a thousand cwt. of sugar annu-

(1) Two days being sufficient for examining the remains of Syracusæ, Travellers should not linger needlessly in this pestiferous climate: otherwise it would be worth while to visit the pretty modern Town of Noto, near Syracuse, the Site of the ancient Town, nearer still, together with several Antiquities in its neighbourhood.

(2) Going by the lower road, and setting out from Syracuse the moment when the Gates are opened, it is practicable to reach Catania in good time the same day

ally for the Knights of Malta: and in the pretty Village of Avola, eighteen miles distant from Syracuse, Sugar Plantations may still be seen; but they are kept up chiefly as objects of curiosity and pleasure; the superior quality of West Indian sugar having put an end to the cultivation of the Sugar-cane in Sicily as an article of commerce. Sicilian sugar is, however, very sweet, and the plant which produces it resembles other canes, except that it is less lofty. The name given to this cane by the Sicilians seems to be of Greek origin, and therefore they conclude that the plant is indigenous to Sicily: but how far its use was known to the Ancients appears uncertain.

Between Syracuse and Catania Travellers usually stop to give their mules a short bait at Casenuove, a Hamlet containing nothing in the shape of an Inn, except a Stable. Beyond Casenuove Travellers cross the *Symethus*, now called the Giarretta, in a *Pont-volant*, which, though small, is safe; but the operation usually consumes half an hour, notwithstanding the narrowness of the river. A magnificent view of Ætna presents itself between Casenuove and the *Symethus*, beyond which a broad bed of Lava, produced by an Eruption of Ætna in 1669, extends to Catania.

The first view of this city and its Saracenic domes is striking. Ætna, with its thickly-peopled base, towers in the back-ground, and props the clouds, while running out in a line before the City, and beyond the present Port, is a stream of black Lava of 1669—a fearful sight—although the blocks of which it is composed are now mouldering into dust.

Catania, anciently Catætna (town of Ætna), was, according to some writers, founded by the Cyclops, and one of their first-built Cities. Other records say it was founded by a colony from Chalcis, seven hundred and fifty-three years before the Christian era. It is now reported to contain above thirty thousand inhabitants, and possesses the only regularly established University in the Island. Catania is, moreover, the See of a Bishop, whose revenues are very considerable, owing in great measure to the produce of the snow on Ætna; for that mountain not only furnishes Sicily with this healthful commodity, but likewise supplies Malta and other places. Frozen snow is, strictly speaking, the staff of life in Sicily, both of the nobleman and the peasant, each of whom dreads a want of it more than a famine. Catania was severely injured by the Eruption of 1669, and almost destroyed by the Earthquake of 1693, when great part of its inhabitants were buried under the ruins of their houses and churches: but it rose again, Phœnix-like, from its ashes, so much increased in beauty, as to rival if not eclipse every other city of the Island, Palermo excepted. The Cathedral at Catania was originally built and the see founded by Ruggero in 1193.

The existing *Cathedral* is, in point of architecture, the most chaste and elegant Church Sicily possesses. In its façade are Columns of Granite, which once ornamented the Scena of the largest of the Greek Theatres. Its Cupola is a fine one; and the interior of the Church is decorated with Frescos by Corradino; a good Painting in oil of S. Agata, by Paladino; Arabesques and Bassi-rilievi (which decorate the doors of the Cross-aisle) by Gagini; and fine specimens of Lava and Alabaster in a Chapel to the north of the Choir; one piece of the red Lava in this Chapel being equally beautiful with rosso antico, though somewhat paler. (1) The Sacristy contains a Fresco which represents the awful Eruption of 1669.

The University, founded in 1444, by Alphonso, at that period Monarch of Sicily, contains a large library of a very valuable description.

The Piazza del Duomo, a spacious Square, is ornamented with an Obelisk of red Egyptian Granite, displaying Hieroglyphics, and placed on the back of an Elephant sculptured in Lava. This Obelisk is supposed to have been made by the ancient inhabitants of Catania, in imitation of the Obelisks of Egypt. The Elephant is decidedly a work of the lower ages.

(1) The Lava of Ætna, however, generally speaking, is neither so various nor so beautiful as that of Vesuvius.

The Monastero dei Benedittini especially attracts notice, on account of its narrow escape from destruction by the Lava of 1669. Such an escape seemed miraculous; for the Lava, after approaching within five yards of one side of the Monastery, turned off to the left; while on another side it came within ten yards, and then turned the corner near the Church, leaving that untouched. The existing Garden of the Monastery is situated upon this stream of Lava. But the Earthquake of 1693 compelled the Benedittini to rebuild their Church, together with great part of their Monastery, which they did on a magnificent scale; and the present Church would be one of the most beautiful Edifices existing, but for the abominable white-wash with which the modern inhabitants of the two Sicilies have defaced their public structures. The Choir of the spacious Church in question is decorated with fine Carving in wood: some of the Paintings are by Cavallucci; the organ is excellent, the Organist skilful, the singing fine, and the whole service performed with dignity and devotion. The Organ has seventy-four stops, one being imitative of drums and cymbals; and this instrument, which is considered as a *capo-d'opera*, was made by a citizen of Catania. The Monks belonging to this Confraternity are Noblemen, reputed to be so kind to Foreigners who visit their Church as to select choice music for their gratification. The Benedittini in question possess a valuable Museum, which, except it be at their dinner hour, is shown to persons of the male sex. It is said to contain above three hundred ancient Sicilian Vases; one of these, having a black ground with red figures, displays Etruscan Characters—a collection of Penates in terra cotta and bronze are also said to be found here; as are a superb Venus Anadyomene in bronze—an ancient circular Lamp for twelve lights—a collection of ancient Sacrificial and family Utensils—a Roman Legionary Eagle—upward of a thousand ancient Medals of Sicily, Magna Græcia, and Greece properly so called—Shells—Petrifactions—and Lava from Ætna—two Tables of Petrified Shells polished—two Tables of Ebony and Ivory, representing the principal events in the Roman History—a Table comprising two hundred varieties of Marbles—and likewise several ancient Sicilian Tiles, one displaying the Figure of a Woman, and another that of a Rabbit.

The Arches of the ancient and now subterranean Structures at Catania are formed with Tiles placed alternately between pieces of Lava; and the Tile marked with a Rabbit, or a Hare, for it is difficult in pottery to distinguish the one from the other, was probably manufactured at Messina, where that quadruped was previously unknown; and, in consequence, ancient Messinian Medals bore the stamp of a hare, or a rabbit, whichever it might be.

The Museum formed many years since by the deceased Principe Ignazio Biscari, an amiable, enlightened, and patriotic Nobleman, deserves notice. The Court-yard contains a small ancient Obelisk of Granite, charged with Hieroglyphics like that in the Piazza del Duomo—ancient Hand-mills and Sarcophagi of Lava—and a Pedestal supporting a Vase of Lava, also ancient and ornamented with Bassi-rilievi. (1)

Among the collection of Bronzes are a Wrestler—Adonis—a drunken Faun—Antinous—Julius Cæsar!—several Statues of Venus—Mercury—Apollo! and a small Hercules. The collection of Egyptian, Etruscan, and Latin Antiquities is large, and one of the Balances has a weight representing the Figure of Rome. Here likewise are ancient Tools used by Mechanics — Sacrificial Utensils and others used in Public Baths—Kitchen Utensils — an ancient Ploughshare — Bronze Vases, and elegant Lamps, one of which, shaped like a Scenic Mask, may be divided so as to make two. Among the collection of Statues in Marble is a Torso, semi-colossal, and found in what is supposed to have been the ancient Forum of Catania. According to Riedesel, the Statue represented Bacchus, and is executed in the very finest style of Grecian sculpture. This Museum likewise contains a Cornice,

(1) Ancient Bassi-rilievi of Lava were not uncommon at Catania; several of them having been found there, in the ancient Baths.

and a Capital of one of the columns of the ancient Theatre excavated by Prince Biscari—a Statue of Hercules, found in ancient Catania, with one leg wanting, which has been ill-restored—a fine Pedestal—Busts of Jove and Caracalla—Two Statues of Venus—Scipio, with a Scar on the head—Julius Cæsar—Adrian, in the character of Mars—the Statue of a Muse, found in the ancient Theatre, and beautifully draped—and Ceres, supposed to represent Livia.

Among the Bassi-rilievi is a beautiful Female Figure seated on one side of an Altar, and a graceful manly Figure on the opposite side, with his hand extended, as if he were in the act of adjuration; and behind the altar is a third Figure witnessing the scene. Another Bassorilievo represents the Head of Medusa: and beside the foregoing Antiquities is an excellent satire upon drunkenness, conveyed in the form of Silenus covered with fur and metamorphosed into a wild beast. Here likewise are a collection of Penates—a Cabinet of old Sicilian Costumes—eight thousand Medals, Roman, Sicilian, and Greek, four hundred of which are gold; and this collection comprises, according to report, the whole series of Consular and also of Imperial Roman Medals. Ancient and valuable Medals are frequently found in Sicily; and several of them record the filial piety of Anapius and Amphinomus, natives of Catania, who, as already mentioned, saved their Parents from death during an Eruption of Ætna. But to return to the Biscari Museum. Here are two exquisite Lachrymatories of ancient Coloured Glass—Armour, and curious Musquetry—Shells—Specimens of Sicilian Marbles—Ætna and Lipari Lava, together with above four hundred ancient Sicilian Vases of pottery, found in and near Catania: one of them is highly prized for having a white ground, not often met with; and another exhibits four horses harnessed to a war-chariot.

Catania is regularly and handsomely built; its Streets are extensive, straight, wide, and paved with Ætna Lava: nature had not given it a good Port, but Ætna fully supplied this deficiency, by forming a Mole beyond the power of Man to have constructed. The Lava of 1669, however, destroyed this Mole, and half-buried the Fortress near it, so that the Harbour is no longer what it was.

There are two Hotels at Catania, one of which, *The Crown*, kept by Signor Abbate, an intelligent and respectable person, is universally commended by Travellers of all nations. Signor Abbate was, for several years, the *Capo Cicerone* of Ætna, and a most excellent Guide. He no longer attends the generality of persons to the summit of that Volcano; but recommends as Guides, in his stead, Maestro Antonio—Antonio Mazzaglia—Salvatore Carbonaro—and Vincenzo Carbonaro. The other Hotel is called *La Locanda dell' Elefante*, and was kept, in 1834, by the Widow Puglisi, who did her best to oblige Travellers. The bread, wine, fruit, kitchen-vegetables, and butchers' meat, at Catania, are good; the fish is excellent; the water not good; and the Hybla honey delicious. The Silk-Manufactory here is the largest and best in Sicily; and fine specimens of Amber, Jet, and the Lava of Ætna, may be purchased in this City.

So often, both in ancient and modern times, has the fate of Herculaneum and Pompeii been shared by Catania, owing to the formidable Volcano, which has repeatedly covered the Town and its vicinity with Lava, black sand, and cinders, that it is difficult either to form an idea, or give any account of its ancient Greek and Roman Edifices, which are all more or less entombed. Prince Biscari, however, partially disinterred some of them, and penetrated into others, without being able to open them to the light of day. But what particularly endeared him to his fellow-citizens was an Excavation which restored to them a Spring of excellent Water, buried by the Lava of 1669. Previous to that period the Castle of Catania stood, as already mentioned, near the Mole, which was contiguous to the ancient Wall of the Town. This Wall and Castle had at their base a delicious Spring and Stream of Water: but the Lava of 1669, which rolled from the Monti-Rossi in the lowest Region of Ætna to this point, accumulated till it became near sixty feet high, burying the wall of the Town, filling up the sea to a vast extent, and destroying the Mole. The Lava had, however, left, near the half-entombed Castle, a small aperture, which enabled Prince Biscari to ascertain

where the wall of the Town was situated; and, in consequence, he made an Excavation, and recovered for his compatriots their regretted Spring of water; to which Travellers are now conducted down by a Flight of sixty-three Steps in the midst of solid Lava. This Spring is perfectly translucent.

The ancient Greek Theatres (over which modern edifices are now erected) appear, from Excavations made by Prince Biscari, to have stood on the side of a hill; and the present entrance to them is by ancient Steps leading down into one of the Avenues belonging to the large Theatre, which is supposed to have contained thirty-three thousand spectators. To the right of this Avenue are other ancient Steps leading to the Odeum, which was only one hundred and forty-five feet in diameter; a presumptive proof that the Sicilians of former days were not, generally speaking, partial to harmonic sounds. All the Avenues to these Structures display remains of Aqueducts. Both Theatres are composed of Ætna Lava; but most of their decorations were, during the dark ages, destroyed by the hand of Ignorance; and even the form of the large Theatre cannot be accurately traced, so as to prove whether it was strictly semi-circular, or more like the shape of a horse-shoe. Three of its Corridors, together with Seven Rows of Seats, have been excavated; and enough of the Front-wall of the Scena remains to show the Three Entrances for the Actors. We are told that this Theatre existed during the second attack of the Athenians upon the Syracusans; and that Alcibiades, the Athenian General, pronounced an oration in this Theatre: —and perhaps, during the dramatic exhibitions here, or in the Odeum, Tisias, surnamed Stersichorus, who resided and died at Catania, might have taught Choruses to become stationary, and chant accompanied by music.(1) The third Corridor of the large Theatre seems to have been furnished with boxes for Female Spectators, and an external Portico seems to have belonged to the Edifice.

On the side of a hill near the Porta di Aci, likewise called Porta Stersicorea, from the Tomb of Stersichorus having been placed here, are *Subterranean Remains of an immense Amphitheatre*, erected by the Roman Colony Augustus established at Catania. But when gladiatorial shows were abolished, this colossean Edifice was neglected, and at length became a mass of ruins; in consequence of which, the people of Catania asked permission of the Emperor, Theodosius, to use some of the materials for repairing their Walls; the permission was given, and likewise profited by in other instances.

The form of this Edifice was oval, and its circumference is reputed to have been a thousand feet: several parts of its Corridors have been excavated, and the lowest Corridor contains Dens for Wild Beasts. On the western side are large Channels to convey water, which might probably have been let into the Arena for the purpose of representing naval combats there.

Behind the Monastero de' Benedittini, in the midst of Lava, are *several Arches of a magnificent* Aqueduct, which brought water to Catania from Licodia, sixteen miles distant. This, too, is a Roman work.

The ancient Baths under the Cathedral, which were excavated by Prince Biscari, merit notice, although part of them, the Vapour Baths, have been re-entombed. In the latter the Waiting-room and Furnaces still exist; and Balls of Lava, found near these Furnaces, have led to a belief that the Balls were made red-hot, and then used for keeping up the heat of the fires. The extent of this subterranean Edifice appears to have been very considerable.

The Convento de' P. P. Carmelitani contains a Structure which evidently was *an ancient Laconicum*. Its form is octagonal; its diameter thirty-three feet; and it has a hemispherical Cupola: the style of the Building and the Inscriptions are Roman.

The Garden of the P. P. Cappuccini contains a *well-preserved Circular Ancient Tomb*, together with *Ruins of a Sepulchre in a pyramidical shape*, small, but similar in construction to those of Egypt.

Toward the northern part of the mo-

(1) Stersichorus died during the fifty-sixth Olympiad.

dern City, near the Bastione degl' Infetti, are remains of a large Structure of excellent Greek masonry, supposed to be part of the celebrated Temple of Ceres, to which females only were allowed access, and whence a peculiarly fine Statue of the goddess was stolen by the insatiable Verres.

Westward, beyond the Walls of the City, are a considerable number of ancient Tombs. At the Chiesa della Mecca is a well-preserved *Columbarium;* and *another Burial-place* of the same description may be found in the Garden belonging to the Minoriti.

In April 1834, when the Author of this Work visited Catania, it was impossible to ascend to the summit of Ætna, so immensely deep was the snow which covered its sides; but, nevertheless, Travellers found no difficulty in going, either on a Mule, or in a Lettiga, to Nicolosi, a Village twelve miles distant from Catania, and situated in the lowermost Region of Ætna. The Path to Nicolosi is a gentle and safe ascent; and amidst deluges of volcanic sand, cinders, and Lava, this ride displays fields of grain, vineyards, fruit-trees of almost every description, among which are the mulberry and date-bearing palm; and here likewise, gigantic in their species as the Mountain which gives them birth, are the usual fences of Sicily, the aloe and the Indian Fig.(1) The Inn at Nicolosi contains one large room, where four or five beds, not of the best description, are placed in recesses: but it neither affords eatables nor any other accommodations for Travellers.

Signor Mario Gemellaro, who has resided many years in this Village, and devoted his leisure hours to the examination of Ætna, is a person of science, and moreover extremely kind in giving aid and information to Travellers; and as it seems, from his report combined with the testimony of former ages, that the Eruptions of Ætna have usually taken place in its lower Regions, Travellers who are impeded by snow from visiting the upper parts of the Mountain would find themselves repaid for the trouble of making a tour round its Base, and thereby seeing the various sheets of Lava which have, at different periods, issued from the sides of this gigantic Volcano.(2)

An ascent to the heights of Ætna is unprofitable, and seldom practicable unless the weather be warm, serene, and settled. Persons who resolve to attempt this ascent should provide themselves with strong thick-soled half-boots (those lined with fur are the most comfortable), gloves lined with fur, or made of the beard of the Pinna Marina, stockings made of the same material, or thick worsted, and travelling-caps lined with fur. Thick veils are likewise exceedingly useful to guard the eyes, and prevent the sulphureous clouds which frequently roll down Ætna from affecting the breath. Light but very warm pelisses, or great coats, are also needful; and Sicilian travelling-cloaks with hoods, the whole made of leather, are particularly convenient, as they exclude rain. A strong Walking-stick, with an iron spike at the end, is likewise a great convenience between the *Casa degl' Inglesi* and the summit of the Mountain. Mattresses and Pillows, warm Coverlids, a Tinder-box and Matches, Lamp-oil, a Lantern containing a Lamp, Water, and a block-tin Kettle for heating it, Carbonella, Charcoal, an iron Saucepan and Cover, filled with strong Soup in jelly, Coffee, Sugar, Spice, Wine powerful enough to be mixed with boiling water, and Rum, or Brandy, for the Guides, are necessary appendages to this expedition. Travellers, however, should on no consideration follow the example of their Guides, by drinking spirits to fortify themselves against the intense cold in the uppermost Region of Ætna; as the purpose would not be answered, and serious illness might probably ensue. Travellers who indulge themselves by sleeping on the Mountain, either at the *Casa della Neve*, or the *Casa degl' Inglesi*, should take especial care, while they

(1) The aloe and the Indian fig not only form all the fences of Sicily, but are so large that the stem of the latter is in girth nearly the size of a small forest tree, as likewise is the stalk which bears the flowers of the aloe.

(2) Signor Abbate told the Author of this Work that he witnessed, at Catania, some few years since, an Eruption of water, which issued from Monte Rosso and deluged the Town.

sleep, to have their fires composed of Carbonella unaided by Charcoal. The Peasants of Ætna are celebrated for being robust, intrepid, civil, and honest; and in case of danger the Mules and Guides of Catania are less trustworthy than those of Nicolosi; consequently Travellers often prefer the latter from Nicolosi onward.

Ætna rises more than ten thousand feet above the level of the Sicilian sea.(1) Pindar mentions it as an active Volcano; Homer is silent on the subject; and as his descriptions of countries are, even now, geographically true, his silence may be considered as strong presumptive proof that this Volcano was not active in his days. Plato's first visit to Sicily originated from a wish to examine the Crater of Ætna; and Adrian ascended the Cone to contemplate the rising sun from its summit. The base of the mountain, computed to be above forty leagues in circumference, is full of conical hills; and this first Region likewise displays, in all directions, Towns, Villages, Gardens, Vineyards, Fields of Flax and Hemp, with abundance of Fruit-trees. The second Region, called Bosco di Paterno, is clothed with Ilexes, and toward the north with Pines. The soil here, being Lava converted by time into rich vegetable earth, yields aromatic herbs and flowers of various descriptions, mingled with fern: but beyond *the Grotta delle Capre*, formerly used as a shelter for Travellers, the trees become fewer in number, deformed, and dwarfish; till at length they degenerate into mere shrubs, and are lost amidst volcanic sand. Here commences the third Region, consisting of Scoriæ, Ashes, and Snow, and leading to a Platform, in the centre of which is the Crater. The ascent to this Platform presents no difficulty with respect to its steepness; but the excessive coldness of the air on so elevated a spot, and the gusts of wind and clouds of sulphur which sometimes assail Travellers, are distressing, and, if not promptly guarded against, dangerous. There are now *two Refuges*, or Resting-places for Travellers on Ætna, *the Casa della Néve*, consisting of one room only, about thirty feet long, and originally built to shelter Peasants employed in collecting snow, and the *Casa degl Inglesi*, consisting of three rooms, a small kitchen, and a stable for Mules, and executed at the expense of Lord Forbes, and other British Officers, quartered in Messina, A.D. 1810. The Key of the Casa degl' Inglesi is kept at Nicolosi, by Signor Mario Gemellara; and Travellers should call for it on their way to the summit of Ætna. It is advisable for Persons who undertake this, in some respects, perilous journey, to put on a part of their extra-clothing when they arrive at *the first Refuge*; and it is likewise advisable to have other wrappers carried by the Guides, to be worn by Travellers on their arrival at the Crater, where the cold, generally speaking, is almost insupportable. On the summit of the Cone of Ætna, six miles in circumference, is this Crater, which continually ejects sulphureous smoke, black sand, cinders, pumice stones, and ashes; its form may be called circular, though in some places it by no means describes a regular circle.

The great object on visiting the Heights of Ætna is to see, from its summit, the rising of the Sun, which ascends from behind the Calabrian Mountains of the Apennine, gilding all the eastern coast of Sicily; and the sea which separates that Island from Calabria. The Gulf of Tarento may be distinguished from this giddying eminence; as may Catania, Augusta, and Siracusa on the right, Taormina, and the vicinity of Messina on the left; while the divers Eruptions of Ætna, the woods, plains, towns, and hamlets of Sicily, together with the Lake of Lentini, present themselves at the Traveller's feet. On the opposite side is the road to Palermo, the Coast between that Capital and Messina, and the Sicilian Mountains, partly cultivated, partly clothed with wood, and partly barren: added to which is the Pyramidical Shadow cast by Ætna over Sicily.

To the east of the path which descends

(1) According to Ferraro, it is ten thousand one hundred and ninety-eight Paris feet above the level of the sea; and, according to English measurement, ten thousand and thirty-two feet above the same level.

from the Crater are Ruins, called *La Torre del Filosofo*, and supposed to have been an Altar, or Ædicula, raised by the Romans (when they possessed Sicily) to Ætnean Jove. Diodorus says, there were in the Island several Altars thus dedicated; but as the Torre del Filosofo is circular in form, and composed of masonry, some Writers conjecture that it was a Watch-tower erected by the Normans.

An English Gentleman and his Wife, who ascended to the Crater of Ætna, at Midsummer, 1826, under the direction of Vincenzo Carbonaro, a judicious Guide, give the following report of their journey.

"The weather being favourable, and the Mountain clear, we set out at half past eight in the morning from Catania, where Fahrenheit's thermometer was 71°; and soon leaving the new road, which leads to Messina, reached an immense sheet of Lava, commonly called *the Port of Ulysses*, and supposed to have been that described by Homer as "commodious;" but Ætna has so completely filled its Site with Lava that this Port cannot easily be traced. From Catania to Nicolosi the country is covered with small villages, well-cultivated farms, and a profusion of fruit; and in sight of Nicolosi is a small Crater of an inconsiderable depth near the road. We reached Nicolosi at a quarter past eleven, and at ten minutes after twelve mounted fresh Mules, and took two Muleteers, besides Vincenzo Carbonaro, and another Guide. We then travelled over a plain of fine sand, having on our left Monte Rosso, whence issued the destructive torrent of Lava which, in 1669, overwhelmed Catania.

"Clouds now began to form on the summit of Ætna, and thunder resounded like cannon; but, nevertheless, our Guides said the weather would prove favourable.

"After crossing a patch of Lava, we reached *the Bosco*, or Woody Region, which resembles a park; and here we heard the cuckoo, and saw May in full blossom: but, owing to various torrents of Lava, we were obliged to take a zigzag path, in some places unpleasant. The Bosco consists chiefly of stunted Ilexes, and as we ascended through it the thunder continued, though the clouds did not conceal the summit of Monte Agnola. We now perceived a sensible difference in temperature; and before our arrival at *the first Refuge* the thermometer fell to 66°. This Refuge, seven miles from Nicolosi, and called *the Casa della Neve*, we reached at a quarter before two. The Hut has no door, and several of the tiles have been blown off its roof: but placing our mattresses in the dryest part of the wet pavement, and nailing a coverlid over the doorway, we dined and went to bed. The Guides and Muleteers slept round an immense fire on the outside of the Hut: and at ten o'clock at night we got up, took coffee and bread, and put on warm clothing. The clouds had dispersed; the stars shone brightly; and the Guides said we should have a fine ascent, especially as the wind (the thing of all others they fear most) had subsided. At half past eleven, when the moon rose, we set out, leaving our mattresses, etc., in the care of a Lad belonging to our Guides; and before quitting the Bosco we passed the *Grotta delle Capre*, a small Cavern formed by Lava. On quitting the Bosco we found the degree of cold increase; the ascent likewise became steeper, and a slight wind arose. Here the moon, reflected in the Beviere di Lentini, was a beautiful object. Previous to reaching the snow the ascent became much steeper, the cold augmented, and one of our party lost for a short time the use of a finger. On reaching the snow we found it hard and very slippery, insomuch that the Mules could scarcely keep upon their legs: however, we arrived without any accident at the *Casa degl' Inglesi* (during summer the usual sleeping-place on Ætna) about a quarter past two in the morning. The distance from the *Casa della Neve* to this *second Refuge* is eight miles. We found its floors covered with ice, and its chairs and table wet with drippings from the roof, the necessary repairs of which had, during the previous winter, been neglected.

"Having made a fire, and boiled some snow, we took hot soup and warm wine and water; after which, leaving the Mules in *the Refuge*, we proceeded at three o'clock on foot, accompanied by our Guides, who told us the walk to the Crater would occupy about an hour;

adding, that it is always advisable to allow an hour and a half, in order to arrive in time to see the Sun rise. Between the *Casa degl' Inglesi* and the Base of the Cone we crossed a considerable tract of frozen Snow and Lava, finding the walk over the former not unpleasant, but, owing to want of daylight, it was very troublesome to cross the Lava.

"On approaching the summit of the Cone, we found ourselves in a cloud of sulphur, and were ordered, by the Guides, to move quickly to the westward; by doing which we soon got relieved from this smoke, so dense, that for the moment, it nearly blinded us.

"The Edge of the Cone of Ætna is much wider than that of Vesuvius, less sandy, and the path round it is perfectly safe to walk upon. The ascent likewise, though longer, is preferable to that of Vesuvius, being firmer, and abounding with large steadily-fixed stones, which afford good footing. We found the Lava at the Edge of the Cone considerably heated by its numerous vapour-apertures, but, nevertheless, we could not keep ourselves tolerably warm. In a quarter of an hour, however, a gleam of light over Calabria announced a brilliant sunrise: and although the glorious orb of Day was partially concealed by clouds, their tints increased the beauty of the scene. Other clouds, floating on the sea, resembled wool, and almost hid the tops of Vulcano and Lipari; but these clouds soon dispersed; and we then saw Stromboli, and the other neighbouring Islands, distinctly. Our view over the circuit of Sicily was magnificent. Every mountain we looked upon seemed to have shrunk to a hillock; but Melazzo, Castro Giovanni, the Beviere di Lentini, Augusta, and Syracuse, were very conspicuous objects. A most curious and singular sight was the Shadow of the Cone of Ætna, in the shape of a Pyramid, formed apparently at a distance over the south side of Sicily. As the Sun rose, this Pyramid decreased in height. The thermometer before sunrise fell to 30°. When the wind cleared away the vapours, we occasionally saw down the Crater of Ætna, which in some places is not precipitous. To walk round it occupies about an hour: but it has none of the grandeur displayed by the Crater of Vesuvius, which is nearly twice its size with respect to circumference. We quitted this stupendous scene with the greatest regret; and, passing once more through sulphur-vapours, commenced our descent at a steady walking pace. The loftiness of the Cone was now strikingly apparent; and we felt surprised to see how high we had ascended.(1) After taking refreshments at the *Casa degl' Inglesi*, we remounted our Mules. Hence, the descent was rapid: Snow nearly covered the Piano del Lago; and passing Montaguista, we went close to piles of Lava, and had the steepest part of Ætna to descend.

"Nevertheless, about eight in the morning we reached the Bosco, took off our extra-clothing at the *Casa della Neve*, and arrived by ten o'clock at Nicolosi, where, not having been expected till a much later hour, we were detained some time in changing the Mules. During our descent it was interesting to observe the numerous Craters which presented themselves to view; but proceeding rapidly, without diverging from our course duly to examine these Craters, we reached Catania at a quarter before one: and Abbate declared ours was the quickest return he knew of. The thermometer in the shade at Catania, about an hour after our arrival, was 77°."

The above account is so accurately given, and the precautions taken to prevent injury from cold were so judicious, that nothing need be added to it except this:—On returning to Nicolosi, every Lady would do well to take a Lettiga from that Village to Catania.

The *Casa degl' Inglesi*, in 1834, was reported to be weather-tight; but in 1826, the snow which, owing to the roof being out of repair, had penetrated into the *Refuge*, rendered it, even at Midsummer, so wet that to sleep in it would have been dangerous. Lord Forbes and his Brother Officers, who, in the

(1) Near the summit of Ætna is a sheet of Lava, under which lies a sheet of ashes, and, under the ashes, a very thick sheet of frozen snow. This remarkable spot is seldom shown to Travellers, unless it be enquired for.

genuine spirit of philanthropy, erected this *Refuge* for the use of Travellers, were not properly seconded by the persons in whose management they confided.

A party of English Gentlemen, who ascended to the Crater of Ætna during the end of November, 1824, gave the following account of their journey: —

"Being advised by Abbate to sleep at the *Casa della Neve*, we did not set out from Catania till eleven in the morning. The conical hills in the first Region of Ætna appear to be formed by ashes, stones, etc. which the earth ejects at the point where it opens to discharge Lava; and after a certain length of time curious crystals are found in these hills. Dining at Nicolosi, we recommenced our journey soon enough to arrive just before dark at the *Casa della Neve*. In this Hut, with half its roof untiled, and no door, were ourselves and six Mules, Muleteers, Guides, etc., a fire made with green wood, and a dense smoke, which threatened to stifle us all, for the Hut has no chimney. We had provided mattresses, and after supper lay down to sleep if possible, wrapped in our leather Sicilian cloaks, which proved most useful. The Guides, etc. sat round the fire. Soon after two o'clock in the morning we all started for the *Casa degl' Inglesi*, which our Guides told us was a three hours' ride. On quitting the Bosco di Paterno, we found the cold excessive, insomuch that it was scarcely possible to speak till we reached the shelter of the *Casa degl' Inglesi*. Here, one of our servants became sick and giddy—(the common effect of intense cold upon Foreigners on the Heights of Ætna, after drinking spirits)—and one of the Gentlemen found his feet so completely benumbed, that it was some time before he recovered the use of them; while a Peasant, who attended the Guides, suffered agonies, insomuch as to feel seriously ill, by putting his bare feet close to a large fire. The situation of the *Casa degl' Inglesi* is, however, so elevated, that even during summer, when Travellers usually sleep here, they are compelled to have large fires, but ought not to approach very near them. On quitting this *Refuge*, we found the weather fair, and experienced no inconvenience in our ascent to the Crater, except a difficulty of breathing; and this partly resulted from the hoods of the Sicilian cloaks which the extreme cold obliged us to put on. The Sun had risen a quarter of an hour before we reached the summit of Ætna, and was a little, though a very little, clouded; but overhead and all around us we had a clear sky, except toward the north, where the clouds lay close upon the land. It was a few minutes past eight when we arrived at the Crater, whence huge volumes of sulphureous smoke were issuing; and the wind being high involved us in a small portion of this smoke, toward the latter part of our ascent. The Crater is angular, and of a prodigious depth. We found it partially obscured by vapours, which, on rising into the air, were tinted by the Sun with a variety of brilliant colours; but the cold was so intense that we could scarcely continue a quarter of an hour in this exalted situation, where Fahrenheit's thermometer fell to 18°. Our feet, however, from having sunk some way into the sooty soil, were warm; and on removing part of the soot, to look for sulphur-spars, we found the heat as strong as the hand could bear. These specimens of sulphur are the most beautiful and the most deceptive things imaginable; for their delicate and lovely bloom rubs off with the slightest friction.

"On our descent we visited *the Torre del Filosopho;* thence proceeding eastward, till the Guides bandaged our eyes, and led us to a point, the Brink of the Val del Bue, where, on sight being restored, we beheld a lofty precipice and a tremendous Crater. Hence we descended to the *Casa della Neve;* and, the day being far advanced, we were under the necessity of sleeping at Nicolosi, in an Hotel more distinguished for the civility and attention of its Landlord, than for his means of rendering the house comfortable."

A Road for light carriages, in distance about seventy miles, has been recently made from Catania to Messina; and is safe and good, except that near the latter City it crosses innumerable though, generally speaking, small beds of torrents, which are always rough, and sometimes not exempt from small

streams of water pursuing their course to the sea.

Vetturini, at Catania, usually charge for three strong draught-horses, a good travelling-caleche with four inside-places, one place on the barouche-box, by the side of the driver, and one behind, for the boy who takes care of the luggage, from five ducats to five piastres a day, *buonamano* not inclusive. The journey usually occupies two days; and the sleeping-place is either *Giarra*, or *Giardini*, as best suits the convenience of Travellers.

The most agreeable plan for Persons who avail themselves of the Carriage-road, is to drive on the first day to Aci Reale; dine, and bait the horses there, and thence proceed to *Giardini*, in order to sleep at that place, see *Taurominium* early the next morning, and then drive to Messina, which may be done without stopping, except to water the horses.

The Carriage-road, on quitting Catania, passes within view of what is denominated *the site of the Port of Ulysses*, traverses the Lava of 1669, and proceeds by a gradual though long ascent to Aci Reale, a large and beautifully-situated Town, containing ten thousand Inhabitants, and still handsome, notwithstanding Earthquakes, and torrents of Lava, which have shaken down, unroofed, and buried several of its buildings. The Hotel here is tolerably clean and comfortable, and might be used as a sleeping-place.

On the Sea-shore below Aci Reale, and at a short distance from it, are several Objects of Interest, which, by the aid of Mules, Travellers sometimes contrive to visit while their horses bait. One of these Objects of Interest is the Scala di Aci, according to fabulous history the spot where that Shepherd was murdered by his Rival. The Steps consist of ancient Strata of Lava, one above another, with a layer of vegetable earth between each. There are at least Nine Strata, all formed by different Eruptions; and a considerable time must have elapsed between each Eruption to have allowed the formation of soil.

Not far remote from the Scala di Aci are the *Scopuli Cyclopum* at Trizza; a cluster of rocky Islands, the largest of which is volcanic and basaltic; and the substruction is a species of yellow chalk, which contains small crystals. On the summit of this Island is a Spring of fresh water. The Island next to this contains fine Basaltic Columns; and five other Islands belong to the Group, though only three bear the name of Scopuli Cyclopum. Near these Rocks are *the Castello di Aci*, a strongly-situated Fortress, built upon ancient Lava, and likewise the Site of what is called *the Port of Ulysses*. The account, however, given by Homer of this Port, which he mentions as "commodious," cannot be expected to agree with present appearances, as all the Eruptions of Ætna (immense in number) are supposed to have taken place subsequent to his time. He flourished, according to the Arundelian Marbles, above nine hundred years before the Christian era; and Pindar, who, as already mentioned, gives the first account of an Eruption of Ætna, was not born till more than five hundred years after the death of Homer. Thucydides is, next to Pindar, the earliest authority who speaks of an Eruption; and he describes it as having occurred between the eleventh Olympiad, B. C. 736,[1] and the seventy-fifth Olympiad, B. C. 479.

From Aci Reale the Carriage-road goes to *Giarra*, a considerable Town, containing two Inns; the best of which, called *The Galignano*, is provided with tolerably clean beds; and the neatness of the houses at Giarra, together with the number of vessels building in its Port, announce the prosperity of its Inhabitants, who are reputed to exceed fourteen thousand. The Road hither is hilly but good; and the prospects are beautiful.

Travellers not pressed for time frequently stop at Giarra instead of proceeding to Giardini, hire mules in the former Town, and make an excursion, which occupies about five hours, in order to visit some gigantic Chestnut-trees, one of which is called "*Castagno di cento Cavalli*." It now looks like six trees, close together; and the fact, perhaps, may be that it is a fine old Stock, whence Chestnut underwood was cut,

(1) Bell. Pelop. I. iii.

and that six Sprays were allowed to form the apparently six trees in question, which are, in the aggregate, about a hundred and ninety feet in circumference at three feet from the earth. Near this Tree are others of an extraordinary size; but the surrounding soil is so peculiarly rich that all its productions luxuriate; and the immense size of several descriptions of trees in Sicily render the dimensions of these Chestnuts less wonderful than they would otherwise appear. The distance from Giarra to the Chestnut-trees is about six miles: and although the path is steep, and the footing for Mules slippery and disagreeable, the peculiar beauty of the country renders the ride delightful. Persons who make this excursion, however, would find it difficult to reach Giardini the same night.

Travellers going on Mules, instead of availing themselves of carriages from Catania to Messina, frequently make a circuit between Giarra and Giardini, by passing through Francavilla. This circuitous route occupies eleven hours; but the beauty of the scene compensates for the fatigue of the journey. The Mule-track from Giarra to Francavilla passes through Calatabiano, a picturesque Village overhung by a Castle; thence it follows the course of the river *Taureminius*, now the Alcantara, up a lovely vale, adorned with a view of Mola crowning a lofty rock, and likewise with a view of Castigione finely placed on a conical Mount. After crossing a wild Brook, which exhibits a Cascade, this sweetly variegated path reaches Francavilla, where Travellers should ascend the Hill to see a magnificent prospect, in which the Capuchin-Convent forms the grand feature. Travellers may likewise vary their route by going to Francavilla on one side of the *Taureminius*, and returning on the other. Thrown across this river is an Ancient Bridge, now a pile of ruins, whence the retrospective view may with truth be called enchanting. The distance from Giarra to Francavilla is eighteen miles, and thence to Giardini ten.

But to return to the Carriage-road. Giardini, a dirty Fishing Town, computed to be about forty miles from Catania, has nothing to recommend it, but the circumstance of being immediately under the Mountain where, placed in the most magnificent situation imaginable, are *the Remains of Taurominium*. Giardini contains two small Inns, one of which, called *The Albergo all' Uso del Paese*, was, during 1834, kept by a respectable Man, whose beds were tolerably clean, and who did his utmost to accommodate Travellers. The other Inn, called *La Fortuna*, was, during 1834, kept by a Priest, and more disgustingly dirty than any other Hovel, denominated an Hotel, between Palermo and Messina; added to which its Master's sole aim was extortion; and in order to accomplish this purpose, and deprive the other modest little Inn of custom, he was in the habit of bribing Vetturini and Muleteers to bring Travellers to his filthy abode, and then, by dint of insolence, compelling them to pay most extravagantly for beds full of vermin, and green sticks called materials for making a fire.

The ascent from Giardini to Taormina, the ancient *Taurominium*, is in length about two miles, and very steep. The road passes through beds of torrents: it is therefore liable to be wet, rough, and, for Pedestrians, very unpleasant. Travellers consequently seldom attempt going, on the day of their arrival at Giardini; but, after sleeping in that Town, usually order their carriages early the next morning to wait for them on a spot about one mile and a half from Giardini, and in the way to Messina, while they visit *Taurominium*, and then descend to join their carriages.

Mules, if attainable, might aid Travellers in ascending from Giardini to *Taurominium*, but not in descending, because the path is often slippery, and occasionally very narrow. This circuit makes, in distance, about three miles and a half.

Taormina is beautifully and strongly situated on the declivity of wild and lofty rocks, in a salubrious air, and crowned by an ancient Saracenic Castle. This now inconsiderable Town was once the magnificent City of *Taurominium*, supposed to have been so called from the *Taureminius* which flows near it. The Zancleans and Hybleans, in the age of the Elder Dionysius, built this City amidst mountains at that period celebrated for the grapes they produced and the pro-

spects they exhibited:(1) and at the present moment the red wine of Taormina is excellent.

Here are interesting monuments of Antiquity, pre-eminent among which stands *The Theatre*, a colossal Edifice, placed on a height above the modern Town, and commanding a stupendous view of Ætna, the Coast stretching to Messina, and the Country richly cultivated, and clothed with olive and mulberry trees between Giardini and Catania. A peculiar Hollow in the upper part of a Rock was chosen for the Site of this Edifice, which appears to have been originally Grecian, although its perfectly semi-circular form, instead of that resembling a horse-shoe, leads to a belief that it underwent alterations by the Romans, whose theatres were semi-circular. Its Order of architecture likewise is not Doric but Corinthian, a circumstance which strengthens this belief. The Scena, of masonry and nearly perfect, had three Entrances from the Postscenium, the Centre Door being much larger than the others. Between this large Door and each of the small ones were three Niches, and beyond each of the small Doors was one Niche. The Proscenium is only five palmi in breadth; but might, nevertheless, have been large enough to contain the Chorus. The Orchestra likewise is narrow in proportion to the rest of the Edifice. Under the Proscenium and Scena is a Subterranean Passage, in part open to the Theatre. The use of this Passage is not known; but Antiquaries seem inclined to suppose it was for the Prompter, and that he read the parts, while the Actors merely supplied gesticulation. The Scenic Masks, however, comprising a kind of speaking-trumpet, and universally worn by all the ancient Actors, mutes excepted, prove this last conjecture to be, generally speaking, groundless; although the Prompter's station, notwithstanding, might have been here. On each flank of the Scena are square Structures, which probably were Dressing-rooms for the Actors, and withdrawing-rooms for the Audience in case of bad weather. Under the Theatre are an Aqueduct and a Reservoir, probably constructed to convey away the rain which fell in the Corridors, and likewise on the Seats: of the latter no vestige remains. The Walls appear to have been lined with White Marble, Fragments of which are discoverable: and in consequence of an Excavation made during the years 1748 and 1749, a large quantity of Fragments of Columns of Granite, Cipollino, Porto Santa, and Saravenza Marble, was found here; an extraordinary circumstance, as the marbles indigenous to *Taurominium* were celebrated for their beauty: but the Romans had a rage for every description of marble; and to the Romans, perhaps, the natives of *Taurominium* might owe foreign kinds less beautiful than their own. Be this as it may, the architectural ornaments found in and near the Theatre of *Tauriminium* evince its magnificence; and such is its perfection with regard to the conveyance of sound, that words uttered in the lowest tone of voice, on or near the Scena, are now heard distinctly even in the Corridor which terminates the Edifice.

The Ancient Saracenic Castle above the Town of Taormina commands a superb view; and Persons not afraid of incurring too much fatigue by extending their researches among these remains of Grecian, Roman, and Saracenic Structures, would do well to visit the Castle in question.

The Naumachia at *Taurominium* is in shape a parallelogram, containing on one side thirty-seven Niches, alternately large and small. The length of this Edifice is four hundred and twenty-five palmi; the breadth one hundred and ninety-six palmi. Channels of masonry to conduct water are still discoverable here, and the whole Structure seems to be Roman, some of the Bricks which compose it having Roman Characters stamped upon them. Above the Naumachia are *remains of Five Piscinæ*, similar to each other in form, but not in size: they were lined with the Opus Signinum, and the smallest of the five is in the best preservation. A row of eight pillars divide this building into two Aisles, one hundred and twenty-eight palmi long, forty-eight wide, and thirty high; and the Apertures for the

(1) See Diodorus Siculus, xvi.

entrance of the water are discoverable.(1)

The Church of S. Pancrazio is evidently *the Cella of an Ancient Grecian Temple,* the Walls of which are still preserved; they consist of large Blocks of White Marble joined together without cement, and aré supposed to have been taken from the famous Marble Quarry in this neighbourhood. Contiguous to the Church are Ruins of an Aqueduct, and likewise Remains of a Wall cased with White Marble, and probably the Ruins of a Temple erected to Apollo by the People of Naxos, when they found an asylum in *Tauromínium.* The size of this Structure seems to have been immense.

The Walls of the ancient City of *Tauromínium* are in some places discoverable; and the Lava of Ætna gave to this City, as it did to Catania, a Port.

Nothing can exceed the picturesque beauty which the remains of fantastic Rocks of Lava have left on the Coast between Giardini and the spot where carriages are usually ordered to wait for Travellers descending from Taormina: indeed that one mile and a half of road displays scenery sufficiently enchanting to compensate for all the extortion, and almost all the filth which torment Travellers in the Albergo della Fortuna at Giardini.

The distance from Giardini to Messina is about thirty-five English miles, and midway, at the Village of Latrojanni, it might be possible, in case of necessity, to sleep; though Vetturini are not in the habit of stopping longer than an hour to refresh their horses. The road on approaching Messina, as already mentioned, is intersected by torrents; but it passes through a fine country; and near Sant Alessio, a Fort erected by the British Nation, the views are superb.

Messina, called by the Siculi *Zancle* (a Sickle), from its Beach shaped like a crescent, was founded, according to tradition, sixteen hundred years before the Christian era: and some of the classic Writers report that Anaxilaus, Sovereign of Rhegium, made war against the Zanclæans with the assistance of the Messenians of Peloponnesus; and, after proving decisively victorious, called the conquered city Messana, in compliment to his allies. This event is supposed to have taken place about four hundred years previous to the Christian era. In subsequent times the Mamertini (mercenary Soldiers) took possession of Messana; after which it fell into the hands of the Romans, and was, for a considerable period their chief Hold in Sicily. The modern Messenians aided Ruggero of Normandy in delivering their Country from the Saracenic yoke; and were recompensed by him with immunities, some of which they still retain.

But the misfortunes of Messina have latterly been great. The Plague, in 1743, swept away full fifty thousand of its citizens; and the earthquake, in 1783, nearly destroyed its magnificent Quay, and the splendid Crescent of Edifices by which it was embellished. These Edifices, the Pride of Messina, were, in a few minutes, levelled with the dust, and reduced to piles of ruins: the wide Streets were rendered nearly impassable by fallen buildings; and the narrow Streets from the same cause completely blocked up. Some of the public structures, however, in consequence of their solidity, remained standing; and among these was the Cathedral: but the almost total destruction of private dwellings compelled the inhabitants to encamp in wooden huts.

The dreadful effects of this Earthquake were not occasioned by one shock only, but by several, which succeeded each other from the fifth to the seventh of the month of February. The first shock was the most violent; but providentially an interval of a few minutes, between the first and second, enabled the inhabitants to escape from the Town, and take refuge in the country.

At the Entrance of the Straits of Messina, on the Calabrian side, a violent shock of this earthquake being felt about noon, the people of the neighbourhood fled to the Sea-shore; where they remained in safety till eight o'clock at night; when, owing to another

(1) These Reservoirs are lined with a composition resembling the Opus Signinum, though less hard.

shock, the sea swelled suddenly, and, precipitating its towering waves on the Beach, ingulphed upward of a thousand persons. The same tremendous swell sunk the vessels in the Port of Messina, and destroyed the Quay. The dogs in Calabria appeared to anticipate this awful convulsion of nature by howling piteously; the sea-fowl flew to the mountains; and a noise, like that of carriage-wheels running round with great velocity over a stone pavement, preceded the first shock of the Earthquake, while, at the same moment, a dense cloud of vapour rose from Calabria, gradually extending to the Faro and Town of Messina. The loss of property here, public and private, was immense: splendid Churches, Works of Art, Libraries and Records, being all involved in the common ruin: but such was the probity of the Messinian Merchants that no one of them availed himself of this severe visitation by declaring that the public calamity had rendered him a bankrupt.

Messina is large, and deliciously situated, partly on an eminence, and partly in a plain, surrounded by a luxuriant country, and blessed with a climate less oppressively hot than any other place in the Island during summer, and at all seasons salubrious. The Inhabitants of this City once amounted to more than eighty thousand; but their number is much diminished. The Quay and its splendid edifices, thrown down by the Earthquake of 1783, are rebuilt, though not with their original magnificence. Most of the Churches and private Buildings are likewise restored. The Corso is a fine Street; and the Strada Ferdinanda is one of the widest, cleanest, and handsomest Streets in Europe. Part of this Street, which is more than a mile and a quarter in length, runs parallel with the Quay, where stand the Palazzo Comunale and other Public Edifices called *the Teatro Maritimo*, after that erected by order of the Viceroy Emmanuel Filberto of Savoy, which was finished in 1622, and thrown down, as already mentioned, in 1783.

That part of *the Teatro Maritimo* which comprehends the Palazzo Comunale is a beautiful Edifice; and the Piazza adjoining to it is ornamented with a demi-colossal Statue in bronze, representing Ferdinando I. and executed by Nicolo Mancusi. Contiguous to this Statue is another demi-colossal work in bronze, representing Carlo III., and executed by Buceti: and here likewise is a celebrated Fountain, by Fra Giovanni Angelo Montorsoli, representing Neptune as drawn by four Sea-horses, and in the act of calming a tempest excited by Scylla and Charybdis.

The Cathedral, a spacious Edifice, displays on the outside both Saracenic and Norman architecture. The inside is shaped like a Latin cross, and embellished with twenty-six Columns of Egyptian Granite, surmounted by Capitals of various descriptions, probably taken from ancient Temples. Marbles of different kinds compose the Pavement, which is enriched by a Meridian Line; and the High Altar, superbly decorated, was one of the First-made specimens of Florentine Mosaic Work, called *Opera di Commesso*. It consists of the most rare and costly pietre dure, representing figures and flowers in their natural colours. Behind the High Altar is a Pyramid, containing a Portrait of the Blessed Virgin; and the Cupola under which the Altar stands is encrusted with well-preserved Mosaics, supposed to have been executed in the days of King Federico and the Archbishop Guidotto. In the Choir is a Pulpit painted by Guagliati, a Sicilian, whose style resembles that of Tintoretto; and the Church likewise contains a Marble Pulpit decorated with Bassi-rilievi by Gaggini, and a Font incrusted with Mosaics, reputed to be the work of Gaddo Gaddi, Fiorentino. The two Side-doors of this Cathedral were designed and sculptured by Polidoro da Caravaggio; they are beautifully executed: and on a Column which supports the Vase for Holy Water near the Sacristy-door, is a Greek Inscription, denoting that Æsculapius and Hygeia were the tutelary Divinities of the City. The Plate belonging to the Sacristy merits notice, as it was made by Guevara, a celebrated Artist, called the Cellini of Sicily.

The Piazza del Duomo contains a Fountain, the decorations of which were sculptured by Fra Giovanni Angelo, and *a colossal Equestrian Statue of bronze*, by Serpotta, representing Carlo II., King of Spain and the two Sici-

lies: his horse is particularly admired.

The Church of Saint Gregorio, to which a Ladies' Convent is annexed, was built on the foundations of an ancient Temple, supposed to have been consecrated to Jove. It stands on a lofty eminence, commands a magnificent view, and is more superbly and more elegantly decorated than any other Church at Messina. A peculiarly fine copy of the celebrated picture of Saint Gregorio at Bologna is found here.

The Library belonging to the Collegio, or Public Seminary, merits notice. It once contained a very large and rare collection of Manuscripts, and likewise of Printed Works executed at the commencement of the Art; but public calamities lessened this collection. Still, however, a considerable number of rare Greek Manuscripts, together with printed Volumes of the earliest date, may be found in this Library, which is shown with the utmost civility to Travellers.

The Largo del Palazzo Reale contains a colossal Statue in bronze of Don Giovanni of Austria, by Calamech.

The Orto Botanico is a small though pretty Garden, which contains several plants indigenous to Africa, together with a considerable number of those found in Sicily; but this Garden, in 1834, was recently made, and scarcely finished.

The Citadel, erected in 1647, by Carlo II., is strongly and handsomely built, and provided according to report, with three hundred pieces of artillery. A Garrison of four thousand men is deemed sufficient for this Fortress, which merits the observation of Travellers, but cannot be seen without an order from its Governor. Beyond the Citadel are the Protestant Burial-ground, the Lazzaretto, the Salt-Works, and the modern Pharos, which stands almost close to the Eddies of Charybdis, and was erected in 1555, according to the designs of Fra Giovanni Angelo. The Salt-Pits serve as an Asylum to several Foreign Aquatic Birds, among which are the Pelican, the Anas Sponsa, the Anas Autumnalis, and the Anas Spectabilis.

On standing near the modern Pharos it is not difficult to discern the Current now reported to run in and out of the Straits of Messina alternately every six hours; and this Current occasions Breakers, called Charybdis, but rarely dangerous at the present moment. Judging from the appearance of the water, there may, perhaps, be sunken rocks under these Eddies, though the strength of the Currents alone would account for the phenomenon, and induce us to credit the records respecting vessels which have been whirled round by these Eddies, not only in ancient but likewise in modern times. It is impossible to contemplate from this point the opposite Coast of Calabria, and the Town of Reggio, only a few miles distant, without believing Æschylus, who tells us that the name of *Rhegium* is owing to a great convulsion of nature, which severed Italy and Sicily from each other.

The capacious and magnificent Port of Messina is semi-circular, safe, surrounded with exquisite scenery, and viewed to most advantage when approached by the Straits; the entrance to which is stupendously fine, as are all the prospects down this narrow Channel. Scylla presents itself on the fertile Coast of Calabria, and assumes the appearance of a lofty rock separated by some accidental cause from the main land, to which, however, it still joins. The towering and beautiful Promontory of *Pelorum,* with the ancient Pharos and Town of Messina, present themselves on the right; while, guarding the mouth of the Harbour, stands the venerable Fortress of S. Salvadore, previous to the erection of the Citadel the strongest Hold at Messina.

It is said that a *Ruinous Tower* near Fort Castellacio, which commands Messina on the land-side, was erected by Richard I. of England.

The Promenades round this City are embellished with lovely views, the finest of which is that displayed at the Telegraph, which stands on a lofty hill about five miles from the Town. A road for light carriages has been recently made to the summit of this hill. There likewise is a road for light carriages to the Citadel, and thence to the Pharos which overlooks Charybdis. The Town also, generally speaking, is well paved, and may be called *carrozzabile.*

Messina possesses two Theatres, and is enlivened by a Conversazione with

dancing once a fortnight. It likewise possesses three tolerably good Hotels, the best of which, in 1834, was *The Gran Bretagna. The Albergo de' Fiorentini* has been recently opened, and stands, as does the Gran Bretagna, in a pleasant situation, but is small. The *Leone d'oro* contains several large, airy, and clean rooms, and, in 1834, the table was well served. The situation of the house is not, however, pleasant; and no one of these Hotels would, for a long residence, prove comfortable, which is unfortunate in a Place where ready-furnished private Lodgings can seldom if ever be met with.

The necessaries of life at Messina are cheap and abundant. Fish (including the Pesche Spada, the Muræna Anguilla, and the Muræna Gymnothorax, highly prized by the ancient Romans) is most excellent: butchers' meat is good; wild fowl, including the Francolino, or heath-cock, and the wild Peacock, is reported to be plentiful; as are hares and rabbits. Bread, wine, kitchen-vegetables, butter, cow's milk, and fruit, are good; the last, indeed, is delicious; and the water here is deemed the best in the Island. Another very great advantage to Messina, during the year 1834, was that of having a skilful resident Scotch Physician, Doctor Nimmo.

Silks for dresses, silk stockings, light broad cloth, and carpets somewhat similar to those of Turkey, are manufactured in this City. Coral, and valuable shells, may be obtained here; and in the environs are grain of all descriptions, and plants indigenous to all quarters of the world. The neighbouring Mountains produce granite, crystals, alabaster, transparent and opaque sulphur, silver, lead, iron, copper and antimony: but the principal articles for exportation at Messina are raw silk, and manufactured silks, olive and linseed-oil.

With respect to ancient buildings this City is a barren waste; as every vestige of Greek and Roman edifices seems to have been shaken down, or ingulphed by earthquakes. Columns which probably adorned a Temple consecrated to Neptune on this Shore are, however, seen in the Cathedral: and Cicero tells us that Messina was once adorned with a celebrated Statue of Cupid by Praxiteles, which Verres, according to his usual custom, purloined.

The Vetturini at Messina supply Travellers with Job-carriages (Caleches) for the Town and its environs, and also provide them with good Caleches and horses, either for Catania or Palermo.(1) Moreover, the master of the Gran Bretagna at Messina had, in 1834, a Brother, by name Nobile, who undertook to guide and attend upon Travellers purposing to make the Tour of the Island by the Sea-coast, instead of going by the Carriage-road to Palermo. Nobile is deemed the most eligible Guide at Messina: but as persons of this description are frequently absent from their place of residence, and as good Guides are rare, except at Palermo, Travellers going in a Steam-packet to Messina, in order to make the Tour of Sicily, would find their account in bringing with them, from Naples, either Gioacchino Peruggi, who might, in 1834, be heard of at No 36, Strada Saint Lucia, or Salvatore Sale, who may always be heard of at the Albergo della Gran Bretagna in Naples. Both these Persons are respectable, intelligent, well acquainted with Sicily, and accustomed to conduct Travellers round that Island.

The summit of Capo Pelora merits notice, on account of the sublime view it exhibits: and traces of ancient Edifices (perhaps Pelasgic) may be found there.

Melazzo, in the neighbourhood of Messina, likewise merits notice. The Bridle-road to this Town is good, and commands bold scenery; and Melazzo is supposed to have been the ancient *Mylæ*, where Ulysses's Companions slew the Oxen of the Sun.(2) The Herds consecrated to Apollo were labouring Oxen, employed in tillage, and it was esteemed by the Ancients a profanation to destroy a labouring Ox, and criminal to eat it. Between Melazzo and Lipari was fought, by Octavius Cæsar and Marcus Agrippa against Sextus Pompey, the

(1) The best Vetturino at Messina, in 1834, was reputed to be Pietro Vadala, Largo del Teatro Grande.

(2) See Homer's *Odyssey*, book xii.

battle which put an end to the power of that piratical Commander, who fled by night to Melazzo, and thence took refuge with Antony.

Melazzo is a well-fortified Town, enriched by a Thunny Fishery from the middle of April to the end of June, and from the beginning of August till September. The Spada Fishery also enriches this part of the Sicilian Coast during the months of June and July.

An Excursion by water is frequently made from Messina to visit Scylla and land at Reggio, about four leagues distant, and whither it is sometimes necessary to be towed part of the way by oxen, on account of the strength of the Current.

Reggio, anciently *Rhegium*, displays melancholy traces of the Earthquake of 1783. One handsome street, in which stands the Cathedral, is, however, capable of being perfectly restored without much expense. *The Cathedral* deserves notice. *The University* contains curious imitations of Plants. *The Manufactory of Bergamotte oil* is worth seeing; and in this Town Travellers are shown a house called the Birthplace of Ariosto; although Reggio in Italy (*Regium Lepidum*) is supposed to be the Spot where that great Poet was born.

The Author of this Work cannot close the account she has, in the foregoing Pages, given of the most interesting part of Sicily, without expressing her gratitude to Messrs. Prior, Turner, and Thomas, Bankers at Palermo, to the Family of Mr. Baker, the British Vice-Consul at Syracuse (he being absent in 1834), and likewise to J. L. Payson, Esq. Banker, and American Consul at Messina, for their kindness in promoting the purpose for which she visited Sicily, by giving her, with respect to that Island, every information she required; and by showing her the most gratifying attention. To Mr. and Mrs. Payson she feels peculiar thankfulness, having no claims whatever upon them, who are, unfortunately for the British Isles, no longer her Compatriots. She likewise feels it incumbent on her to repeat her acknowledgments to E. I. Rudge, Esq., and other intelligent and enlightened British Travellers, who, not many years since, visited Sicily; and from whose Journals, kindly submitted to her perusal, she derived correct and important instruction.

Travellers, in order to complete their Tour round the Sea-coast of Sicily, usually prefer, wind and weather permitting, to embark in a Speronara at Messina, visiting the Lipari Islands, and going thence to Cefalù, instead of going by land to the latter Place; for although the Mule-track is good as far as Melazzo, it is rough and mountainous thence to Cefalù. (1)

This little voyage, generally speaking, occupies about three days; and is not incommodious; because a Speronara has a deck, with a fixed awning for Passengers, who eat and sleep under it, finding their own mattresses, pillows, and coverlids.

The following account is an extract from the Journal of an English Gentleman, who went from Messina to Cefalù by Sea, during Midsummer, 1826.

" We set out at seven in the morning in our Speronara, with a Helmsman, ten Rowers, and two Boys. After passing the Faro, we found the wind unfavourable, and, taking in our sails, rowed to Acqua Nera, landing there at one o'clock. At a quarter past five the wind dropped, the sea was calm, and we resumed our voyage. A fair breeze during the night brought us near Stromboli, the ancient *Strongyle*, where, with occasional rowing, we arrived at nine in the morning. By the aid of a letter of recommendation to a Priest called Don Giuseppe, we procured a room to dine in, and feasted on exquisite figs. At half past two we set out for *the summit of the Mountain*, finding the ascent rapid, and the heat excessive. The depth of the sand, and the steepness of the path, render this ascent more toilsome than those of Ætna and Ve-

(1) A Speronara is a safe kind of boat, with from six to ten oars, according to its size, and a Helmsman. The hire of a Speronara large enough to convey half-a-dozen Passengers from Messina to Cefalù, is about fifteen ounces, which make forty-five Neapolitan ducats.

suvius; it occupied nearly three hours. From the summit we saw the Crater, about half-way down, and the sight was grand and imposing. The Eruptions were only occasional, and resounded like cannon, shaking the ground. At eight in the evening we re-embarked, and rowed under the Island till we came in sight of its beautiful little volcano. Two small Mouths threw up fire incessantly, that on the south being the most active, and at intervals its force increased; while a northern Mouth, between every sixth and tenth minute, threw up large quantities of stones; but they were ejected with less violence than those thrown from the opposite side. The finest Eruption we saw startled us; for it began with a sound like the discharge of artillery, which was followed by a shower of stones so vivid that the whole side of the Mountain glowed with these bounding red-hot balls. Some of the largest broke to pieces as they rebounded against others; but before they reached the sea, their heat was nearly gone. These Eruptions, reflected in the water, were magnificent.

"Leaving this extraordinary scene, we steered with a fair wind for *Lipari*; and at about half past seven in the morning were close to its remarkable Hill of White Pumice, which is exported in large quantities, and a source of wealth to the Island. We cast anchor close to the Lazzaretto at ten o'clock, and remained on board till one, waiting for our passports; because the Authorities were not quickly found, it being a Festa. At one, however, the British Vice-Consul, hearing of our arrival, invited us to his house, and received us most hospitably. Lipari contains *Hot Baths*, about four miles from the Port, in a rocky narrow Valley.

"We slept on this Island; and, embarking next morning at a quarter before four, reached *the Bay of Vulcano* at a quarter before five. The Bay exhibits Wild Rocks. The Island rose out of the sea two hundred and two years previous to the Christian era, and was consecrated by the Greeks to Vulcan: indeed all the Lipari Islands were denominated *Vulcani Insula*. We landed at five, and, in a quarter of an hour, reached *the Base of the Crater, to the summit of which* the ascent is gradual, the path good, and the time occupied in ascending about forty minutes. We went down by an easy declivity into the Crater, which is deep, grand, and exceedingly splendid with respect to the colours of its crystal-sulphurs, large numbers of which are continually collected. On retracing our steps we reached the summit at ten minutes past seven, and embarked in our Speronara at eight. Having cleared Vulcano, we steered for Cefalù; but the appearance of a strange Sail made us cautious as we had been told of Pirates; and, soon after passing Capo d'Orlando, we coasted along to *Cefalù*, arriving there about midnight. Next morning we got pratique, settled with our Captain, gave his men a *buonamano*, and did not regret having made this little voyage, by which we were much interested, though considerably fatigued."

Cefalù, which stands near the Site of the ancient *Cephalœdium*, is beautifully situated, and said to contain ten thousand Inhabitants. Ruggero erected its Cathedral, in consequence of a vow he made during a tempest which overtook him in the Gulph of Salerno, and put his life in danger for two days. The vow imported that wherever he might chance to land he would raise a Temple to the Saviour of the Human Race. The tempest drove him to Cefalù, where, however, he landed in safety, and built its Cathedral, probably with the ruins of the ancient *Cephalœdium*, which had fallen to decay under the dominion of the Saracens. The Nave and Choir of this Church, raised as a Votive Offering, are ornamented with ancient Columns and ancient Capitals. The two Pillars between the Nave and Transept display Figures of Men supporting the Abacus; and beyond the Nave are Mosaics. No vestiges remain of *Cephalœdium*, which stood above the modern Town, except a Fragment of its Walls, consisting of quadrilateral stones put together without cement, and reported to be of a more extraordinary size than any others applied in Sicily to the same purpose.

Travellers who arrive by water at Cefalù are liable to a short detention at the Custom-house before they proceed to *Termini, which is twenty-four miles*

distant. The Mule-path, there being no carriage-road, lies between coppices of aloes and myrtles; and the time occupied by this ride is about-five hours and a quarter.

Termini was called by the Ancients *Thermæ Himerenses*, on account of its Hot Baths; and remains of an ancient Edifice semi-circular, but nevertheless conjectured to have belonged to Baths, may be traced in the modern Town, which is fortified with strong Walls and a Castle, and furnished with a tolerable Hotel. The modern Town likewise contains Hot Salt Baths; and hence to Palermo there is a good Carriage-road, *twenty-four miles in distance*.

To the vegetable productions of Sicily, mentioned in the foregoing pages, may be added hemp and cotton: and, according to report, the tea-shrub, similar to that which grows in China, and the coffee-shrub, similar to that found in Africa, are indigenous here.

The Oxen throughout the Island are of a dun colour, large, strong, beautifully shaped, and adorned with horns in length and thickness so extraordinary as to render these fine animals perfectly majestic, and worthy of being denominated "The Oxen of the Sun." The immense Flocks of Marinos Sheep, which browse on the heaths of Sicily, are likewise beautiful animals, small in size, and clothed with black wool, which hangs down to their feet. Here also is a species of Ram, so large that one might almost fancy *Ulysses* could have swung himself under such an animal, in order to escape from the Cave of Polyphemus.

With respect to climate nearly all parts of the Island are wholesome during Winter and the first four weeks of Spring; but in the latter part of that season, in Summer, Autumn, and even till the middle of November, *Mal'aria* prevails in several Places, especially at *Selinuntium*, at and near Lentini, and Carlentini, and likewise at and near Syracuse.

Sicilian scenery, so far as relates to colours, is at all seasons of the year gay and brilliant; the sky in general being cloudless, and the sunrise and sunset magnificent beyond description. Sicily, however, is not uniformly beautiful; for although some tracts are luxuriant to excess, and cultivated to perfection, others are dreary, wild, and neglected: and this extensive Island, once so fertile that it is reported, by Pliny, to have recompensed the Husbandman a hundred-fold, does not at present contain any surplus of agricultural wealth, nor, according to the highest computations, above seventeen hundred thousand Inhabitants.

The Sicilians, taken collectively, are good-humoured, though prone to momentary wrath, acute, animated, eloquent, and endued with considerable talents: but owing to that fickleness of disposition common to the Descendants of the ancient Greeks, they are said to be less pre-eminent in arts and sciences than perseverance might make them. They are proud of what their country once was, and by no means deficient in that chivalrous spirit which might, if encouraged, render them again a powerful People. They are accused of an unwarrantable propensity to jealousy, originating, perhaps, from their being too sensitive.

In eating and drinking, the modern Sicilians, unlike their Ancestors, are very temperate, and appear to indulge in but few luxuries. For hospitality to Strangers they were, however, always famed; and respecting this virtue the present race have not degenerated from their Ancestors; as the poorest Sicilian Peasant will offer the best of every thing his cottage affords to the Traveller who pauses at his door.

A striking instance of hospitality in a much higher rank of life demands notice. The Author of the foregoing Pages, with the Viscountess Ashbrook and Miss Flower, whom she had the honour of accompanying round the Island, were on their way from Catania to Trapani; and, in consequence of having been provided at the first named Town with bad mules and worthless muleteers, they were unable to reach their destined sleeping-place, Caltagirone. The weather, too, was bad, for it rained torrents; and the Muleteers, seeing their Mules slide at every step, declared "they could not proceed farther than the country residence of the Cavaliere Antonino Grimaldi Colonna, who often sheltered distressed Travellers, and whose old Castle was close at hand."

Without longer delay, into the Cavaliere's farm-yard they marched, conducting their Mules and Passengers to the door of his dwelling. The Cavaliere and his family, on hearing the mule-bells, ran down their Grecian outside staircase (which was deluged with rain) to receive and make welcome their troublesome and uninvited guests, instantly providing the best meal their larder could furnish, and resigning their own beds to the Author's Friends and herself; doing the whole with an alacrity which doubled the obligation.

The Sicilian Peasants are, generally speaking, civil, sober, and honest; and their manners, customs, and domestic economy, are said to be at this moment what Theocritus represents them. These Peasants appear to live chiefly on goats' milk, fruit, kitchen-vegetables, and bread; as do the inhabitants of country villages.

Against one description of Peasants, called Lettiga-men and Muleteers, Travellers should, however, be guarded; as nothing but the check of an intelligent, spirited, and respectable Guide, who hires and pays them for his Employers, can keep these knavish Boors in order.

The costume of the Female Peasants of Sicily is Grecian, unless it be in large Towns, where the Spanish Mantilla is almost universally worn in the streets and churches.

Black leather, or oilskin cloaks, with pointed Capuchin-hoods, are worn in bad weather by every Sicilian horseman.

PARTICULARS RELATIVE TO TRAVELLING IN SICILY.

A Lettiga, the national carriage of this Island, holds two persons, and is in shape something like the body of a *Vis-à-vis*. This Vehicle, provided with poles resembling those of a Sedan-chair, is carried by Porter-mules, as the body of a travelling-carriage was, in past times, conveyed over the Mont-Cenis. Two Mules go before, and one behind, accompanied by a Muleteer on foot, armed with a stick from ten to twelve feet long, to guide the Mules; while another Muleteer rides at the head of the cavalcade. A Lettiga goes up and down every hill, however precipitous, passes at the brink of precipices, and frequently fords torrents; it is requisite therefore that this Vehicle, and especially its poles, should be in good condition; and it is likewise requisite that the Porter-mules should be thoroughly broken-in, powerful, and quiet. Mule-bells are hung in a triangular form on the back of the leading mule, and sometimes prevent the muleteers from hearing when called to; but the greatest inconvenience of a Lettiga is that Ladies can neither get into nor out of it, unless aided by a Muleteer's knee to step upon, or a chair. The motion of the Vehicle resembles that of a donkey, and is not, to persons in general, fatiguing: beside which, the circumstance of being defended from the rays of the sun is very advantageous to Travellers.

Saddles and bridles, whether for Ladies or Gentlemen who mean to ride, should be hired at Naples; as pack-saddles only can be obtained in Sicily, unless by accident. Panniers composed of matting, to preserve baggage from injury when placed on mules, may not only be purchased at Palermo, but likewise at Messina, and in several large towns.

Other necessaries for Travellers in Sicily are, leather sheets, linen sheets, table-linen, towels, coarse cloths for kitchen-use, iron stew-pans and covers, one of them large enough for boiling fish, a small gridiron, a block-tin tea-kettle, tea-pot, and coffee-pot, common strong knives and forks, box spoons and three-pronged box forks, silver tea-spoons, a lantern with wire on the outside to protect the glass, a tinder-box provided with matches and the tinder of the country, which is excellent; common strong cups and saucers, the former without handles, rummers of double flint-glass, or Bohemian crystal. Sugar, tea, coffee, potted butter, Macaroni, Parmesan cheese, hams, bacon, and pigs' faces; all of which should be taken from Naples, or the Piano di Sorrento. It is also requisite for Travellers to purchase butchers' meat and poultry in the large towns of Sicily, because it is difficult to find the latter, and impossible to procure the former, in country villages.

Large double silk parasols, straw hats, and bonnets double-lined with thick English post-paper, are needful securities at all seasons, in Sicily, against

a *coup du soleil*: and some Travellers, who do not regard the expense of an extra-mule, take mattresses, though they are seldom required, except on ascending Ætna.

Letters of recommendation to the Consuls, Vice-Consuls, and Bankers residing in this Island, are highly advantageous to Travellers; and Passports on leaving Naples for Sicily, and on leaving Messina to visit Reggio, or the Lipari Isles, are indispensable.

SICILIAN MONEY.

1 piastre of Naples makes Tari of Sicily		12
10 grani of Naples make Tari		1
5 ditto	Carlini	1
1 grana . makes Baiocchi		1
1½ ditto	Grani	1
1 grana of Sicily makes Piccoli		6

Each of the Tari is worth twenty Grani of Sicily.

The usual price for a Job-carriage at Palermo, Girgenti, Siracusa, and Messina, is two piastres and a half per day. The usual price for a strong travelling-Caleche, with three good horses, four inside, and one outside place, a net fixed like a well to contain baggage, and a Boy who goes behind to take care of it, is from five ducats to five piastres a day, Barriers and passage of rivers inclusive, but not *buonamano*.

Nine Sicilian Grani are paid at every Barrier for a carriage with three horses; and for every Lettiga and its three mules, which pass a river in a *Pont-volant*, the fixed price is two Tari. Each Baggage or Saddle-mule pays three Grani of Sicily.

The usual fee given to Forders who precede a Lettiga through a river is six Tari.

At Palermo the prices charged at Hotels were, in 1834, as follows. Breakfast, consisting of eggs, milk, bread, and sometimes honey, for Masters, three Tari — dinner, eight Tari — board for a servant, per day, six Tari— and an apartment containing one Master's bed-room, two Servants' bed-rooms, and one sitting-room, twelve Tari per day.

At Girgenti the prices charged by each of the two Landlords of *The Leone d'oro* were, for a Master's bed-room four Tari—for a Servant's bed-room two Tari—and for oil, fire-wood, and the use of a kitchen, the charge was very high.

At Siracusa the price at that excellent Inn, *Il Sole*, was for a Master's breakfast four Tari — dinner, eight Tari — bed-room, six Tari—board and lodging for a Servant, per day, nine Tari.

At Catania, in Abbate's comfortable Hotel, the price was, for Master's breakfast, three Tari—dinner, eight Tari—bed-room, four Tari. Board and lodging for a Servant, per day, from seven to eight Tari.

At Messina, in *The Leone d'oro*, the prices were, for a Master's breakfast, three Tari—dinner, six Tari—bed-room, four Tari—board and lodging for a Servant, per day, eight Tari.

At Country Inns, where nothing is usually found except beds, the price of a Master's bed is three Tari, of a Servant's bed, two Tari; and for Charcoal, with the use of a kitchen, the charge ought to be proportionate to the trouble given, and the charcoal required.

For a large boat at Syracuse, to visit the Source of the *Anapus*, the price is twenty Tari; for a small boat half that sum.

The Abate Lopresti, who frequently has the kindness to act as Cicerone to Travellers at Agrigentum, does not like to be remunerated by money, unless it be presented in the shape of a subscription for a Work he is about to publish respecting the Antiquities of *Agrigentum*.

Signor Politi, the Cicerone at Syracuse, expects, as a remuneration, one piastre a-day; and both these Gentlemen require a place in the carriage of the Party they conduct.

It is impossible to ascertain what ought to be the price of Mules and the national conveyance called a Lettiga, when hired by the day; because Muleteers always endeavour to over-reach, and charge a much higher price to Strangers than to the Natives of the country. The former, however, seem usually to give for every Saddle or Baggage Mule, per day, on travelling-days eight Tari; on halting-days half-price; and six Tari per day for returning home unladen. A very good Lettiga and strong quiet porter-mules are seldom procured under twenty-four Tari a-day for travelling-days (twenty-six, indeed, is

more commonly demanded); from twenty to twenty-two for resting-days, and the same, per day, for returning home unladen. A particularly strong and safe Lettiga was, in 1834, to be hired at Caltagirone; and the Muleteers belonging to this Town are the best in Sicily; at Catania they are the worst.

It may not, perhaps, be superfluous to warn Travellers against believing the tales usually poured into their ears by Lettiga-men respecting Bandits, who are rarely met with in Sicily; though, during the Spring of 1834, a gang of Ruffians, headed by three persons named Palombi, broke into and pillaged a couple of Convents; a circumstance the less extraordinary as the Sicilians often deposit their portable wealth with religious Communities.

ROUTE ROUND THE SEA-COAST OF SICILY, FROM MESSINA TO CATANIA, IN A CALECHE WITH THREE HORSES—FROM CATANIA TO TRAPANI IN A LETTIGA—AND FROM TRAPANI IN A CALECHE TO PALERMO; BETWEEN THE MIDDLE OF APRIL AND THE MIDDLE OF MAY.

1st day. *Giardini**,(1) miles 35. Inn *All Uso del Paese.* At the distance of about one mile and a half from Giardini, Travellers usually quit their carriages in order to mount by a steep ascent on the right, to the Temple of Apollo, the ancient Town, and the Theatre of Taurominium; whence, as already mentioned, a rugged path leads to Giardini.

2d day. *Aci Reale*+, miles 20. *Catania**, miles 16. Inns. *The Crown* — *The Elephant.*

3d day. *Case Nuove*+. A *Stable* for mules. Between Catania and this Hamlet Travellers cross the *Samethus*, now called the Giaretta, in a *Pont-volant.* — *Siracusa**, miles 42. Inn, *Il Sole.*

4th day. *Palazzolo**, miles 24. Road bad. Remains of the ancient Town of *Acræ* within half a mile of Palazzolo, and very interesting, especially its Tombs. Only one small Inn.

5th day. *Chiaramonte**, miles 24. Road indifferent. Only one small inn.

6th day. *Terranova**, 20. Road good. Inn, *The English Hotel.*

7th day. *Caltagirone**, 24. Three Inns; that in the Market-place, kept by a Palermitan named Giuseppe, was, in 1834, the best.

8th day. *Licata**, miles 18. Best Inn, *The Hotel de Londres.* Travellers pass the Salso, anciently the *Himera*, in a *Pont-volant*, previous to their arrival at Licata.

9th day. *Girgenti**, miles 26. Two Inns; that kept by Maestro Pietro, the Bishop's Cook, was, in 1834, the best. During this day's journey Lettiga-men usually bait their mules at Palma, twelve miles from Licata. Nothing can exceed the beauty of the ascent to Girgenti.

10th day. *Monte Alegro**, miles 18. This Hamlet, which stands at the foot of what appears to have been an ancient Fortress, does not possess any thing in the shape of an Hotel. Two small private houses, however, receive Travellers: that which belongs to a very civil Clergyman is clean, and notwithstanding its diminutive size, comfortable; the other is miserably dirty.

Monte Alegro, so called because exempt from *Mal'aria*, suffers almost yearly depredations from Corsairs, who land near the Hamlet and steal the cattle.

11th day. *Sciacca**, miles 24. Inns, *The Locanda del Sartore*, and that of Alberto *Modica.* Travellers pass the Castle of Dædalus, situated on a Hill to the right, as they approach Sciacca.

12th day. *Selinuntium**, miles 21. The approach to these stupendous Piles of Ruins was, in April, 1834, completely covered with a dwarf plant in full flower, resembling the Gum Cystus. A Gentleman at *Selinuntium*, as already mentioned, kindly allows Travellers to shelter themselves in his Casino while they take refreshments. — *Castel Vetrano**, miles 7. Inn, *The Locanda of Don Vicenzo.*

13th day. *Marsala**, miles 26. Two Inns; one on the outside of the Walls being large, but dirty; the other, within the Walls, small, but tolerably

(1) Sleeping-places are marked with an asterisk; baiting-places with a cross.

clean. Travellers, on leaving Castel Vetrano, usually go to the Stone Quarry near Campobello, a distance of six miles, thence proceeding to Mazzara, six miles farther, and from Mazzara to Marsala.

14th day. *Trapani**, miles 18. Two Inns. That called *The Leone*, in the Largo del Castello at the entrance of the Town, contains several small and dirty rooms; the other, in the High Street, is cleaner, and contains a *Restaurant*.

At Trapani commences an excellent Carriage-road to Palermo; but, by changing a Lettiga for a Caleche, Travellers unprovided with saddles risk losing the pleasure of visiting *Ægesta*, and seeing the most majestic ancient Edifice which now adorns Sicily; because it is impossible at Calatafimi, four miles from *Ægesta*, and where the Vetturini stop to bait, to find any conveyance, except a mule with a pack-saddle.

15th day. *Calatafimi*+, miles 26. Two Inns, both bad: that called *The Segesta* is perhaps the better of the two. Near Calatafimi, on ascending a hill, and opposite to the mile-stone numbered *44*, the Carriage-road passes within sight of the Basilica of *Ægesta*, which, though some miles off, makes a most impressive figure.—*Alcamo**, miles 11. Inn, kept by a respectable Abate clean and comfortable.

16th day. *Partinico*+, miles 10.—*Palermo**, miles 21. Inns, *Page's English Hotel—French Hotel.*

From Partinico the road ascends for seven miles, displaying beautiful scenery: it then descends for twelve miles, passing through Monreale, where the Vetturini are always willing to stop half an hour, that Travellers may see its Cathedral and Benedictine Convent.

Innkeepers and Muleteers always advise Travellers to follow the Route between Catania and Caltagirone detailed at length in the foregoing pages, by sleeping the first night at Lentini, instead of going from Catania to Siracusa in one day, which good mules can always accomplish; especially if, on setting out, they take the road by the sea-side, which, as already mentioned, is shorter, and better than the upper road, unless the weather be stormy.

Muleteers likewise counsel Travellers, on leaving Siracusa for Girgenti, to return to Lentini, in order to get into the best road; thus sleeping in that pestiferous air a second night: this, however, is unnecessary, and as the ancient *Leontium*, the modern Lentini, and its Lake, furnish nothing very attractive, and the direct road to Girgenti, through Palazzolo, abounds with objects of interest, and, moreover, as the only great objection to this road is its being extremely rocky near Palazzolo, Travellers who do not dislike walking occasionally might, perhaps, find that the most judicious plan is to take the direct road.

ROUTE FROM CATANIA TO THE SUMMIT OF ÆTNA.

Nicolosi, miles 12—hours employed in going, either in a Lettiga or on a Mule, two and three quarters.

Casa della Neve, miles 7—Winter sleeping-place. Hours employed in riding, one and three quarters.

Casa degl' Inglesi, miles 8—summer sleeping-place. Hours employed in riding, two and three quarters.

Walk to the summit of the Cone, hours one a half.

Descent to the Torre del Filosofo, Val del Bue, Nicolosi, and Catania, hours ten, and sometimes more; because the intense cold on the summit of Ætna is so apt to affect the health, that Travellers are often compelled to pause either at the *Casa degl' Inglesi*, or the *Casa della Neve*, in order to recover themselves.

A Party who ascended to the top of the Cone, on the twenty-ninth of May, found Fahrenheit's thermometer, at half-past seven in the evening, 50 1/2°—at eleven, 45°—at half-past twelve, 41 1/2°—at two in the morning, 30°—at thirty-five minutes past two, near the *Casa degl' Inglesi*, 27 1/2°—at a quarter before four, at the *Casa degl' Inglesi*, 20°—and on the summit of the Mountain at five o'clock 19 1/2°.

To shorten the time spent in the cold Regions of Ætna, and likewise to avoid the trouble and expense of carrying mattresses and coverlids thither, Travellers, capable of bearing long-com-

tinued exercise, should set out from Catania about noon, proceed to Nicolosi, repose there, then sup, leave Nicolosi seven hours before sunrise, proceed to the *Casa della Neve*, remain there one quarter of an hour only, to put on warm clothing, thence ride to the *Casa degl' Inglesi*, remain there half an hour only, to procure hot negus or soup, and thence walk to the summit of the Mountain. The ascent thus managed usually occupies about six hours and three quarters.

ROUTE ROUND THE SEA-COAST OF SICILY, ON MULES, BETWEEN THE LATTER PART OF MAY AND THE EARLY PART OF JULY, 1826.

	Miles from Palermo.	Hours employed in riding.
1st day. *Partinico*	19	5 1/4.
Alcarno	12	3 1/2.
2d day. *Ægesta*	9	3.
Trapani	21	6 3/4.
3d day. Marsala	18	6 1/2.
4th day. *Mazzara*	12	2 3/4.
Stone Quarry	8	2.
Castel Vetrano	8	2.
5th day. *Selinuntium*	9	2 2/2.
Sciacca	21	4 3/4.
6th day. *San Pedro*	19	4 3/4.
Siculiana	11	2 3/4.
7th day. Girgenti	12	3 1/2.
8th day. *Palma*	16	5 1/4.
Licata	12	3 1/2.
9th day. Terranova	18	5.
10th day. *A stable for mules*	17	4 3/4.
Caltagirone	7	2 3/4.
11th day. *A Brook*	17	5 1/2.
Lentini	13	3 3/4.
12th day. *A watering-place*	17	5 3/4.
Siracusa	13	3 3/4.
13th day. *Scaro d'Agnuni*	24	6 1/2.
Catania	18	4 1/4.
14th day. *Trizza*	7	2.
Giarra	17	3 1/2.
15th day. *Francavilla*	18	5.
Giardini	10	3.
16th day. *A watering-place*, going round by Taurominium	14	5 1/4.
Messina	20	5.

As much care as possible has been taken to give, in the foregoing Routes, the distances from place to place with tolerable accuracy; but on extensive heaths without milestones this is a difficult task to accomplish. The miles of Sicily, judging from the milestones placed on carriage-roads, are not quite so long as the ancient Roman mile.

SHORT CUT FROM GIRGENTI TO PALERMO.

1st day. In a Lettiga, or on a Mule. The road lies chiefly in the bed of a torrent, which it passes and re-passes above thirty times; and consequently this road is not practicable during Winter, and occasionally unsafe in Spring and Autumn.

2d day. A good Carriage-road to Palermo. Travellers, by making this short cut, lose the sight of *Selinuntium*.

CARRIAGE-ROADS.

ROUTE FROM PALERMO TO MESSINA, WITH A CALECHE AND THREE HORSES.

1st day. *Villafrati* *. A bad Inn with a good Stable.

2d day. *Manganaro* +.

Vallelunga *. A bad Inn; but beds may be procured at private houses.

3d day. *Sa. Caterina* +. Inn "tolerable;" by which word is meant little more than a shelter from sun and rain.

Alla Misericordia.

4th day. *Leonforte* +. A good Inn.

Regalbuto *. A bad Inn, but beds may be procured at private houses.

5th day. *Aderno* +. Inn tolerable.

Randazzo *. Travellers may get beds here, though not good ones.

6th day. *Piedimonte* +. Inn tolerable.

Locanda del Messinese *. Tolerable.

7th day. Messina.

Beside the Inns and Baiting-places already mentioned, on this road, are the following: Ponte di Vicari, a Stable annexed to a corn-chandler's shop—the Locanda di Potenza, a new and clean Inn; but if Travellers cannot reach it they may sleep at Villarosa—Nissuria, a bad Inn—Aggira, ditto—Bronte, ditto—Linguagrossa, ditto—Giardini, Al Uso del Paese, a clean Inn—Letojanni, a bad Inn—Capo di S. Alessio, a place where provender and good fish may be procured.

Persons who make the Tour of Sicily, during fine weather, find it pleasanter and more economical to dine out of doors on cold meat in a shady situation and near a spring or stream of good water, than in a Country Hotel.

ROAD FROM PALERMO TO MESSINA, WITH THE DISTANCE OF EVERY TOWN AND VILLAGE FROM THE CAPITAL.

	Miles of Sicily.
Misilmeri.	9
Ogliastro.	16
Villafrati.	22
Ponte di Vicari	30
Fondaco di Manganaro.	37
Fondaco della Gulfa	49
Vallelunga	58
Santa Caterina	80
Villarosa.	91
Locanda di Potenza.	99
Leonforte.	115
Nissuria	120
Aggira, Birth-place of Diodorus Siculus	125
Regalbuto	135
Aderno	151
Bronte	162
Randazzo	173
Linguagrossa.	186
Piedimonte	189
Giardini	198
Letojanni.	202
Fondaco del Prete	205
Capo S. Alessio	208
Bucalo	210
Bagni di Ali	215
Borgo di Scaletta	219
Mili	225
Porta Eustachia di Messina	231
Torre di Faro	240

ROAD FROM PALERMO TO TRAPANI, WITH THE DISTANCE OF EVERY TOWN AND VILLAGE FROM THE CAPITAL.

	Miles of Sicily.
Monreale.	4
Borgetto.	17
Partinico.	18
Alcamo.	31
Calatafimi.	42
Trapani.	68

ROAD FROM PALERMO TO TERMINI, WITH THE DISTANCE OF EVERY TOWN AND VILLAGE FROM THE CAPITAL.

	Miles of Sicily.
Ficarazzi.	6
Bagheria.	9
Solanto	10
Altavilla	14
Trabia.	21
Termini.	24

STEAM-PACKETS.

One of these Vessels, during Spring, Summer, and Autumn, usually goes from Naples to Palermo, or Messina, once a fortnight; and the price paid by a first class Passenger for going was, in 1834, twenty ducats; and by a second class Passenger twelve ducats.

These Vessels (the Real Ferdinando, and Francesco Primo) make, during the latter part of Spring, a voyage to Messina, returning by Syracuse, Malta, Girgenti, and Palermo: or to Palermo in the first place, and thence to other Ports of Sicily, and likewise to Malta, that Passengers may see most of the principal Antiquities of Sicily, and also visit Malta. This practice seems likely to be continued; and therefore the following short account of Malta, under English Government, may not, perhaps, prove unwelcome to the Public.

MALTA.

MALTA and its dependencies consist of three Islands; Malta itself, originally called *Melita,* either from the goodness of its honey, or in honour of one of the Daughters of Nereus and Doris; Gozo, anciently *Gaulos;* and Comino, once known by the name of *Ephæstia.*

This little group of Islands abounds with interesting *souvenirs,* and is supposed to have comprehended the long-sought Atlantis, and the Ogygia of Calypso. Saint Paul was shipwrecked here, and resided three months with Publius, the Roman Governor, by whom he was hospitably treated, and who afterwards became a Martyr to the Christian faith. Malta, according to Homer, was in the first instance peopled by Phæacians. In 1519, B. C. the Phænicians took possession of it. In 736 B. C. they were expelled by the Greeks, who maintained it till 528, B. C. when the Carthaginians conquered and held it till the commencement of the second Punic war, at which period it fell into the power of the Romans. The Vandals took possession of it, A. D. 454; but were expelled ten years after by the Goths,

from whom it was wrested by Belisarius. In 870, the Arabs took possession of it, and introduced the Arabic language, which is still spoken by the Natives.

In 1120, the Normans became Masters of Malta. Afterwards it successively passed into the hands of the Germans, the French, and the Spaniards. In 1530, the Emperor Charles V. ceded it in full sovereignty to the Knights of Saint John of Jerusalem, who had a few years previously been expelled from Rhodes by the Sultan Soleyman. It remained in possession of the Knights till 1798, when it was taken by Napoleon on his way to Egypt: and finally, in 1800, it fell into the power of Great Britain.

Malta is twenty miles in length, twelve in breadth, and sixty in circumference: its distance from Girgenti being ninety miles, and from Cape Passaro fifty-four. Its number of inhabitants amounts to a hundred and twenty-one thousand; of whom about eighteen thousand belong to Gozo.

On landing at Malta there is no trouble with the Custom-house; baggage being never examined.

The best Hotels at Valetta, the Capital of Malta, are Madame Gouban's Clarence Hotel, in the Strada Reale, close to the Palace, the Post-Office, and Saint George's Square—This Inn contains hot and cold Baths, together with a *Table d'Hôte*, and a good Cook—Beverley's Hotel, in the Strada Ponente, overlooking the Quarantine Harbour; the apartments are spacious and good—Micalleff's Hotel, in Strada Stretta, with hot and cold Baths—Vicary's Hotel, in Strada Vescovo—and an Hotel and *Restaurant* at the corner of Strada Teatro e Forni, kept by the Messman of one of the Regiments belonging to the Garrison. The prices usually charged at these Hotels are—for breakfast, fifteen pence English money; for dinner, from three shillings to three and six-pence; for an apartment, per day, from five to ten shillings. The table-wines are those of Sicily: and Marsala is charged at one shilling the bottle. The money chiefly used at Malta is that of England; but the Neapolitan Piastre, equal to four and two-pence, and the Spanish Dollar, equal to four and four-pence, likewise circulate here. The original Maltese currency is the Scudo, subdivided into twelve Taris, and each Tari into twenty grani. Twelve Scudi make one pound sterling, and are consequently equal to one and eight-pence each.

House-rent is cheap: from twenty to fifty pounds per annum, according to the size, being the utmost which any person ought to pay for a house.

Private Lodgings may be hired for five shillings a-night; especially in the Strada Britanica, No. 86.

The Market is abundantly supplied with excellent beef and mutton from Barbary, veal and game from Sicily, and a great variety of fish, among which are the delicate *Grand Masters*, the rock-cod, barboni, and soles. Good oysters likewise are attainable at Valetta, and occasionally Alexandrian turtles. Lobsters may be found at Gozo. Fruits and vegetables, unknown both in Italy and England, are seen in the Market at Malta, and the oranges are proverbially good, particularly those of the mandarin and egg kind.

The best mode of keeping house at Malta is to hire a Cook, paying him a certain sum per day for every thing which may be wanted, and taking his receipt three times per week.

CUSTOMARY PRICES OF PROVISIONS.

	s.	d.
Bread, per lb. . . .	0	2
Beef	0	3 1/2
Mutton	0	3 1/4
Fowls, each	1	1
Milk, per pint . . .	0	1 1/2
Rice, per pound . . .	0	2 1/2
Oil, per pint. . . .	0	6
Common wine, per pint .	0	1 3/4
Coffee, per pound . .	1	9
Common sugar, per pound	0	4 3/4

The carriages in general use are caleches with two wheels and one horse, by whose side the Driver runs. There are, however, a few four-wheeled carriages drawn by two horses.

	s.	d.
A four-wheeled carriage, by the day costs	7	0
By the half-day. . . .	4	2
A caleche by the day costs.	3	6
By the half day. . . .	2	0
A riding-horse per day costs	3	0
By the half-day	2	0

The hire of a boat with two men is,

according to the established tarif, fourpence an hour.

Among the best shops is that of Madame le Grand, Milliner and Dressmaker, opposite to St. John's Church—that of Barbar, Strada San Giovanni, where bottled wines, porter, and grocery, are sold—that of Paolo Vella, in Strada Santa Lucia, where haberdashery is sold—that of Mrs. Smith, who sells hosiery and childbed linen—that of Giuseppe, Strada Reale, Tailor—that of Mrs. Watson, Strada Reale, Bookseller—that of Cretien, Strada Forni, Jeweller and Goldsmith—that of Dimeck, Strada S. Giovanni, who sells Vases, and ornaments in Malta-stone—that of Darmanin, Strada Levante, who sells Tables of pietra dura, Monuments, etc.—that of Pugens, Strada Reale, Hatter—and that of Micallef, under the Library Arcades, who sells ices and preserved fruits.

The principal Banking-house is that of Bell, Harris, and Co.

Good medical advice may be easily procured, as Doctor Davy, Brother to the late Sir Humphrey, is Physician to the Land Forces, and Doctor Lidell Physician to the Navy.

The Palace at La Valletta merits notice: it forms one of the sides of St. George's Square, and contains several Paintings in oil, together with historical Frescos, representing various achievements of the Knights of Malta, from the period when they took possession of Rhodes; and likewise several of their naval combats with the Moslems. The Armoury in this Palace also merits notice.

The *Cathedral*, dedicated to St. John, though unpromising on the outside, is superb within, and has a pavement composed of coloured marbles, representing the armorial bearings of the Knights. Here are seen the Tombs of L'Isle Adam, La Valette, etc.

The *Government Library* contains a large collection of valuable Books, and some Antiquities found in the Island. This Library is open to the Public; and, by paying five shillings half-yearly, books may be taken home to read.

Adjoining is *the Garrison-Library*, to which Strangers, on being proposed by a Member, and on paying five shillings a-month, are admitted.

The Monuments raised to the memory of Sir Ralph Abercromby, the Marquis of Hastings, Sir Alexander Ball, etc., may be seen on the Fortifications: and cut out of the Rock under the Works, are large Vaults, where corn sufficient for three years' consumption is kept.

The Ospizio, or *Poor-house*, to which *the Lunatic Asylum* is attached, and *the House of Industry for Poor Children*, merit notice; as likewise does *the Botanic Garden*.

On the opposite side of the Harbour are the celebrated Lines of Cottonera, the Dock-yard, Fort Saint Angelo, etc. and at the point which separates the Great Harbour from the Quarantine Harbour stands Fort Saint Elmo, opposite to which is Point Dragut, where the famous Turkish Admiral thus named was killed during the siege of Malta, in 1565. Higher up is Fort Manuel, and close to that, the Lazzaretto, where Travellers, arriving from the Levant, are comfortably lodged for half a crown aday.

The interior of the Island contains many places worth visiting, among which are the Villa and Gardens belonging to the Governor, and situated at Saint Antonio—the ancient Capital of Malta, called *Cività Vecchia*, or *Città Notabile*, where may be seen Saint Paul's Cave; Catacombs; the Cathedral; remains of ancient Temples; a Crucifix brought from Rhodes, and the House of Industry established by the Bishop of Malta. At some distance is Boschetto, with a Nursery for Silkworms; and westward of Valetta is Saint Paul's Bay, and what the Natives call Calypso's Cave.

Gozo contains a Town founded, according to report, by the Sister of Dido—a famous double Phœnician Temple, now called "The Giant's Tower"—and some Catacombs.

The roads at Malta and at Gozo are, generally speaking, tolerably good; and the Society at Malta is very good.

Strangers are received with hospitality: Balls, Concerts, and Soirées, follow each other during winter in rapid succession; and there likewise is an Italian Opera.

At *the Auberge de Provence* a Club has been established, to which Strangers are introduced for a Month, on being presented by a Member.

The Island of Comino is famous for Rabbits.

A Steam-packet with the Malta Mail leaves England on the third of every month, touches at Cadiz, Gibraltar, and Algiers; reaches Malta about the sixteenth or seventeenth; goes on to Patras and the Ionian Islands; returns to Malta about the twenty-seventh, and starts again for England the next day.

CHAPTER XIV.

RETURN TO ENGLAND, THROUGH GERMANY.

Journey by the Via Flaminia, from Rome through Perugia to Florence.—Objects best worth notice on that road.—Hannibal's Route into Italy.—Journey from Florence to Dresden.—Ferrara.—Rovigo.—Padua.—Baths of Abano.—Arqua.—Venice.—Objects most worthy of notice.—Basilica di San Marco.—Campanile.—Palazzo ex-Ducale.—Accademia delle Belle Arti.—Chiese de' Gesuiti — de' Carmelitani — del Carmine — di SS. Giovanni e Paolo — di S. Giorgio Maggiore — del Redentore — di S. Maria della Salute. — Palazzi, Pisani Moreta — Grimani—Barberigo.—Scuola di San Rocco.—Palazzo Manfrini.—Arsenale.—Promenades. —Theatres.—Hotels.—Water.—Conegliano.—Pordenon.—Tagliamento.—San Tommaso.—Ponteba—Custom-house there.—Villach.—Beds and Provisions in Germany.—Table-linen. —Peasantry.—Country Towns, etc.—Klagenfurt.—Friesach.—Judenburg.—Leoben.—Merzhofen.—Schottwien.—Traskirken.—Vienna.—Custom-house.—Hotels.—Eating-houses. —Coffee-houses.—Lodging-houses.—Population.—Climate.—Water.—Fountains, etc.—Cathedral, and other Churches.—Imperial Residence.—Jewel-Office.—Cabinet of Natural History.—Public Library.—Belvédère Gallery of Paintings.—Belvédère ancient Armoury.—Lichtenstein, and other private Galleries.—Great Arsenal.—Hôtel des Invalides.—Porcelain-Manufacture.—Theatres.—Fauxburghs.—Church of St. Charles.—Summer Palaces of Princes Schwartzenberg and Lichtenstein.—Prater.—Augarten.—Schœnbrunn.—National Dish.—Austrian Wines.—Distance from Florence to Vienna.—Baden.—Stockerau.—Znaim.—Schelletau.—Iglau.—Stecken.—Czaslau.—Planian.—Prague.—Population.—Objects best worth notice.—Inns.—New Post-road from Prague to Dresden.—Inns.—Saxon Peasants. —Dresden.—Custom house.—Distance from Vienna.—Population.—Architecture. Religion. —Objects best worth a Traveller's attention.—Mode of obtaining Admittance to the Picture-Gallery, etc.—List of some of the most striking Pictures.—Treasury.—Cabinet of antique Sculpture.—Dresden Porcelain.—Theatres.—Distance from Dresden to Berlin.—Voyage down the Elbe to Hamburg.—Population of Hamburg.—Description of the Town and Port.—Inns.—Private Lodgings.—Sagacity of a Stork.—Steam-packet from Hamburg to London.—Voyage from Hamburg to Cuxhaven.—Harwich Packets.—Prices.—Days on which these Vessels sail.—Inns at Cuxhaven.—Best Road from Dresden to Berlin.—Potsdam.—Description of Berlin—Distance thence to Hamburg.

PERSONS who wish to see the Cascade of Terni, and the celebrated Lake of Trasimenus, should go from Rome through Perugia to Florence. The pleasantest way of going, so far as relates to beauty of country, is by the *Via Flaminia:* and, in order to pursue this Road, Travellers should turn to the right after having passed the Ponte Molle; and proceed to Grotta Rossa (the ancient *Saxa Rubra*, marked in the Itineraries by the name of *ad Rubras*), Rignano (the ancient *Rostratam villam*), and Civita Castellana; instead of going to the last-mentioned town by the road which was made, during the Pontificate of Pius VI., through Nepi.(1)

The first object of interest, presented by the *Via Flaminia*, is a magnificent view of Rome, seen from a steep hill, at the base of which are luxuriant pasturages on the banks of the Tiber. Two miles and a quarter from the Ponte Molle, on the left side of the road, are several lofty rocks; on delving one of which, for the purpose of procuring stones to repair the *Via Flaminia*, the workmen unclosed the mouth of an ancient Sepulchre, formed in the rock by Q. Nasonius Ambrosius, of the Ovidian

(1) The *Via Flaminia* was the road always used by Travellers, between Rome and Civita Castellana, till the reign of Pius VI.

family, to serve as a mausoleum for himself and his successors, and at the same time to perpetuate the memory of Ovid.(1) The front of this Mausoleum seems to have been nearly square, and was ornamented with pilasters and terminated by a pediment. The Sepulchral Chamber, which, when first discovered, was uninjured by time, is forty Roman palmi in length, and twenty broad: it contained seven sarcophagi, placed in niches on a level with the pavement, which is mosaic. The niches still remain perfect; but so large a quantity of earth now covers the pavement, that the lower part of the niches cannot be seen. The roof and walls of the Chamber were ornamented with frescos emblematical of the life to come, and bordered with beautiful stucco. Several of these frescos may still be traced; as may some of the stucco ornaments. The paintings allusive to Ovid surrounded the niche at the upper end of the Chamber. Several remains of other Sepulchres are seen on the right of the *Via Flaminia.* About three miles from the Ponte Molle is Grotta Rossa, the ancient *Saxa Rubra,* which still continues to be a wretched wine-house, as it was in the time of Cicero; who upbraids Antony for having loitered there a whole day, drinking hard. Near Grotta Rossa, and, like the Nasonian Sepulchre, formed in a rock, are remains of an Ergastulum, or Dungeon underground, where slaves, as a punishment, were compelled to work in chains: and to the left of Grotta Rossa is the valley of the Cremera, which river rises near Baccano, and descends through the valley to unite its waters with those of the Tiber. Beyond the Bridge thrown over the Cremera is a Gate leading into the Valley, which is beautifully bordered with brushwood and rocks, and carpeted by turf; and that part nearest to the site of the Citadel of Veii displays remains of ancient Etruscan Sepulchres, Niches, delved in the rocks, to support cinerary urns, and a fragment of an Etruscan Wall. The Author of this Work was driven in a caleche, by a very skilful coachman, through the Valley to a footpath on the right, which leads to the position of the Citadel of Veii; and according to the report of shepherds and goatherds who frequent the Valley, a caleche might pass safely through it, to Isola Farnesina,—a distance of about four miles from the Gate already mentioned.

The first town of consequence, on this branch of the *Via Flaminia,* is Civita Castellana, which stands at the distance of thirty-five miles from Rome, in a remarkably strong and beautiful situation. It has, by modern writers, been mistaken for Veii: an inexplicable blunder! as Veii is recorded to have been only one hundred stadia from Rome, and Civita Castellana is more than three times that distance; beside which, we have reason to suppose, from ancient records, that Civita Castellana stands upon the site of the Pelasgic Fortress of *Fescennium,* or upon that of *Falerii,* likewise a Pelasgic fortress, the inhabitants of which were called Falisci. Plutarch and Zonaras describe this Pelasgic fortress as having been placed on a lofty eminence; and the latter mentions that the fortress was destroyed, and a new town, bearing the same appellation, built in the contiguous plain. Cramer supposes this record to be authenticated by the identity of the new Falerii with the Church of Santa Maria Falari, near four miles west of Civita Castellana, on the track of the *Via Flaminia,* and where the Itineraries place that town: but, nevertheless, according to the opinion of some very enlightened antiquaries, the

(1) Ovid is said to have been buried at Tomus, in Pontus,—to which place he was exiled by Augustus; and when the Polish army, in the year 1581, were at Pont-Euxine, they found, according to report, among the ruins of the ancient City of Tomus, a large stone, with an inscription on it, which they supposed to be Ovid's epitaph. There is, however, a tradition that he was banished to Julia Alba, in Lower Moldavia, formerly the country of the Getes; and that the people of the country still venerate his memory, saying, "There came from the banks of the Tiber an extraordinary man, who had the gentleness of a child, and the goodness of a parent; that he sighed incessantly, and sometimes talked to himself; but when he addressed others, honey seemed to flow from his mouth." Ovid had a Villa near the remains of the Nasonian Sepulchre: so, also, had Augustus. *See* LUMISDEN.

eminence on which Civita Castellana stands was the site of *Fescennium*. *Falerii* is said, by Dionysius, to have been, in his time, occupied by the Romans; and he mentions, as a proof of its Pelasgic origin, that among its edifices was a temple consecrated to Juno, and built precisely after the model of the temple of Juno at Argos. We learn from Pliny that *Falerium* became a Roman Colony, under the appellation of *Falisca;* and we are likewise told that this was the town which, when besieged by Camillus, submitted to that General, in consequence of his just and celebrated punishment of a treacherous schoolmaster, who decoyed his pupils out of the gates to deliver them into the hands of the besiegers; but was condemned by Camillus to be flogged back into the town, by the youths whom he sought to betray.

Recent excavations, contiguous to the Church of S. Maria Falari, have brought to light remains of a Theatre, several Statues, and other antiquities.

Beyond Civita Castellano lies Borghetto; and between that village and Otricoli the Road crosses the Tiber on a fine Bridge, erected during the reign of Augustus, and repaired by Sextus V. *Ocriculum*, now Otricoli, situated near the left bank of the Tiber, was, according to Livy, the first Umbrian city which voluntarily submitted to Rome. *Ocriculum* suffered much during the Social War; but appears, in Strabo's time, to have been a place of consequence; and numerous and beautiful remains of antiquity, which were found among its ruins, now embellish the Vatican Museum.

Narni, the next considerable Town on this Road, acquired the name of *Nequinum*, from the obstinacy of its citizens; who, during a siege, killed their wives and children, in order to save their provisions; and when all these were consumed, chose rather to lay violent hands upon themselves than surrender. This Town received a Roman Colony A.U.C. 454. Its situation, on a lofty eminence, beneath which flows the Nar (now the Nera), has been described by several poets. *Narnia*,—as it was called by the Romans,—gave birth to the Emperor Nerva.

A little beyond Narni, and about a mile out of the road, are remains of a magnificent *Bridge*, supposed to have been thrown, by Augustus, over the *Nar*, for the purpose of uniting two hills. In order to examine this stately ruin, Travellers should get out of their carriage, and walk down the hill, at the foot of which is the Bridge. It consists of large stones joined together without any cement, and cut, on their outsides, into the form of diamonds. On the dry land, next to Narni, is one entire arch, the piers of which are above forty common paces asunder. The piers still remaining in the water prove the immense size of the other arches; which were not, however, of an equal diameter. The length of this Bridge is supposed to have been eight hundred and fifty Roman *palmi;* and a Roman architectural *palmo* (as already mentioned) is nearly nine English inches. The distance between the piers of the first arch is computed to be one hundred *palmi*, and its height one hundred and fifty; the distance between the piers of the second, one hundred and eighty *palmi;* that between those of the third, one hundred and fifty; and the last arch, which ends on the other side of the Nar, is one hundred and ninety *palmi* in breadth.

Terni derives its ancient name, *Interamna*, from the two arms of the Nar, between which it is situated. According to an Inscription cited by Cluverius, *Interamna* of Umbria was founded during the reign of Numa. It afterwards became one of the most potent towns of municipal rank in Italy; but it suffered much from civil war, during the days of Sylla and Marius. Pliny mentions that its meadows were mown four times in the year. Cornelius Tacitus, and the Emperors Tacitus and Florianus, were born in this City; which contains the ruins of an Amphitheatre in the Episcopal Garden, and those of a Temple of the Sun, in the Church of S. Salvadore. At S. Siro, in the Cellars of the College, are remains of a Temple of Hercules, and, in the *Casina* of the *Casa Spada*, Ruins of ancient Baths.

Four miles from Terni, is the magnificent Cascade called *Caduta delle Marmore*, and formed by the fall of the Velino (anciently the *Velinus*) into the the Nar. These Cataracts are said to

have been made about the year of Rome 671, by Curius Dentatus, who (as already mentioned), in order to drain the territory of Reate of its standing waters, cut channels, through which he discharged them into the Velino, and thence into the Nar: forming by these means a Cascade, consisting of three leaps; the first computed to be three hundred English feet; the two others, united, between four and five hundred. Persons who wish to see these Cataracts in perfection, should set out from Terni about ten o'clock of a clear morning, and ascend the *Monte di Marmore* in a caleche: but, on approaching the Velino, which announces itself at a considerable distance by its thundering noise, they should walk to view the narrow Pass through which it rushes down the fall of three hundred feet; and afterwards proceed to a Temple built on a Promontory, for the purpose of exhibiting the three leaps together. Here they should remain till twelve o'clock; when the effect of the sun upon water which, from the velocity of its fall, rises into vapours, resembling millions of curled white feathers, is beautiful beyond description;—indeed, there are very few celestial rainbows half so brilliant as the terrestrial ones at Terni. After having seen these, Travellers should return to the bottom of the Monte di Marmore; and then walk to view the Cataract from below. This Walk occupies nearly two hours; and lies through Private Grounds.

Spoleto (formerly *Spoletium*), is a very ancient City, situated on the acclivity of a mountain, and watered by the Clitumnus, now the Clitumno: a river famed, in days of yore, for the whiteness of the cattle which grazed near it. *Spoletium* was colonised by the Romans A. U. C. 512: its citizens repulsed Hannibal immediately after the battle of Trasimenus; and they still preserve a Gate, called Porta Fuga, with an Inscription recording the event. The Wall on the side of this Inscription merits notice. The Cathedral contains Paintings, Bassi-rilievi, and ancient Mosaics. The Aqueduct is a beautiful fabric, supported by stone arches, and, in one part, by a Double Arcade, said to be three hundred feet high.

South-west of Spoleto, on another branch of the *Via Flaminia*, stood *Carsulæ*, noticed by Strabo as one of the principal towns of Umbria: and between San Gemino and Acqua Sparta, may be found the site of this town, which still bears the name of Carsoli; and where ruins of ancient edifices are still visible.

About eight miles to the north-west, and near the Tiber, stood the ancient *Tuder* (now Todi), which, in consequence of being situated on a commanding eminence, was one of the strongest towns of Umbria. It appears to have been celebrated for its worship of Mars; and among its ruins is a Doric Temple, supposed to have been dedicated to the god of war. *Tuder* became in course of time a Roman Colony.

South of Tuder, and also near the Tiber, stood *Ameria*, now Amelia, a potent and very ancient Umbrian town, built, according to Cato, 1045 years before the Christian era. When subjugated by the Romans it obtained the privileges of a Municipium, and became a Colony under Augustus. The celebrated Roscius was a native of *Ameria*.

Returning to the post-road, we find, between Spoleto and Foligno, just beyond Le Vene, the Temple of Clitumnus, now converted into a Chapel, and dedicated to S. Salvadore. The front toward the plain is ornamented with four Columns, two Pilasters, and a Pediment: the edifice is oblong, and exhibits the following words, cut in stone: "*T. Septimius Plebeius.*"

According to Suetonius, however, it does not seem certain that the present Chapel of S. Salvadore was anciently the Temple of Clitumnus; because he asserts that Caligula went to *Mevania* to see that Temple; but Pliny places it contiguous to the source of the Clitumnus, close to which spot the Chapel stands. Bevagna, a small modern town on the *Via Flaminia*, now represents the ancient *Mevania*, which was situated at the junction of the rivulets Timia and Topino; and appears to have been one of the most considerable towns of Umbria. It is memorable as the birthplace of Propertius.

On a hill north of the source of the Clitumnus stands the little town of Trevi, erected in an amphitheatrical

form, on the site of the ancient *Trebia*, and within view of the road.

Fulginium, now Foligno, on the *Via Flaminia*, seems to have been, in former days, a place of consequence; as, judging from an inscription discovered there, it presided over an association of fifteen towns of Umbria. Its Cathedral merits notice.(1)

Between Foligno and Perugia lies *Assisi* (anciently *Assisium*), the birthplace of S. Francesco.(2) It is situated on a Hill so near to the great road, that Travellers may visit it with ease. The Church of S. Francesco, in this city, contains several Pictures, of the old School. The Monastery of Franciscan Nuns, called the Nuns of St. Clare, deserves attention; and the Church of Santa Maria, or the *Filipini*, once the Temple of Minerva, is a beautiful piece of antiquity.

Perugia (anciently *Augusta Perusia*), the present Capital of the rich and beautiful province of Umbria, and in remote ages one of the strongest cities of Etruria, was, as we learn from Justin, of Achæan origin, and scarcely inferior in antiquity to Cortona. Livy mentions that the Romans, having penetrated for the first time beyond the Ciminian Forest, defeated the Perugians, and compelled them to sue for peace. *Perusia* became a Roman Colony about 709 U. C.; and, some years after, sustained a memorable siege, in which Antony held out against Octavius Cæsar, till compelled by famine to surrender. On this occasion the town was burnt; but it rose again from its ashes; and under the Emperor Justinian maintained a successful siege against the Goths. It was magnificently placed on the summit of a lofty mountain, and seems to have been by nature almost impregnable: such indeed was the strength of *Perusia*, and such the valour of its inhabitants in the days of Hannibal, that he did not venture to attack it, even after having gained the important battle of Trasimenus: and to this moment, the Perugians are distinguished for being the most courageous of the Roman people. The modern Town occupies the site of ancient *Perusia*, and contains Antiquities and Paintings well worth observation; but, exclusive of this, Travellers should sleep here, in order to avoid passing a night at Torricella. A new and comfortable Hotel is said to have been recently established at Perugia.

Between Torricella and Camuscia, at five miles' distance from the former, is the miserable village of *Passignano*, rendered famous by the above-named victory gained near this spot by Hannibal, 217 years before Christ.

Six miles farther on, is the *Ponte Sanguinetto*, situated below a Village of the same name; and both so called, from the effusion of Roman blood spilt there.

Between Passignano and the rivulet called Sanguinetto, *the site of the Roman Camp*, and *the Pass* through which Hannibal came down from the heights, may be discovered.

Four miles farther is Spilonga, a small hamlet on the confines of Tuscany; and three miles from Spilonga stands *Ossaia*, where, on a House in the Street, is the following Inscription:—

"Nomen habet locus hic Ursija, ab ossibus illis
Quæ dolus Annibalis fudit et hasta simul."

"This place bears the name of Ossaia, from the bones of those unfortunate men whom Hannibal slew here."

Ossaia is by many writers supposed to have been the actual field of battle; though, perhaps, it rather was the hill to which the small remains of Flaminius's troops retired; because, thirteen miles, the reputed distance between Passignano and Ossaia, seems too large a space for the contending armies to have occupied. It is impossible to view the country between Passignano and Ossaia without feeling the highest admiration of the military skill of Hannibal; who contrived, on an enemy's ground, to draw that enemy into a narrow, swampy, and uncommonly foggy plain, where no army, however brave, could long have defended itself; for on three sides are heights, which were possessed by the troops of Carthage: and on the other side is a large unfordable Lake.

(1) Beyond Foligno the modern post-road no longer follows the course of the *Via Flaminia*.

(2) Metastasio also was born At Assisi.

On the Hill above Camuscia, and within the distance of a walk, stands *Cortona* (formerly *Corithus*), said to be the most ancient of the twelve great Cities of Etruria. We are told, by Dionysius of Halicarnassus, that the Pelasgi, who had landed at Spina on the Po, subsequently advanced into Italy, and occupied Cortona, which they fortified; afterwards forming other settlements in Tyrrhenia. It seems, however, from this account, that Cortona existed previous to its becoming a Pelasgic Fortress; and Virgil alludes to the land of Corithus as the country of Dardanus, the founder of Troy. The origin of this fable cannot be traced; but the antiquity of Cortona is proved by positive historical evidence. According to supposition, it was colonised by the Romans about the time of Sylla. The ancient Etruscan Walls of this venerable city are in some places well preserved; —they were constructed with immense blocks of stone, without any cement whatsoever. Here, likewise, may be traced the ruins of a Temple sacred to Bacchus; and the vestiges of ancient Baths, ornamented with Mosaics. In the Cathedral is a large Sarcophagus, supposed to have contained the remains of the unfortunate Consul Flaminius; and representing the Battle of the Lapithæ and Centaurs. A Picture of the Nativity, by Pietro di Cortona, is likewise seen in this Cathedral. Some of the other Churches are curious, in point of architecture; and most of them possess good paintings both of the old and new school. Several Private Houses are embellished with valuable Pictures: and Etruscan Antiquities may be found in private Museums belonging to the nobles of Cortona, and likewise in the Museum of the Etruscan Academy.

At Camuscia, two posts beyond Perugia, a road, not of great length, goes through Montepulciano and Chianciano (famous for its Baths), to Chiusi, the ancient *Clusium*; which merits notice on account of the Etruscan Antiquities still discoverable there. *Clusium*, already mentioned as having once contained the mausoleum of Porsena, was a principal city of Etruria; and, as we learn from Livy, originally bore the the name of *Camers*. Probably, therefore, it owed its existence to the Camertes, a people of Umbria: and afterwards fell into the power of the Etruscans. Pliny speaks of *Clusium Vetus*, and *Clusium Novum*, and the site of the latter is supposed to be occupied by the modern town.

Arezzo, anciently *Arretium*, is the next post-town to Camuscia, on the road to Florence; and appears to have been, during remote ages, one of the strongest cities of the Etruscan confederacy: but when the Romans penetrated beyond the Ciminian Forest, the Aretini, unable to contend against them, sued for peace and obtained it. Once afterwards, *Arretium* renewed hostilities; but, in consequence of ill success, again sued for peace, and became subject to the Romans. This city was colonised soon after the days of Sylla; and the Consul Flaminius took post here, in order to defend the entrance of Etruria against Hannibal: but that great master of the art of war chose for the Carthaginian army a route unthought of by Flaminius, and marched from the neighbourhood of Florence to the stations marked in the Itineraries "*Aquileia, Fines, Biturgia*, and *ad Græcos*; leaving *Arretium* on his left, crossing the *Palus Clusina*, now Val di Chiana, and thence entering the narrow passage at the end of the Lake of Trasimenus, where he entrapped the rash and ill-judging Consul.

Pliny ranks the *terra cotta* vases of *Arretium* with those of Saguntum and Samos.(1) Remains of an Amphitheatre, built by the Romans, may be traced in the modern town of Arezzo, which is pleasantly situated, well paved, and embellished with handsome buildings. Its Churches contain good pictures; and in that belonging to the suppressed Abbey of Monte Casino is a famous Cupola in perspective, executed by the Jesuit del Pozzo. The Cathedral, a Gothic edifice, raised about the year 1300, contains a High Altar, and a Tomb of a Bishop named Guido Tarlati di Pie-

(1) During the year 565 U.C., a Roman road was constructed from *Arretium* to *Bononia*, by the Consul C. Flaminius, son of the unfortunate general who fell at the battle of Trasimenus. This passage of the Apennine was, however, frequented previously.

tramala, both of which were designed by Giovanni Pisano. Arezzo gave birth to Petrarca: its population amounts to ten thousand persons.

As the preceding detail of objects best worth notice near Perugia has led to the mention of Hannibal, it may not, perhaps, be inapplicable to the subject to subjoin an account of what appears to have been his Route into Italy: traced from an ancient map, as far as Embrun, upon the river Durance, in Dauphiné; and afterwards founded upon the authority of Polybius, strengthened by the present appearance of the ground.

HANNIBAL SET OUT IN THE MIDST OF WINTER, U. C. 536, WITH AN ARMY OF FIFTY THOUSAND FOOT, AND NINE THOUSAND HORSE, BESIDES ELEPHANTS, FROM

(Ancient Names.)	(Modern Names.)
Septa	*Ceuta*, in Africa, a sea-port, and crossed to
Fretum Erculeum	*The Straits of Gibraltar;* whence he probably proceeded by sea to
Calpe	*Tariffa, the Pillar of Hercules in Europe;* then passed through the
Country of the Bastuli	*The Kingdom of Granada, in Spain*, to
Malaca	*Malaga;* and thence proceeded through the
Country of the Bastiani	*The Kingdom of Murcia*, to the camp of Spartarius; thence going to
Carthago Nova	*Carthagena*, and traversing the
Province of Contestanorum	*The Kingdom of Valentia*, to
Alone(1)	*Alicant;* at which sea-port it seems probable that he embarked his troops, and passed up the River
Sucro	*Segura*, or *Xucar*, to *Valencia*, thence proceeding along the River
Iberus	*Ebro*, through the
Country of the Ilecaones	*The Principality of Catalonia*, to
Tarraco, or *Tarrago*	*Tarragona*, and
Carthago Vetus	*Villa Franca;* he then crossed the
Rubricatus	*The River Llobregat*, proceeded to, and crossed, the
Gerunda	*The River Gerona*, and then came to
Rhoda	*Rosas:* though some authors assert, that he followed the course of the Gerona to the Pyrenean mountains, and crossed thence into Gaul. From Rosas, however, according to the map, he went to
Veneris Fanum	*Port Vendres*, thence to
Caucoliberis, or *Illiberis*	*Collioure, in the province of the Volcæ Teclosages*, or *Rossiglione;* thence he proceeded to
Narbo	*Narbonne, the Country of the Bebricii*, and thence to
Agatha	*Montpellier*, and
Nemausus	*Nismes;* when, passing through the country of the *Volcæ Arecomii*, he proceeded to the banks of the
Rhodanus	*The Rhone*, down which river he passed to
Avenio	*Avignon;* thence traversing the
Country of the Casuares	*Provence*, to *Dauphiné*, the country of the *Allobroges;* thence he proceeded to
Augusta Tricastinorum	*St. Paul trois Châteaux*, and then went by the River
Druentia	*Durance*, to
Embrodunus	*Embrun;* whence he marched to, and crossed,
Mons Vesulus, or *Visus*	*Monte Viso*, one of the great Alps, said to be nine thousand nine hundred and ninety-seven English feet in height, but not so difficult of access as are many of those mountains; it lies almost in a direct line with Embrun, and the road to it is not strongly guarded by narrow defiles, as are many passages into Italy. Thence he went to
Pinarolum	*Pignerol*, a City of Upper Dauphiné, about 20 miles from Turin; thence he followed the course of the

(1) Called, by some authors, *Lucinium*.

(Ancient Names.)	(Modern Names.)
Padus	*Po*, then went to
Alba-Pompeia	*Alba*,
Dertona	*Tortona*, and
Ticinum	*Pavia;* crossed the River
	Trebia, subdued
	Piacenza,
	Parma,
Regium	*The duchy of Modena*, and
Mutina	*Modena* itself; then came to
Fæsulæ	*Fiesole;* thence proceeded to
Arretium	*Arezzo;* and thence to
Trasimene	The lake of Perugia, or Trasimenus.

Hannibal is supposed to have passed through Gaul to the foot of the Alps, in ten days. It seems an impossibility that he should have reached Cenis, St. Bernard, or St. Gothard, in so short a time. It likewise seems improbable that he should have rejected the passage of Monte Viso, which lay directly before him, to search for some other at a greater distance; especially as his only route to that other was through narrow and dangerous defiles. He is said, by Polybius, to have passed through the country of the Allobroges, over an immense Alp, whence he saw, and pointed out to his soldiers, the rich and beautiful plains of Italy; after which he immediately descended into valleys watered by the Po.

All this exactly describes Monte Viso; on the Italian side of which lie the plains of Piedmont, and through these plains runs the Po, which rises in Monte Viso. Polybius likewise says, the first city taken by Hannibal in Italy was Turin: and that, too, might be; for Turin is only twenty miles distant from Pignerol.(1)

From Florence to Vienna the Author of this work travelled *en voiturin;* and though her journey was not undertaken till the middle of April, yet, even at that mild season, she found the wind on the Apennine, between the latter City and Bologna, almost insupportably cold; and moreover the stoves, universally substituted in Germany for fire-places, the damp beds (for there are no warming-pans, nor any other machines for drying beds in German Hotels), the keen air, from the Alps, between Venice and Vienna, and the severity of the climate in Moravia and Bohemia, are much to be dreaded by Travellers; and persons afflicted with pulmonary complaints could not take this journey at any season, summer excepted, without risking their lives.(2) The first day's journey from Florence to Vienna, *en voiturin*, is to Ferrara, on a good road, and through a most productive country.

Midway between this City and Bologna stands a neat and pleasant inn, the Albergo della Fenice, called *Il Tè*, where Travellers may dine or sleep.

Ferrara (anciently *Forum Allieni*) is a fortified Town, celebrated for containing the house of Ariosto; and, in its public Library, the Tomb of that great poet: as also, his Chair, Inkstand, and some of his handwriting; together with a Bronze Medallion found in his Tomb; where likewise was found an account of his last illness and death. This Library also contains the original manuscripts of Tasso's *Gerusalemme Liberata*, and Guarini's *Pastor Fido*, with several Volumes of Music, illuminated by Gosmei; and in the Hospital of Sant' Anna, Travellers are shown the cell where Tasso was confined. The Inn at Ferrara (*I tre Mori*) is large and comfortable. The Climate is unwholesome, and the Water bad.(3)

The second day's journey, to *Monse-*

(1) Persons who have ascended Monte Viso report that the plains of Italy are discernable from its summit.

(2) In Moravia and Bohemia there are no coverlids to the beds, except small eyder-down quilts, which generally slip off.

(3) Boats, large enough to accommodate a Family, may be hired, at Ferrara, to go to Venice; and this Voyage occupies about twenty hours.

lice (anciently *Mons Silicis*), is tedious, owing to the sandiness of the road for some miles.—Soon after quitting Ferrara, Travellers cross the Po on a *pont-volant*, and, beyond Rovigo, pass the Adige (anciently the *Athesis*) in a similar conveyance. The Post-house at Monselice is a good Inn.

The third day's journey, through Padua to *Mestrè*, may be accomplished in about ten hours, allowing time sufficient to see every thing best worth notice at Padua.

The last-named Town, anciently denominated *Patavium*, is placed between the *Meduacus Major* and *Minor* —now called the Brenta and Bacchiglione; and was, according to tradition, founded by Antenor, soon after the fall of Troy. Livy, who was born at Padua,(1) mentions the following circumstance, as most honourable to his native city. A Spartan fleet, commanded by the son of Cleomenes, being driven by contrary winds into the Adriatic, anchored at the mouth of the Brenta; and sent a strong party of soldiers and mariners up the stream, in light vessels, to land and plunder the adjacent villages. The landing was effected; but when this news reached Padua, a force was so rapidly despatched to repel the invaders, that they were surprised and subdued before they could apply for reinforcements to their commander; who was attacked at his moorings by the inhabitants of Padua, and with great loss, both in galleys and men, made his escape. The victors suspended the shields of the discomfited Greeks, and the beaks of their vessels, in the temple of Juno at Padua; and an annual mock-fight on the Brenta perpetuated the memory of the event. Strabo speaks of *Patavium* as the most flourishing city in northern Italy; adding that there were, in his time, five hundred Roman Knights among its citizens. Its manufactures of cloth and woollen stuffs were renowned throughout the Roman territories; and its traffic in foreign articles was considerable; for vessels could come up to *Patavium* from the sea, by means of the Meduacus, which river had a capacious harbour at its mouth. Thrasea Pætus, who fell a victim to the cruelty of Nero, was a native of Padua.(2) The modern Town is large, and strongly fortified; but not adorned with many handsome edifices; except its University, which was built after the designs of Palladio.

This University, founded by the Emperor Frederick II. in opposition to that of Bologna, once contained eighteen thousand students; and still possesses Public Schools, a Chemical Laboratory, an Anatomical Theatre, a Museum of Natural History, and a Botanic Garden.

The Palazzo della Giustizia contains an immense Town-hall, the ceiling and walls of which were originally painted by Giotto and his scholars; and retouched, in 1762, by Zannoni: the ceiling, however, was destroyed, in consequence of the roof blowing off; but the Paintings on the Walls remain. This apartment contains a Monument to the memory of Livy, and two Egyptian Statues.

In the Palazzo del Podestà is a Painting, by Palma il Giovane, of our Saviour blessing the city of Padua.

The *Duomo* contains a modern Monument to the memory of Petrarca; a Madonna, by Giotto, which once belonged to Petrarca; and, in the Sacristy, a Portrait of that Poet, among the other Canons.

The *Church dedicated to S. Antonio di Padova* was begun by Niccolo Pisano, in 1255; and finished by Sansovino, in 1307. It contains Statues of Cardinal Bembo, and other eminent haracters; Bassi-rilievi, by T. and A. Lombardo, Sansovino, Campagna, etc.; a Crucifix, by Donatello; and Frescos, by Giotto. In the adjoining *Scuola* are Frescos, by Titian; and in the Area before the Church is an Equestrian Statue, by Donatello, of the famous General surnamed Gattamelata.

The *Church dedicated to S. Giustina*, built by Andrea Riccio, after the designs of Palladio, and a fine specimen of rchitecture, is embellished with a celebrated painting over the high altar, by Paolo Veronese; together with beautiful Bassi-rilievi, said to have been executed by Reichard, a French artist;

(1) Livy was not only born but died at Padua, in his sixty-seventh year.

(2) Tacitus says, "That Virtue perished with Pætus."

they ornament the Stalls in the Choir.

Padua contains good Hotels; the most comfortable of which is the *Stella d'Oro;* and from this City a public Passage-boat sets out every morning, at an early hour, for Venice. A Diligence, likewise, goes every morning from the Post-office at Padua to Venice, in four hours and a half; and is a much quicker conveyance than the Passage-boat.

The village of *Abano* (anciently called *Aponium*), from containing a celebrated spring of water denominated *Aponus Fons*), is between five and six miles from Padua; and much frequented, during summer, on account of the Warm Baths in its neighbourhood, where the Sudatory, and Bagno di Fango, or Mud Bath, are reported to have proved in many cases beneficial. It seems doubtful, whether Pliny, by the *Patavinæ Aquæ*, means the present Baths of Abano; for he reports the former to have emitted smells from which the latter are exempt.(1)

About six miles from Abano stands the *Villa Catajo*, celebrated for containing Frescos, by Paolo Veronese; and one mile from Catajo is the little Town of Bataglia, so named from the rapid conflux of two rivulets. About three miles from Bataglia lies Arqua, or Arquato, embosomed in the Euganean Hills, and famous for being the Burial-place of Petrarca; and where the house in which he resided is still to be seen.

The drive from Monselice to Padua is extremely interesting; as the road runs parallel with the Canal leading to Venice, and is bordered with villas, built after the designs of Palladio, and embellished with a fine view of the Rhetian Alps. The road from Padua to Mestre exhibits a fine view of Venice.

After sleeping at Mestre, where there is a comfortable Hotel, Travellers usually hire a Gondola, and embark for *Venice;* whither one of these boats conveys a family, in about two hours, for five francs and a half, *buonamano* inclusive.(2)

The Venetians are supposed to be descended from a people of Paphlagonia, who, led by Antenor, colonised near Padua, not long subsequent to the destruction of Troy. They were called Veneti; and from them Venice probably derived its name: though the Town of Rialto, now denominated Venice, was not built till some centuries after the commencement of the Christian era. It stands on piles, in the midst of Shallows called *Lagunes;* and contains about a hundred thousand inhabitants.(3)

It is scarcely possible to discover the magnificent edifices of Venice floating, as it were, on the bosom of the deep, without exclaiming, "Singular and beautiful City! of whose appearance imagination can form no idea, because no other work of man is like thee."

Venice is seven miles in circumference, and composed of a large number of islets, separated by canals, and reunited by bridges; the great Canal, which is in the form of an S, divides the City into two nearly equal parts. The Bridge called the Rialto, the magnificent Piazza di San Marco, containing the gorgeous and beautiful Church dedicated to that evangelist, and its Campanile, above three hundred feet in height, together with all the Churches and Palaces erected by Palladio, Sansovino, Scamozzi, and Sammicheli, particularly deserve notice; as does the Arsenal, though only a shadow now of its former self: but what excites most interest at Venice, is to see how amply and conveniently this town is supplied, not only with the necessaries, but the luxuries of life, though it possesses, naturally, neither soil nor fresh water.

The *Basilica of S. Marco*, begun, according to repute, in the year 977, and finished in 1071, contains the Relics of St. Mark; which were removed

(1) There once existed, near these Springs, an Oracle of Geryon, which was consulted by the throwing of dice.

(2) Travellers, who have no carriage of their own, frequently embark at Francolino, which is five miles from Ferrara, and go all the way to Venice by water: a Voyage of eighty miles, on the Po, the Adige, the Brenta, and the Lagunes.

(3) According to a statistical table, published in the year 1700, the population of Venice, at that period, amounted to double the present number.

hither, from Alexandria. The exterior Gates, ten in number, and five within the Church (all transported to Venice from Constantinople), are Corinthian brass. The Front of this venerable edifice displays, above the principal Entrance, a figure of St. Mark, finely executed in Mosaic: the interior is completely lined with Mosaics; and those in the Chapel of the Madonna are much admired. The Pavement is Mosaic; and here are eight Columns of a serpentine form, brought by the Venetians from Constantinople, when they conquered that city, and supposed to have once belonged to the Temple at Jerusalem. Most of the numerous Columns which ornament the interior and exterior of the Edifice are Saracenic. The celebrated Horses of bronze gilt, carried to Paris by Napoleon, but now returned, and extremely ill placed above the principal Door of entrance, on the outside of this Church, are four in number; and, according to general opinion, the work of Lysippus: they originally adorned Corinth; where, it is supposed, they belonged to the Chariot of the Sun: from Corinth they were brought to Rome by the Consul Mummius (surnamed Achaicus, for having sacked Corinth); thence they were removed to Byzantium, and thence transported to Venice, by the Doge Dandolo, in 1204. Winckelmann calls them the finest bronze horses extant. (*)

The *View from the top of the Campanile of S. Marco* is well worth seeing; and the ascent easy. This Tower was the place where Galileo made his astronomical observations.

The *Palazzo Ex-Ducale* contains, in the great Council-Chamber, Tintoretto's largest Easel Picture; which serves to show how entirely great talents may be thrown away by want of proper attention to methodical arrangement,—for the whole work is a mass of confusion; though it abounds with fine groups, and in some parts is wonderfully well executed. On the Ceiling of this Apartment is a Fresco, by Paolo Veronese, representing Venice crowned by Fame! and among the Sculpture is a beautiful Group in marble, of Ganymedes and the Eagle, attributed to Phidias. The Hall with Four Doors contains a Painting, by Titian, of Faith, St. Mark, etc. The Hall of the Inquisition is ornamented with a Picture by the Cav. Bassano! and another by the School of Titian. The Collegial Hall contains Europa, by Paolo Veronese! and two Pictures by Tintoretto. The Cabinet contains a Fresco on its Ceiling, by Paolo Veronese; together with Easel Pictures; one being by the same master, and others by Tintoretto.

The *Procuratie Nuove* is now converted into the *Palazzo Reale*, to which the *Biblioteca Antica* is annexed.

The *Accademia delle belle Arti* possesses several fine Pictures; among which are,—the Assumption, by Titian, originally placed in the Church where he lies buried!!!—the same subject, by Palma Vecchio—the Resurrection of Lazarus, by Bassano!—the Marriage of Cana, by Padovanino—Adam and Eve, by Tintoretto—the Holy Family, by Paolo Veronese—and the Miracle of St. Mark, by Tintoretto.

The *Chiesa de' Gesuiti* (a handsome Edifice, elegantly incrusted with Mosaics of verde antique, etc. resembling in their effect green damask hangings), contains a Picture of the Martyrdom of St. Lorenzo, by Titian; and, in the Sacristy, the Presentation, by Tintoretto.

The *Chiesa de' Carmelitani* is lined with precious marbles.

The *Chiesa del Carmine* has the best Organ at Venice; and a Picture of the Presentation, by Tintoretto.

The *Chiesa di S. Giovanni e S. Paolo* contains a Painting, by Titian; another, by Perugino; a beautiful Window, of painted glass; and, in a large Chapel adjoining the Church, some fine Altirilievi.

The *Chiesa di S. Giorgio Maggiore* was built by Palladio, in a style of grand simplicity.

The *Chiesa del Redentore* was likewise built by Palladio, and is, in point of architecture, a beautiful Church.

The *Chiesa di S. Maria della Salute* contains—the Descent of the Holy Ghost, painted by Titian when he was

(*) The Treasury of the Church of S. Marco is said to contain the Gospel of St. Mark, written with his own hand; and a Missal illuminated with Miniatures, by Giulio Clovio.

sixty-four; two Pictures, by Luca Giordano; and one, by Antonio Treva, which was buried eighteen years, without being materially injured.

In the *Palazzo Pisani Moreta* is a Picture of Alexander with the Family of Darius, by Paolo Veronese—a work which seems composed in defiance to classical knowledge and good taste; but so harmonious is the colouring, and so beautiful the painting, that few persons can contemplate this Picture without forgetting its faults, and dwelling only on its excellencies.

The *Court of the Palazzo Grimani* displays a Colossal Statue of Marcus Agrippa; which was originally placed in the vestibule of the Pantheon at Rome. This Statue is Greek workmanship, and much admired.

The *Palazzo Barberigo*, in which Titian died, contains a Picture of the Saviour, by that great artist—the Holy Family, by Tintoretto—the portrait of a Venetian Senator, by Titian—the Magdalene, likewise by Titian!—Venus—Paul III.—and San Sebastiano, all by Titian; —who left the last unfinished, in consequence of his death—Susanna and the Elders, by Tintoretto—and the Prodigal Son, by Leandro Bassano.

The *Scuola di S. Rocco* contains, on the ground floor, a Picture of the Annunciation, and other works, by Tintoretto; who painted in this School for thirty years: and in a room above-stairs is a very large and fine picture of the Crucifixion, likewise by Tintoretto.

The *Palazzo Manfrini* is embellished with a splendid Collection of Pictures; which may be seen by Travellers every Monday and Thursday, from ten in the morning till four.

The *Arsenal* occupies an Island near three miles in circumference, and is so well defended by lofty walls, turrets, etc. as to resemble a fortress. Its principal entrance is ornamented, on the outside, with the winged Lion of Venice; a Colossal Lion in white marble, taken from the Piræus at Athens! another Lion, taken from Athens; a Lioness, taken from Corinth; and another, having the word "*Attica*" marked upon it. During the year 1687, the Venetians planted the banner of St. Mark in Athens; which, at that period, they wrested from the Ottoman Porte. They had previously captured Corinth; and the four above-named Statues were among their spoils transported to Venice. The object best worth notice, now, within the Walls of the Arsenal, is the ancient Armoury—a melancholy contemplation, considering what this Arsenal once was; but "The Soul of the City is fled!"

The Rialto, the Piazza di S. Marco, and the Street and Garden made by Napoleon (a magnificent work), are the only Promenades at Venice. This City contains several Theatres; the largest of which is *the Fenice*: it likewise contains good Hotels; namely, *L'Albergo Reale* and *Il Leone bianco*.

The Gold Chains made in this City are particularly beautiful, and the Wax Candles remarkably good.

Persons anxious to obtain spring-water may be supplied from the terra firma.(1)

On the Adriatic, and not far remote from Venice, though more inland, stood, in early times, a powerful city, founded, as already mentioned, by the Tyrrhenians. It was called *Hadria*, and is celebrated for having transmitted its name to the neighbouring sea. Hadria was situated near a river and gulf of a similar denomination: the river is now called the Tartaro, but the gulf exists no longer. The city, when Strabo wrote, had dwindled into insignificance. Adria, an episcopal see, eighteen miles from the coast, now occupies its site; and here, buried deep in the earth, a few Etruscan antiquities have been found.

The *Portus Hadrianus* appears to have been (as was usual in remote ages) some miles distant from the town of which it was the haven.

Travellers, on the day when they quit Venice, commonly dine there; and then embark in a Gondola for *Mestre*, sleeping in that Town; whence the fourth

(1) A Steamer goes from Venice to Trieste twice, and sometimes thrice a-week; usually accomplishing the voyage in ten hours. Fare, in the Chief Cabin, twenty-eight Austrian zwanzigers.

Travellers may, perhaps, be glad to know that, since Venice became a Free Port, they are not liable to the examination of Custom-house Officers on their arrival in that City.

day's journey, by land, is to *Conegliano;* a considerable place, with a good Inn, *La Posta.* About ten miles from Mestre the road passes through Treviso; then crosses the Piave; and subsequently traverses the spot where Napoleon fought an obstinate battle.

The fifth day's journey, to *Pordenon,* is tedious; and the road between this place and Conegliano unpleasant after heavy rain, as it lies close to the foot of the Alps, from which Mountains torrents of water frequently descend, and inundate the adjacent country. *La Posta,* at Pordenon, is a good Inn.

The sixth day's journey is to *San Tommaso,* where the Inn does not merit commendation.

The road, as far as Spilimbergo, lies near the Alps, and through the bed of a Torrent, disagreeable at all times, and unsafe after rain; and from Spilimbergo descends into the Tagliamento,—a tremendous Torrent after rain, but in dry weather fordable. It formerly occupied a full hour to travel through this torrent, with the assistance of oxen and guides; but a fine Bridge has been lately thrown over the most dangerous part.

The seventh day's journey is to *Pontebba,* or *Pontefel,* for the place has both names: its Inn is a very bad one; and the road hither rough, so far as Ospitaletto; after passing which Town it enters a defile of the Alps, leading to Venzone, a pretty Village, embosomed in these mountains; and hence to Resciuta the road, which lies parallel with the bed of the Tagliamento, is excellent; the views are sublime, and the Alpine plants which enamel the rocks particularly beautiful. The Inn at Resciuta is clean and comfortable; but the water here, as in most parts of the Alps, is bad; and many inhabitants of this country, especially women, are afflicted with immense goitrous swellings. From Resciuta, which is somewhat above half-way to Pontebba, the road lies through defiles of the Alps, near the bed of the Tagliamento, and is good, though too narrow: the views are lovely; and this part of the Alps displays five or six Bridges made of wood and covered at the top. In Germany, likewise, the Bridges are usually made with wood, though not all covered at the top.

Pontebba, the Frontier Town of Carinthia, is a miserable-looking place; and at the Custom-house here, luggage undergoes such a rigorous examination, in the open street, that Travellers who can avoid Pontebba would act wisely by so doing. Writing-boxes, pocket-books, and manuscript papers of all descriptions, are liable to be examined: gold and silver lace, snuff, and tobacco, are seizable; and for unmade silks, and gauzes, Travellers are compelled to deposit double the worth—to be paid back, however, when they quit the Imperial territories. (1) The Custom-house Officers accept no fees, and are slower in their operations than it is possible to conceive.

The eighth day's journey is to *Villach;* through a wide defile of the Alps, a good road, and a beautiful country; every mountain being clothed to its summit with noble fir-trees. The German villages, however, at the foot of the mountains, in some measure spoil the beauty of the scene, as nothing can be more uncouth than the wooden buildings which compose them, except the fences, which are, if possible, still worse. The houses are roofed with wood; and the consequence is, that these awkward edifices are continually destroyed by fire.—The Germans seldom have a wash-hand basin in any bedroom of their country inns; and even at Villach, a large town, this necessary accommodation was not to be found a few years since. The Inn at Villach is, however, clean and good; though tall people cannot sleep comfortably either here or in any part of Germany; the beds, which are very narrow, being placed in wooden frames, or boxes, so short, that any person who happens to be above five feet high must absolutely sit up all night, supported by pillows; and this is, in fact, the way in which the Germans sleep.

With respect to provisions, there is no cause for complaint; meat, bread,

(1) Unmade silks, etc., are plumbed. Travellers are asked, What road they purpose taking? and receive an order for the money they have deposited to be returned at the Custom-house on the confines.

and wine (somewhat like Hock), beer, soup, and bouilli, sour-crout, stewed prunes, coffee, and milk, being excellent; and water, generally speaking, good. The usual dinner-hour is twelve o'clock; at which time Travellers may always find something to eat at the inns, German cookery being simple and wholesome: but as one requisite to a comfortable meal, clean table-linen, is difficult to be obtained in small towns, persons who travel through Germany would find it worth while to purchase table-cloths and napkins for their journey.

Women, in this country, seem to work harder than men; and at public-houses female servants not only cook the dinner and wait at table, but even feed the horses. The peasantry have fine complexions, with a great appearance of health and strength, but their countenances seldom express good humour, or quickness of apprehension; they dress neatly, and wear high shoes, like those of our English Farmers.

Most of the country towns consist of straight streets, with a large square in their centre, decorated by an obelisk, statues of the Madonna, our Saviour, etc.—The German horses are remarkably strong and handsome; and the whole country, from Pontebba to Vienna, wears the face of wealth, more, perhaps, than any other part of Europe.

Travelling in this quarter of Germany seems like living some hundred years ago in England; as the dresses, customs, and manners of the people precisely resemble those of our ancestors. Many of their implements of husbandry, also, appear similar to ours; and their kitchens are furnished with plates, dishes, basins, and ewers of pewter, and wooden trenchers, exactly like those which may still be seen among us, in old farm-houses. The herbs and shrubs also resemble those of England,—except that barberry bushes are substituted for blackberries; while the firs grow so luxuriantly, and sow themselves so thickly, that young plants, a few inches high, literally carpet the woods.

The road from Ospitaletto to Villach possesses one great advantage, that of being perhaps the only approach to Italy (except the road from Nice, through Genoa, to Lucca) which does not pass over the summits of the Alps. It is likewise tolerably level; and has no capital fault, but that of being too narrow.

From Villach the ninth day's journey is to *Klagenfurt*, through a good road, and a finely-cultivated and beautiful country, adorned with a noble sheet of water, called the Lake of Fel. The valleys are variegated with small villages and rustic churches, like those of England; the near mountains clothed to their summits with firs and other trees, while behind them rise Alps covered with eternal snow.

Klagenfurt, the capital of Carinthia, is a large city; the houses are tolerably neat, the spires of the churches built in the Turkish style, and covered with white metal; and the Inns chiefly resorted to are not uncomfortable. After sleeping at Klagenfurt, Travellers usually proceed, on the tenth day, to *Friesach*, through an excellent road, and a bold, finely-wooded, and richly-cultivated country. In the way to Friesach lies St. Veit, a handsome Town. The Inn at Friesach is good; and after sleeping there, Travellers usually proceed, on the eleventh day, to *Judenburg*; stopping at Neumarkt to dine. The road to the latter Town is good; and the country well cultivated, though not picturesque; but near Judenburg it is clothed with magnificent woods. This Town contains a clean and comfortable Inn.

After sleeping at Judenburg, Travellers usually proceed, on the twelfth day, to *Leoben*, the road to which Town is good, winding near a meandering stream called the Muhr: the views are beautiful. Travellers usually dine about midway at Kraubath. Leoben is furnished with a comfortable Inn; and the Town, for this country, may be called handsome: several of the houses being built with stone or brick.

The thirteenth day's journey is through Bruck to *Murzhofen*, or the next Post, as Travellers best like. The Inn at Murzhofen furnishes tolerable accommodations.

The fourteenth day's journey is to *Schottwien*, whither the road through Krieglach, as far as Murzuschlag (where Travellers generally dine), is good; but between this Town and Schottwien lies a lofty Mountain, the ascent to the sum-

mit of which occupies about an hour; the descent emlpoys more than double that time, and is very rapid—insomuch, that waggons ascend on the Schottwien side with sixteen and sometimes twenty horses. The country from Murzhofen to Schottwien is wild and finely wooded; and the Post-house at Schottwien is a tolerable Hotel.

The fifteenth day's journey is to *Traskirken*. The road traverses an extensive plain, well cultivated, to Neukirken, and Neustadt (where Travellers generally dine): both Towns are large, and contain good Hotels. Neustadt is fortified. The road hence to Traskirken is level and smooth, exhibiting, to the right, a prospect of Hungary, and the Danube. Traskirken, though large, does not possess comfortable inns.

The sixteenth day's journey (a very short one) is to *Vienna;* through a flat country, abounding with game, and spotted thickly with villages, but not well cultivated.

On entering Vienna, Travellers are taken to the Custom-house, where their trunks undergo an examination. The best Hotels in this City (during 1829) were:—*L'Archiduc Charles;* expensive, but much frequented by British travellers, and situated in the *Kaernthnerstrasse*—*L'Homme Sauvage*—and *Le Cygne*, in the same situation—*L'Impératrice d'Autriche*, in the *Weihbourggasse;* a good Hotel—*L'Empereur Romain*, on the *Freyung*—*Le Bœuf d'or*, in the *Seilergasse*—*Le Roi d'Hongrie*, near the Custom-house—*La Couronne d'Hongrie*, in the *Himmelpfortgasse*—*La Ville de Londres*, and *Le Loup blanc*, in the *Fleish Markt*—and *La Sainte Trinité*, in the *Hohen Markt*. The Fauxburghs likewise contain several Hotels, one of the best of which is *the Lamb*. The above-named Inns are of two descriptions; those with Lodging-rooms, and those which are merely Eating-houses. The first description of Hotel is provided with a public Eating-room, where one finds a *carte-à-manger*, which specifies the price of eatables, both for dinner and supper; but Travellers may be served in their own apartment, if they wish it. The lowest price per Lodging-room, without fire, in these Hotels, is two florins a-day. Among the best Eating-houses, are:—*Le Cor de Chasse*—*Le St. Esprit*—*the Fisch-hof*—*Seitzerhof*—*La Croix de Bourgogne*—*Le Canard d'or*—*L'Etoile d'or*—*the Mehlgrube*—and *Widtmann's*, in the *Singerstrasse*. Dinners are usually better served at *L'Archiduc Charles*, *Le Cygne blanc*, and at *Widtmann's*, than in any other public Eating-houses at Vienna. At the houses of *Restaurateurs*, dinners are served from twelve o'clock till three; every person paying a fixed price, and every party having its own table. The lowest price for dinner, without bread and wine, is three florins a-head, at the houses of good Restaurateurs; but at those of an inferior description, dinner may be procured for forty or fifty kreutzers a-head.(1)

The first Coffee-house in Christian Europe was established at Vienna, in 1683. Those most frequented now are—that of *Madame Tschitschmann*, at *La Couronne d'or*, in the *Graben;* that of *Schweigger*, in the *Graben;* that of *Neuner*, in the *Plankengasse;* and those of *Curty*, *Place Joseph*, etc. The Newspapers of all the European nations may be found in these Coffee-houses. Vienna does not contain ready-furnished private Lodging-houses: but several of the Shops are provided with second-hand Furniture; which Foreigners may hire by the week, month, or year: and as the Hotels in this City are not so good as might reasonably be expected in the Capital of a great empire, the most comfortable mode of living is to take a private apartment, and employ a *traiteur*.

Vienna, placed at the confluence of the Danube and the Wien,(2) was originally a small village encircled with marshes and forests, and peopled by

(1) Travellers should endeavour, at Vienna, to procure old Austrian Wine, as it is more wholesome than the common Wines of Hungary. The Germans, if report may be credited, frequently mix a poisonous metallic substance with their White Wines; particularly those of the Rhine.

(2) The source of this small river, from which Vienna derives its present appellation, is in the Wiener-Wold, about three leagues from the Town.

fishermen: but when the Roman Legions arrived on the banks of the Danube, they found this village so advantageously situated, for commanding the two rivers, that they established, in its vicinity, a *Castra Stativa*, or intrenched camp, which gradually grew into a city, called *Vindobona*, probably because the ancient inhabitants bore the name of *Windes:* and in process of time Vindobona was changed into Vienna; which, properly so called, is small: its fauxburghs, however, are immense, and contain finer buildings than the town itself; where the palaces are few, and not spacious, and the want of splendid streets and squares prevents it from appearing, in foreign eyes, a handsome city. Its population amounts to near two hundred and ninety thousand persons, exclusive of the garrison, and itinerants from the Austrian dominions and other countries, who commonly amount to above seventy thousand.(1) —Its climate is most variable, not only from day to day, but even from hour to hour; and these transitions are as great as they are sudden. The air is seldom damp, owing to a high wind, which prevails almost every morning, between ten and eleven o'clock; but this wind, though it purifies the atmosphere, raises such clouds of dust, as to weaken the sight and likewise irritate the lungs to such a degree that pulmonary maladies destroy a large portion of the inhabitants. Children under a twelvemonth old also die in considerable numbers. The water, in some parts of the city, is not palatable; and water-drinkers would do well, while resident here, to supply themselves either at the Capuchin Convent, in the Place Neuve, or at the Palace of Prince Schwarzenberg.

Among the objects best worth notice are:—*the Burgthor*, a fine Gate, which leads to the Imperial Palace—*two Fountains* in the Hof, ornamented with sculpture, by Martin Fischer—*the Sculpture*, by Baron Fischer and Conradini, in *the Hohe Markt*—*the Sculpture* in *the Neu-Markt*, by Donner, representing the four principal Rivers of Lower Austria—*the Equestrian Statue of Joseph II.*, by Zauner, in *the Place Joseph*—*the Metropolitan Church of St. Stephen;* a Gothic edifice, three hundred and forty-two feet long, two hundred and twenty-two feet wide, and seventy-nine in height. The Picture which adorns the High Altar is by Book; and those over the large Altars on each side are by Sandrart. The Church contains an *Ecce Homo*, attributed to Correggio; a Crucifix, by Donner; the Tomb of Prince Eugene, of Savoy; and a Sacristy, furnished with superb Plate: the Tapestry displayed on Festivals is likewise very precious. The celebrated Belfry of this Cathedral measures four hundred and thirty-four Paris feet and a half in height—*the Church dedicated to St. Peter* is built in imitation of St. Peter's at Rome—*the Church of St. Michael*, a handsome edifice, is embellished with a Group, of the Archangel Michael vanquishing Satan, by Mattielli—*the Church belonging to the Augustine Convent* contains a Fresco, by Maibertsch, over the High Altar; the Tomb of the Emperor Leopold II., by Zauner; the Tomb of Marshal Daun; and the Monument raised to the memory of the Archduchess Maria Christina of Austria, and executed by Canova—in *the Church belonging to the Capuchin Convent*, is *the Burial-Place of the Austrian Princes. The Imperial Residence*, in *the Burgplatz*, is an assemblage of edifices erected at various periods. Here are two Chapels, one of which contains a representation of the Saviour on the Cross, in lead, by Donner; the other is ornamented with a picture by Carlo Maratta, of the Death of St. Joseph. A fine *Library*, a superb *Manège*, and the Rooms appropriated to the *Redoutes*,(2) make part of the Palace; as does *the Imperial Jewel-Office*; which contains a celebrated large diamond, called the Florentine, and once the property of Charles the Bold, of Bur-

(1) If report may be credited, thirty thousand dogs are kept in Vienna.

(2) The *Redoutes* commence with the new-year, and end with the Carnival. The rooms appropriated to these assemblies are opened at nine o'clock in the evening: each ball-room (two in number) has its orchestra; which plays minuets and allemandes till six in the morning, when the party breaks up. Masks are admitted; and refreshments of every description may be procured in apartments adjacent to the ball-rooms.

gundy, who lost it in the field of Granson, where it was found by a Swiss soldier: he sold it to a tradesman at Berne, for five florins; and at length it was lodged in the Royal Jewel-office at Florence, whence the Emperor Francis I. brought it to Vienna. This Emperor seems to have had a passion for diamonds: he purchased, at Frankfort on the Mein, another, of an extraordinary size; and likewise enriched the jewel-office in question with a set of Coat-buttons, each being a single diamond. The set is valued at two hundred and fifty thousand florins; and the diamond called the Florentine is supposed to be worth above four times that sum: it weighs a hundred and thirty-nine carats and a half. Here are twenty-two Vases of gold, found, A. D. 1799, in the Banat of Temeswar, and apparently made during the sixth century.—*The Imperial Cabinet of Antiques and Medals* (*Corridor des Augustines*), contains, in the first Saloon shown to strangers, a valuable Statue of Isis, with black drapery, and head, hands, and feet of white marble; a bronze Statue of Mars, found in Carinthia; a Sarcophagus, ornamented with fine Greek sculpture; a fine Basso-rilievo, in marble, representing the Muses; a Sphinx, with four heads—said to be unique; and a Bust of Vitellius, in porphyry, etc. etc. The second Saloon contains an immense collection of Coins and Medals, both ancient and modern. The third Saloon contains Camei, Intagli, Etruscan and Grecian Vases, etc., etc. Among the Camei is a splendid work, called the Apotheosis of Augustus: it represents that Emperor and his Family!! Here, likewise, is a Silver Dish, the ornaments of which represent Triptolemus offering a sacrifice to Ceres:—it was found at Aquileia: and is beautifully executed. The fourth Saloon contains nothing very remarkable; but, in the fifth, there is a large collection of Etruscan and Grecian Vases.(1) The *Egyptian Antiquities*, which once belonged to this Cabinet are now removed to *No.* 972, in *the Johannesgasse*.—The *Imperial Cabinet of Natural History, etc.*, in *the Place Joseph*, may be seen every Wednesday morning, before twelve o'clock, by an application to the Director.—The *Imperial Public Library* (*Place Joseph*), is placed in a magnificent Apartment, two hundred and forty feet long, by fifty-four wide, and high in proportion. Its centre displays the Statues of Charles VI., and twelve other Emperors of Germany: the Ceiling is painted by Daniel Gran; and the number of printed Volumes deposited in this Apartment is supposed to be three hundred thousand, besides six thousand (in another Room), which were printed between the time when typography was invented, and the year 1500. The number of Manuscripts is computed to be twelve thousand; and the Library is likewise enriched with a superb Collection of Engravings, among which are above two hundred volumes of Portraits. Some of the most valuable Manuscripts are — Original Hieroglyphics of the ancient Mexicans, consisting of Figures and Symbols—Oriental Manuscripts, purchased at Constantinople, in 1677—a Work written by Dioscorides,(2) with Paintings of medicinal Herbs, executed in the eighth century—a Codex, containing the fifth Decade of Livy(3)—the Manuscripts of the Emperor Charles V.—the Poem of "Jerusalem Delivered," in Tasso's handwriting—the celebrated Table of Peutinger—the original Roman *Senatus Consultum* of the year U. C. 567, prohibiting Bacchanals—Leaves of the Koran, writen in the ninth century—and Pieces of Egyptian Papyrus. The Imperial Public Library is always open from eight in the morning till twelve; and from three in the afternoon till six, during Summer; and likewise from nine in the morning till twelve, during winter—Sundays, other Festivals, and Vacation times, excepted; and persons who wish to read, or make extracts from any of the books, are permitted to ask for the volume they want, which is immediately

(1) The Cabinet of Antiques may be seen every day, festivals excepted; and the Egyptian Antiquities every Saturday, from ten in the morning till one.

(2) Dioscorides was Physician to Antony and Cleopatra, and wrote a Work upon Medicinal Herbs.

(3) The first five Books of the fifth Decade of Livy were discovered at Worms, A. D. 1401.

carried into the Reading-room, where pens and ink are provided; and where silence is enjoined, that students may not be interrupted.—The *Imperial collection of Paintings, called the Belvédère Gallery,* highly merits notice. The Great Hall on the first floor of the Edifice in which this Collection is placed has, on both sides, a Gallery, each of which leads to nine Rooms, including Cabinets. The Rooms on the right contain Paintings of the Italian Schools; and the Rooms on the left comprise the productions of the Flemish School. On the second Floor, the two first Rooms on the right contain Works of the ancient German School. In the third Room are Works of the very ancient Flemish School; and in the fourth Room Paintings of the middle ages. The Rooms on the left contain ancient and modern works of the Italian, Flemish, and German Schools mixed together. Among the Pictures on the Ground-floor are—a large Work, by Titian, finely executed, but inferior to his masterpieces at Venice—charming Pictures, by Rembrandt; especially a Portrait of himself; which, for *bravura* and truth, may be denominated his *chef-d'œuvre*—a fine Picture, by Rubens, representing an Emperor receiving pardon for an offence committed against the Holy See—Jupiter and Io, by Correggio!!—Ganymedes, by the same great master!! The former of these last-named Works has been retouched in the back-ground, but is, exclusive of this circumstance, pure from the pencil of Correggio—two Heads by Denner—and some excellent Flower-pieces, by Van Huysum. The rooms above-stairs, likewise, contain Pictures highly deserving of notice, from being the Works of the very earliest masters of the Flemish and German Schools. They are in excellent preservation, possess considerable merit, and form a most interesting history of the progress of the Art. One of these Pictures (an oil painting) is reputed to have been executed during the year 1292. Several of the Pictures in the Belvédère Collection belonged to Charles I. of England. This Gallery is open to the public on Tuesdays and Fridays, at nine in the morning, and continues open till two in the afternoon, from the last of September to the twenty-third of April: and the remainder of the year from nine in the morning till twelve; and again from three in the afternoon till six, festivals and rainy days excepted.(1)—The *Lichtenstein Gallery,* situated in *the Lichtenstein Garden, Fauxburgh Rossau,* contains upward of seven hundred Pictures, some of them very fine ones: but, in order to see this collection, it is necessary to ask permission of the Inspector.(2)—The *Pictures of Prince Esterhazy* may be seen every Tuesday and Thursday, from nine to twelve in the morning, and from three to six in the afternoon.—The *Gallery of the Comte de Fries* contains a particularly fine Claude.—The *Great Arsenal,* in *the Renngasse,* merits notice—as does *the Hôtel des Invalides,* which is ornamented with two large Pictures, by Krafft; one representing the Battle of Leipsic, the other the Battle of Aspern. —The *University* at Vienna was founded A. D. 1237, by the Emperor Frederic II.; but the Empress Maria Theresa built the present Edifice, which was opened in 1756. A public Library, containing about ninety thousand volumes, a Collection of Natural History, and a Botanic Garden, belong to this University; and the present Sovereign, Francis II., has established at the Upper Belvédère another Botanic Garden, in which may be found nearly all the plants indigenous to Germany. The Public Charities at Vienna are numerous; and the General Hospital, which contains two thousand beds, *l'Hôpital des Frères de Charité,* and *l'Hôpital des Religieuses Elisabéthines,* are remarkably well conducted. This City contains two Theatres; that called *Burg Theater,* and that called *Kaernthnerthor Theater.* There are others, in the Fauxburghs; and one of them, which stands on the Wien, is capacious and handsome.

The Theatre Royal, where Operas are performed, is not striking, either with

(1) It is usual to give a couple of florins for seeing this Gallery.

(2) Here, one florin is sufficient for the Custode above-stairs; and two pauls are enough for the Porter below.

respect to architecture or stage decorations: but its instrumental and vocal Performers may, generally speaking, be called the best in Europe.(1)

The objects most worthy of observation in the Fauxburghs are: *the Church of S. Carlo Borromeo*, a splendid edifice, on the Wieden—*the Imperial Porcelain Manufactory*, in *the Fauxburgh Rossau—the Summer Palaces of Princes Schwarzenberg and Lichtenstein*, where the Gardens are open to the public—*the Prater*, a magnificent Promenade, situated on the large Island of the Danube, and frequented daily by the rich and great, either on horseback, or in carriages. On Sundays, and other festivals, the shopkeepers and mechanics likewise resort in flocks to the Prater, to amuse themselves and their children with nine-pins, conjurors, seesaws, and round-abouts; and likewise to dine under the trees, or in little pavilions erected near small and pretty wooden buildings, occupied by restaurateurs and musicians.—The *Volksgarten*, near the Burgthor. This is a favourite Promenade at Vienna, and comprises a semicircular building, where coffee and other refreshments may be procured; and in the centre of the Garden is an Edifice copied from the Temple of Theseus at Athens, and embellished with a group, by Canova, of Theseus slaying the Minotaur. Under this Edifice are *the Catacombs*.—The *Augarten*, situated on the large Island of the Danube, and communicating, by two Alleys, with the Prater. The Augarten contains two large Eating-rooms, where parties are supplied with dinner by a good *traiteur*; every party having its separate table. Private rooms may likewise be obtained; and parties sometimes dine, under the shade of fine horse-chestnut trees, in this Garden. A band of music, which plays during dinner, receives, from each party, a paul or two. Dinner is served, at various prices, from the first of May to the last of September. Here are a Billiard-room, a Dancing-room, and a Coffee-room; and the Waiters speak French and Italian. On the first of May, the Garden is crowded to excess.—The *Brigitten Au*, a Paddock, containing a Church and two Public-houses, has its share of dinner company in fine weather. The first Sunday and Monday after Saint Bridget's Day, a Fête is celebrated on this spot: and the number of persons who come to dance and amuse themselves usually amounts to near thirty thousand. At *Schœnbrunn* (annexed to the Imperial Residence), is *another Public Garden*, where dinners are served in the same manner, and during the same months, as at the Augarten. The *Imperial Residence at Schœnbrunn* is superbly furnished with Tapestry, Porcelain, Mirrors, Lustres of Bohemian Crystal, Ornamented Clocks, and Paintings. The Ceiling of the Great Saloon is by Guglielmi; and that of the Chapel, by Daniel Gran. The Altar-piece in this Chapel is by Troger; and the Statues are by Roehl.

Vienna is celebrated for Fire-works, displayed in the Prater three or four times a-year. Each exhibition lasts from thirty to forty minutes; and represents temples, grottos, fountains, parterres of flowers, fortresses, etc.

The national dish in Germany consists of small chickens fried very dry; being first cut into pieces, as for a fricassee: and this dish is particularly well served by *traiteurs*.

The best Austrian Wines grow near Vienna; and are those of Weidling, Grinzing, Nussdorf, Pisamberg, and Brunn. They are excellent, in point of flavour: but not salutary, till they become old. Delicious Hungarian wines may likewise be procured at Vienna.(2) The necessaries of life, lodgings and firewood excepted, are cheap in this City; and the number of *Voitures de Remise*, *Fiacres*, and Sedan-chairs, affords great accommodation to Travellers.

The distance from Florence hither is computed to be about nine hundred Tuscan miles; and the expense of barriers and turnpikes, for one four-wheeled carriage, is from five to six Tuscan sequins.

(1) It is difficult, at this Theatre, for a Foreigner to obtain a Box: but Ladies may, without any impropriety, sit in the Parterre, sending beforehand for seats.

(2) Those of Erlau, Rust, Neustadt, Szexard, St. George, and Menitsch, are some of the best.

Better carriages are built at Vienna than in any other City of the Continent; and that sort known by the name of *Bâtarde* is safe and convenient for travelling.

Baden, two posts from Vienna, is situated near a branch of the Kahlenberg: its Hot Baths were known to the ancient Romans, who called them *Aquæ Cetiæ*, or the Baths of *Mons Cetius*, now the Kahlenberg. Baden is a small Town, with extensive Suburbs: its Valley of St. Helena is lovely; and, considering its vicinity to the Styrian Alps, the climate is not rigorous. Here are several Lodging-houses; each of which has its *traiteur*: here, likewise, are two public *restaurateurs*: the one at *the Hôtel de la Couronne*, the other at *the Casino*. These public *restaurateurs* have the privilege of sending out dinners, which, at their own houses, are served from an écu to five florins per head. Superadded to the already-named Inns are, *the Cerf d'or, l'Aigle noir, le Cygne d'or*, etc. The price for each Bath is from one florin to four groschen.

From Vienna to Dresden the Author of this Work travelled *en voiturin*: but it is more expedient, between Vienna and Dresden, to travel *post*; because the roads, of late, have been considerably improved; and the regulations, with respect to travelling post, are now excellent. Moreover, the Post-masters and other Innkeepers, between Vienna and Dresden, are unaccommodating to Voiturierss.(1)

The first day's journey, *en voiturin*, between Vienna and Dresden, is to *Stockerau*, on a good but sandy road; which, beyond Vienna, displays a beautiful view of the Danube, with several Royal Parks and Gardens, forming altogether a lovely scene. The Danube is immensely wide, and at the same time so translucent, as to be a great embellisher of every country through which it flows. The road to Stockerau traverses a vast plain, richly cultivated, and interspersed with several towns.

The second day's journey is to *Hollabrunn*; a handsome Town, which contains comfortable Hotels. The road hither has no fault but that of being, in some places, sandy: the country is well cultivated, and resembles the south of France. Not far from Hollabrun stands an Imperial Château. The towns on this side of Vienna are chiefly built with brick and stone; and the villages consist of neatly-thatched cottages.

The third day's journey (not a long one) is through Jetzelsdorf, the first Town of Moravia, to *Znaim*; and the road is good and flat, one steep hill beyond Jetzelsdorf excepted. Znaim stands in a vast and richly-cultivated plain, abounding with corn and vineyards: it contains several Hotels: is large, handsome, and built somewhat like an Italian city. Travellers here have nothing to complain of, except bad water.

The fourth day's journey is to *Schelletau*; on the way to which Town Travellers usually stop to dine at *Schinta*, where the Inn cannot be commended. The road to Schinta is occasionally rough; and thence to Schelletau rougher still; it lies through a swampy plain. Near Schelletau are fine woods of fir; and the Hotel in this Town, *the Post-house*, is tolerably good.

Travellers usually proceed, on the fifth day,—through Iglau and Stecken, to *Deutschbrodt*; a long drive, in order to avoid sleeping at Stecken, where the accommodations are not at all comfortable.

Iglau, the last City of Moravia, is handsomely built in the Italian style; and the outsides of some of the houses are embellished with curious old Paintings. The Square contains good Hotels. The Spires of the Churches in this country, like those of Carinthia, are chiefly covered with white metal. The dress of the female peasants is pretty; but what looks strange to foreign eyes, the women wear short petticoats and drawers, while the men's coats reach to their shoes. Fur seems much worn by both sexes. Travellers usually dine at Iglau; thence proceeding on a good road, and through a country richly cultivated with corn and variegated with woods, to Stecken and Deutschbrodt;—beyond the former of which towns the road traverses a lofty hill. Stecken is the first Post-town in Bohemia.

The sixth day's journey, similar to the last respecting scenery, is to *Czaslau*; a handsome Town, with a large square,

(1) An Eilwagen goes from Vienna to Prague in thirty-six hours.

and obelisk, in its centre: the houses are chiefly white, and tiled at the top; the ornaments of the belfries here, and in Moravia, consist of five or six spires and a cupola, all covered with white metal. The *Post-house* at Czaslau is a tolerably good Hotel: and here the Author of this Work left, by accident, a valuable brace of pistols, which were immediately sent after her.

The seventh day's journey is to *Boehmischbrod*, through a vast plain of corn, interspersed with towns; among which is Planian, where Travellers usually dine, and where the Post-house is a good Hotel.

The eighth day's journey is to *Prague;* through a good road, which traverses an immense plain, well cultivated and enriched with towns and villages. There is a gradual descent, for several miles, into Prague.

This is one of the handsomest Cities in Europe, built in the Italian style, and famous for its Bridge: its size, likewise, is considerable, and its fortifications are strong. The inhabitants, however, bear no proportion to the capaciousness of the town, as they do not, according to the best computations, amount to ninety thousand. The *University of Prague* has long been celebrated. The *Cathedral*, a finely-situated German Gothic Structure, and the *Church of the Holy Cross*, merit notice. The beautiful Bridge of Prague is thrown over the Moldau, which runs into the Elbe.

Here are several Hotels: *the Rothe Haus* (good and cheap), and *the Schwartze Ross*, are those most frequented.

The vulgar tongue in Bohemia, and part of Moravia, is a dialect of the Sclavonic.

Between Prague and Dresden a good Road, twenty posts and a half in distance, has been lately made through *Strzedeluk, Sohlan, Teinitz, Laun, Merschowitz, Toplitz, Ormensa, Peterswald*, and *Zchist;* and at Toplitz there is an excellent Hotel, *the Goldner Schiffe*, kept, not long ago, by a person called Mademoiselle Fani;—but, between Toplitz and Dresden, the road passes over a tremendous hill, the Donnersberg; at the base of which lies Culm, famous for the battle fought there, when Van Damme was taken. The Prussians have erected a Monument to record this battle. Between Toplitz and Dresden the views are lovely. Peterswald is the last town in the Imperial dominions; and the country from Prague thither abounds with corn, hops, and game. Beyond Peterswald, the road passes through luxuriant fields of corn to Dresden; and descends (with one exception) almost the whole way. On entering Saxony, Travellers find tolerable inns, neat villages, clean, and apparently well-fed peasantry—no beggars; in short, the approach to the Metropolis announces the wealth of the Kingdom. The costume of the Saxon peasants resembles that worn in England some centuries ago; and when spoken to in English, they frequently understand it. Private carriages are not often stopped at the Gate of the City, for the purpose of having trunks, etc. examined: but Travellers are followed to their Hotel by a Custom-house Officer, who, on being presented with a couple of florins, immediately retires.

The distance from Vienna to Dresden is computed to be about three hundred English miles; and the expense of ferries and barriers, for one carriage, is about three Tuscan sequins.

The population of the latter Town (the Capital of Saxony) has been supposed by some writers not to exceed fifty thousand inhabitants: but, judging from its size, it must contain a much more numerous population. The architecture of Dresden is light and elegant; the streets are straight, wide, and clean; the squares spacious; the palaces, churches, and other public edifices, handsome; and the Bridge thrown over the Elbe, which divides the old from the new buildings, is one of the finest in Europe. This Metropolis is partitioned into three parts, the Old Town, the New Town, and Frederickstadt; and was once strongly defended by fortifications, now destroyed. Here are several good Hotels, the best of which is *The Hôtel de Pologne;*(1) and private Lodgings may be procured without difficulty. The environs of Dresden are rich, and beau-

(1) Among other Inns are, the *Hôtel de Saxe;* the *Hôtel de Berlin;* and the *Hôtel de toutes les Russies.*

tiful; and the Elbe, though not clear, is broad and magnificent. Lutheranism is the established religion of the country; but the Calvinists have public meeting-houses; and the Sovereign, being a Roman Catholic, has one public Roman Catholic church.

The inhabitants of Dresden are, generally speaking, well disposed, pleasing in their manners, and very civil to Foreigners; who live here with comfort, at a moderate expense: and Painters may study with great advantage at Dresden; not only on account of the splendid pictures which are submitted to public view, but likewise because there reigns throughout this Town a tranquillity peculiarly favourable to the Studious. The objects most worthy of a Traveller's notice are—*The Royal Roman Catholic Church*, celebrated for uncommonly fine Sacred Music; an excellent Organ, by Silbermann; and a fine Picture of the Ascension, by Mengs—(the Belfry of this church is above three hundred feet in height)—*The Picture-Gallery*—*The Treasury*, or *Jewel-Office*—*The Collection of ancient Dresden Porcelain*—*The Gallery of Antiquities*, and *The Royal Libraries*. *The Cabinet of Natural History*, and *The antique Armoury*, should likewise be visited, if Travellers have time to spare.

In order to gain admittance to the Picture-Gallery, the Treasury, the Gallery of Antiquities, and the Royal Libraries, it is requisite for Travellers to send, over night, their name, country, and quality, to the respective Directors; together with the number of persons in their party, and the hour at which they mean to come. The Picture-Gallery, Treasury, etc., are open from nine till half-past ten in the morning, and from half-past ten till twelve; from two till half-past three in the afternoon, and from half-past three till five. Fees have not lately been expected by the Director of the Picture-Gallery; but a subordinate person appointed to attend there is thankful for a small gratuity. The Master of the Jewel-Office, or his deputy, expects a small present; as likewise does the Custode who shows the Collection of Dresden Porcelain.(1)

Picture Gallery. This immense collection, the finest of its kind in Europe, contains *Chefs-d'œuvre*, well preserved, of the best masters; so that it is scarcely possible for any person to study the Dresden Gallery, without becoming a real Connoisseur.

Here are, in *the Flemish School*, Adonis and Venus—a Satyr and a Faun—Neptune calming a Tempest—Meleager presenting the Boar's head to Atalanta—and St. Jerome meditating; all first-rate productions, by Rubens. Several works by Netscher (particularly a Man seated, and writing), which show precisely how small pictures ought to be painted. Admirable works by Teniers, Ostade, Ruysdaal, Wouvermans, Brughel, Berghem, and Paul Potter. The Annunciation—and the Judgment of Paris, both by Vander Werf!!—and the Madonna with the Saviour in her arms, a sick Boy, and a Burgomaster and his Wife, by Holbein!!

The Italian School contains the Madonna enthroned with the Saviour, by Correggio, in his first manner—the Madonna enthroned with the Saviour, St. George, etc., by the same great master!!!—his Magdalene, a small recumbent figure, said to be the most faultless picture ever painted!!!—and the Nativity, called "Correggio's Night," and by many persons considered as the *chef-d'œuvre* of colouring, though now injured by having been washed!!!—the Madonna, the Saviour, etc. called "Correggio's St. Sebastian!!!"—and a Portrait, by Correggio, of his Physician!—The Tribute Money, by Titian, one of his finest pictures!!—and the Madonna, the Saviour, Pope Sextus V., Cherubim, etc. This exquisite work, called the Madonna di San Sisto, was executed in the year 1520, by Raphael; and originally intended for the Benedictine Convent at Piacenza!!!

Other celebrated Paintings *in the Flemish School* are—Noah sacrificing after having left the Ark, by N. Poussin—Luther and his Wife, by J. Holbein—a Child borne away by an Eagle! This picture, the work of Rembrandt, seems

(1) As the expectations concerning gratuities of the Attendants at the Picture-Gallery, Treasury, etc. vary from year to year, Travellers should make inquiries as to what fees they ought to give.

improperly called the Rape of Ganymedes—a Portrait of Rembrandt, by himself; and another of his Mother, weighing gold, likewise by Rembrandt—Portrait of Salvator Rosa, by himself—Peasants dancing, by Teniers—Portrait of Henry VIII. of England, by J. Holbein—a Girl with a lighted candle gathering grapes, by Gerard Dow!—a Head of N. Poussin, by himself—Moses found in the Nile, by Poussin—Rembrandt's Daughter, by Rembrandt—a small Madonna and Child, by Albert Durer—Fruit and Flowers, by A. Minjon—a Landscape, by Berghem; and a Landscape, with Cattle, by Ruysdaal—our Saviour raising the Dead, with other small but highly-finished Pictures, by Dietritch—a Landscape, with Lions, by Rubens!—a Landscape, with a forest and a hunted Stag, by Ruysdaal and Vander Velde!—Manoah and his Wife sacrificing, and the Angel ascending to Heaven, by Rembrandt—the Repose in Egypt, by Ferdinand Bol!—the Feast of Ahasuerus, by Rembrandt—a Girl standing at an open window and reading a letter, School of Rembrandt—Narcissus and Nymphs, by N. Poussin—the Martyrdom of St. Erasmus, by ditto—a Landscape, with Cattle, by Vander Velde—a Cock and Hen endeavouring to oppose an Eagle who has seized one of their chickens, by Mondekoeter!—a Landscape, with a Shepherd playing on his pipe, by Claude—a Landscape, by Berghem—a Battle, by Wouvermans!—the Madonna and our Saviour, by Vandyck! — several exquisitely finished Heads, by Denner and Seybold—a Philosopher reading, by Konink!—a Banker conversing with a Peasant who has brought him money, by Quintin Matsys!—a Forest, Dogs, and Falcons, by Vander Velde and Paul Potter!—Joseph presenting his Father to Pharaoh, by Ferdinand Bol—a head of Seybold, by himself—the Madonna, the Saviour, and St. Anne, by J. Van Eyk, the reputed inventor of oil-colours—St. Jerome penitent, by Vandyck—a Tooth-Drawer, by G. Honthorst—Venus seated, and Cupid playing with a Dove, by Vander Werf!—a Banker weighing gold, and a Woman looking at him, by Quintin Matsys!—Syrinx and Pan, by N. Poussin—Noah sacrificing after the Deluge, and a Bacchanalian Scene, both by Poussin—a Stable, by Wouvermans—and the Idolatry of Solomon, by Poussin.

Other celebrated paintings, belonging to *the Italian School*, are—St. Cecilia, etc., by Giulio Romano—a recumbent Magdalene, by P. Battoni—Parnassus, by Tintoretto—a Concert, by the same master—the Resurrection of our Saviour, by Paolo Veronese—a Woman carried off by a Man, at whose feet lies another Man wounded, by J. C. Procaccini—the Repose in Egypt, by Trevisani—Head of a Man with a cap on, by Titian!—Adam and Eve driven from Paradise, by Albano!—Mars seated, by Benvenuto Garefolo—Samson combating the Philistines, by Giulio Romano—Herodias with the Head of St. John, by Leonardo da Vinci—the Genius of Glory, by Annibale Caracci—the Repose in Egypt, by Lodovico Caracci—the Madonna and our Saviour, by Annibale Caracci—the Woman detected in Adultery, by Tintoretto—the same subject, by Bartolommeo Biscaino!—a recumbent Venus, by Titian, and another by Guido—Peace, by Dosso Dossi—Justice, by ditto—the Saviour in the Stable, with Angels adoring him, by Albano!—the Saviour crowned with thorns, and supported by an Angel, by Annibale Caracci!—a Bacchanalian Feast, by Garofolo—a young Bacchus, by Guido—the Assumption, by Annibale Caracci—St. George and the Dragon, attributed to Raphael—an *Ecce Homo*, by Guido—Lot and his Daughters, by Guercino—the Angel and Tobias, by Titian—Titian's Mistress, by himself—the Head of our Saviour, by Annibale Caracci—a Candle-light piece, by Rubens!—a Holy Family, called, the Madonna with the Basin, by Giulio Romano—Loves dancing, and Venus above, in the clouds, by Albano—two Pictures of Galatea, by ditto—the Fall of the Angels, by Tintoretto—the good Samaritan, by Paolo Veronese—a Madonna and Child, by Schidone—the Portrait of Thomas Parr, when above a hundred years old, by Vandyck—and the Madonna and our Saviour in glory, by Ramenghi, called Bagnacavallo.

Cabinet of Drawings in Pastel—Portrait of Raphael Mengs, by himself—of his Father, by the same—and of Cupid, by the same!—several other beautiful Drawings, and some small Paint-

ings in enamel. *This Gallery is warm.*

Treasury, or *Jewel-Office*. The most striking things here are—*Second Room*—a Ship of ivory, and a Vase of the same, with Bassi-rilievi, representing a Battle. *Third room*—a Chimney-piece ornamented with specimens of all the most valuable productions of Saxony; namely, porcelain, diamonds, and other precious stones, pearls, etc. *Fourth room*—superb pieces of Plate, etc. *Fifth room*—(fitted up with peculiar elegance) fine Camei—a Basso-rilievo on the shell of a Nautilus—another large Basso-rilievo representing a Youth travelling into foreign countries upon an Unbridled Horse; but, having Virtue for his guide, Vice flies before him. *Sixth room*—three pieces of Enamel, by Mengs—antique Enamel—Pearls representing men and women about one finger high, among which a Potter is much admired. *Seventh room*—a Pyramid of Precious stones, antique Camei, etc., in he centre of which is the Head of Augustus II.: and at the foot of the Pyramid are small enamelled Figures, in the respective dresses of the several European nations. This pyramid is said to have cost a hundred thousand crowns. *Eighth room*—an Onyx, esteemed the largest in the known world—the Great Mogul seated on his Throne, and celebrating his Birth-day, a superb toy—an Egyptian Temple, likewise a superb toy—the Jewels of the Crown: being a dazzling collection of fine brilliants—a large and beautiful green Diamond, said to be unique, with several large red and yellow Diamonds. *The rooms are paved with marble, and very cold.*

Cabinet of antique Sculpture. The most striking things here are—a young Bacchus eating grapes—Meleager—one of the Sons of Niobe, dead—an Etruscan Statue of Minerva, the drapery of which is curious—a Basso-rilievo of Artemisia, in jasper, attributed to Lysippus—Statues of two female Fauns—Æsculapius and Venus, the head of the first particularly fine—Statues of Vestals, found in Herculaneum by the Prince d'Elbeuf, and by far the finest things in this collection; the drapery being wonderfully executed!!!—a Fragment of a Gladiator or Wrestler, going to anoint himself, attributed to Phidias!—an Etruscan Altar—a Grecian Altar, with Niches in it—a Sarcophagus, displaying a Dog. Here are other valuable pieces of sculpture; but, as most of them have been mutilated and ill restored, artists only can appreciate their merits. *This Cabinet is cold.*

Under the apartments which contain the above-named antiquities is a Collection of Dresden Porcelain, from its commencement, by J. F. Bottcher, in 1701, to the present period. The inventor of this Porcelain was an apothecary's man at Berlin; and, finding himself suspected of being able to make gold, he thought it prudent to retire to Dresden; where, being ordered to prepare a powder for the transmutation of metals, he happened, in the course of his studies on this occasion, to discover the art of making Dresden Porcelain. *The rooms in which this Porcelain is kept are damp and cold.*

Dresden contains two Theatres; in one of which German plays and Italian operas are represented alternately, by an excellent set of actors, and some very tolerable singers. A good Reading-Room, furnished with English newspapers and reviews, may likewise be usually found in this City.

The distance from Dresden to Berlin is about one hundred and fifty English miles: but, the road being sandy, Travellers, who feel no particular wish to see Berlin, usually go down the Elbe to Hamburg; a voyage accomplished in five or six days, provided the wind be fair; and in seven or eight, if it be contrary; even though passengers stipulate to cast anchor for a few hours every night, in order to avoid the noise made by the watermen, during their progress. The Elbe is a remarkably safe River between Dresden and Hamburg; though, in some parts, so shallow that large boats are apt to touch ground: but this does no harm, as the bottom is a soft sand. For the hire of an excellent Boat with three cabins, four beds (each having two mattresses), curtains to all the cabin-windows, a place behind for menservants, and a place before for baggage, the sum demanded is about two hundred dollars of Saxony; (1) the Mas-

(1) The Author of this Work paid two hundred and fifty-five dollars—an extravagant price.

ter of the Boat finding beds, fuel, cooking-utensils, knives, forks, spoons, glasses, cups and saucers, plates and dishes, and likewise paying all the Port Duties to the Princes whose territories are passed during the voyage, and maintaining himself and four watermen. A Boat sufficiently large to accommodate a small family may be hired for one hundred and twenty-five dollars of Saxony. Travellers usually take bottled beer, tea, coffee, and sugar, from Dresden; and provide themselves with bread, meat, fish, vegetables, eggs, milk, butter, and wine, at the villages on the banks of the Elbe. These banks are finely wooded; and the most remarkable Towns within view of the River are, *Meissen*, where the Dresden Porcelain is made, and where the Cathedral merits notice; *Torgau*, where there is a covered bridge over the Elbe (the country from Dresden hither abounds with vineyards);(1) *Wittenberg*, a handsome Town, which contains a University, and is famous for having been the abode of Luther, whose Tomb is in the Church belonging to the Castle:(2) here, likewise, is a Bridge thrown over the Elbe; and here provisions of all kinds, beer, and wine, may be purchased better and cheaper than in any other place between Dresden and Hamburg; *Coswick*, rather a large Town, not far from which are the celebrated *Gardens of Verlitzen*; and by landing at a place where the boatmen pay a tax, and walking to another place, where they likewise pay a tax, Travellers may see these Gardens without delaying their voyage: *Magdeburg*, a large and strongly-fortified City, belonging to Prussia; where, however, strangers cannot land without having their passports examined; and where the Masters of boats going down the Elbe are frequently detained a considerable time, in order to pay the Port Duties. Beyond this City lie several Hanoverian villages: among which is *Launburg*, larger than the others, and inhabited by a robust race of people, with a great appearance of poverty.

The Elbe becomes immensely broad as it approaches *Hamburg*, which City, supposed to contain a hundred and twenty thousand inhabitants, is built somewhat in the style of an old English country town. The streets are straight, and planted with trees close to the houses; the Quay abounds with natives of every nation; the Port is crowded with ships; and the whole City exhibits an appearance of being the world's exchange. Here are no duties to pay at the Custom-house. The Inns at Hamburg are much better now than they were formerly; the *Hôtel de toutes les Russies*, in 1829, was deemed the best.

Large numbers of Storks inhabit the banks of the Elbe, and the Town of Hamburg; and, what is remarkable, these birds are held in such veneration by the common people, that they would probably murder any foreigner who attempted shooting a stork.

The filial piety of this fowl has long been celebrated; and its sagacity in other instances seems equally extraordinary, judging from the following circumstance:—A wild stork was brought by a farmer into his poultry-yard, to be the companion of a tame one he had long kept there; but the tame stork, disliking the idea of a rival, fell upon the stranger, and beat him so unmercifully, that he was obliged to take wing, and with some difficulty got away. About four months afterwards, however, he returned to the poultry-yard, recovered of his wounds, and attended by three other storks, who no sooner alighted than they fell upon the tame stork and killed him.

A Steam-Packet goes from London to Hamburg, and *vice versa*, during the latter part of Spring, the whole Summer, and part of Autumn. The prices paid by Passengers in this vessel are mentioned in the Appendix, page 506.

Passage-boats likewise go down the Elbe, from Hamburg to Cuxhaven: and the hire of one of these vessels, containing beds, and a fire-place, and sufficiently large to accommodate from six to eight persons, is about seventy

(1) Of all the excellent Wines in this neighbourhood, that of Torgau is deemed the best.

(2) Luther was chosen first to teach philosophy, and afterwards theology, in the University founded by Frederick Elector of Saxony, at Wittenberg.

marks; the Watermen finding their own provisions. The time of embarkation depends upon the tide; and the voyage usually occupies about eighteen hours.(1)

Every Cabin, or Whole Passenger, pays for going from Cuxhaven to Harwich in a Post-Office Packet . £5 5 0
Every Half-Passenger . . . 3 0 0
Every four-wheeled carriage (the charge for shipping it not inclusive) 8 0 0

Female Servants pay as Whole Passengers;—Children, under six years, as Half Passengers;—and above that age as Whole Passengers.

Harwich packets sail to Cuxhaven every Wednesday and Saturday, about two o'clock in the afternoon, weather permitting; and return twice a-week, if possible.

Cuxhaven, though a small town, contains clean inns.

Travellers who wish to go from Dresden, by way of Berlin, to Hamburg, should take the road through Meissen, Klappendorf, Oschatz, Torgau, Pretsche, Wittenberg, Kropstadt, Treuenbritzen, Belitz, and Potsdam, to Berlin; going, however, from Kropstadt through Jutterbock to Treuenbritzen. The number of Posts from Dresden to Berlin, by this road, is thirty and a half.(2) The Hotel at Meissen (*the Sun*); those at Oschatz, Torgau, and Pretsche; *the Wein Traube*, and *the Hôtel de Londres*, at Wittenberg; and *the Einsiedler*, and *the Stadt Rom*, at Potsdam, all afforded tolerable accommodations in 1827: and the existing laws with respect to Innkeepers and Post-horses, throughout Prussia, are excellent. This road presents no objects particularly interesting, which have not been already mentioned, till it reaches Potsdam; a Town containing near thirty thousand inhabitants: and its *Long Bridge—Church dedicated to the Holy Ghost—Church of St. Nicholas—Church frequented by the Court, and Garrison—Roman Catholic Church*, embellished by the Paintings of Pesne—and the *New Palace, and Gardens*, the former of which contains the Private Library of Frederick the Great, are usually visited by Travellers. This splendid Palace was built immediately after the famous seven years' war.

Berlin, the Metropolis of Prussia, and one of the most magnificent Cities in Germany, is watered by the Sprehe; and supposed to contain, comprising its garrison, two hundred and forty thousand inhabitants. Some of the objects best worth notice here are, *the Château Royal—Monbijou—the Royal Stables—the Arsenal*, considered as the finest Building of its kind in Europe: its Court contains twenty-one Masks, representing Death; and executed by Schluter: the Statue of Frederick I. is by Schluter and Jacobi.—*The New Theatre*, which, for the classical beauty of its exterior, and the convenience and splendour of its interior, and magnificent Concert-Room annexed, may vie with the most celebrated Theatres in Europe(3)—*the Royal Library*, built after the design of Frederick II.—*the Buildings of the Royal Academy—the National Collection of Pictures—the Churches* in the Place de Gens d'armes—*the Hôtel de Ville—the Governor's Palace—the Hôtel des Cadets—the Hôtel des Invalides—the Cathedral—the Church of St. Hedewige—the Church belonging to the Garrison*, and containing four Pictures, by Rhode, which represent the Death of four celebrated Prussian Warriors—*the Church of St. Peter—the Church of St. Mary and its Gothic Tower—the Church of St. Nicholas*, remarkable for its antiquity, Paintings, and Sculpture; and likewise for the Monument of Puffendorff—*the Churches of St. Sophia and St. Dorothy*; the latter of which contains the monument of Count de Mark—*the Parochial Church—the Place de Guillaume*, embellished with Statues—*the colossal Equestrian Statue of the Elector Frederick-William*, considered as the *Chef-d'œuvre* of

(1) Public Boats convey passengers and luggage from Hamburg to Cuxhaven, every Tuesday and Friday, weather permitting. The price paid, by a Cabin Passenger, is fifteen marks; by a Steerage Passenger, eleven marks and four skillings; and by Servants, four marks and twelve skillings each.

(2) For this Route see Appendix, under "ITALY."

(3) The price of a seat in the Pit at this Theatre is sixteen Gute Groschen; and there seats are particularly commodious.

Schlater—*the Pont Royal—the magnificent Brandenburg Gate,* built after the model of the Propylea, at Athens—and *the Manufacture of Porcelain,* which is superb.

The Palace, denominated *Monbijou,* contains an interesting collection of Egyptian Antiquities; and among the articles usually comprised in cabinets of this description are—Implements used in various Arts—Household Utensils—Specimens of the Product of several Trades—very fine Linen—Sandals—a Medicine-chest, containing Alabaster Phials filled with drugs—a Pallet—a Paint-box with a sliding Lid—Paint, in Shells—Painting-brushes—Musical Instruments of wood and metal—Embalming-Instruments—Spices—Bitumen—Specimens of the Egyptian Plough—Bows and Arrows—a Spindle, a Distaff, and a Comb for flax—together with the Sarcophagus and other contents of the Tomb of an Egyptian Priest.

In *the Royal Library,* which contains about 300,000 printed volumes, and nearly 5,000 manuscripts, are, the Hebrew Bible from which Luther made his Translation, with Marginal Notes in his hand-writing; and likewise the Bible which Charles I. of England carried with him to the Scaffold.

The most valuable Pictures of the Royal Galleries of Potsdam, Sans Souci, etc. are now placed in *the National Picture-Gallery, at the Museum:* a splendid Edifice, which was opened to the Public in 1830.(1) The National Picture-Gallery may be seen every Saturday and Monday, Holidays excepted, from ten in the morning until three, during the six winter months; and, during the remainder of the year, from nine in the morning till one; and from three in the afternoon till six, on Saturdays. A Note put into the Letter-box at the Museum, and announcing the name and address of the Applicant, will procure Tickets of Admission; which the Applicant receives next day, by the Town-Post.

(1) Among these Pictures are: Io and Jupiter—and the Progress of Love—both from the Orleans Gallery, and both by Correggio; but not pleasing, because indelicate—Isaac blessing Jacob, by Vandyck—an *Ecce Homo,* by Raphael—Moses (a Sketch), by Rembrandt—Roman Filial Piety, by Guercino—the four Evangelists, by Vandyck—Venus attired the Graces—and the Judgment of Paris; both by Rubens—Vertumnus and Pomona, attributed to Leonardo da Vinci—and Venus sleeping, by Titian.

Clubs, called *Les Ressources,* and the Fishery at Stralau, on the twenty-fourth of August, serve to diversify the amusements of this City, in which there are two fine Theatres, beside that already mentioned.

The principal Promenades are, under the Lime-trees—the Place de Guillaume—the Place de Doelhnhof—the Parc—the Cercle—Bellevue—the Gardens of the Royal School—and the Coffee and Lemonade Gardens.

Berlin cannot boast of many good Hotels; but that chiefly frequented by British Travellers, *the Stadt Rom,* contains excellent, though high-priced, apartments: other charges, however, are moderate. *The Hôtel de toutes les Russies,* near *the Schlossbrucke,* and *the Hôtel de Brandenburg,* are likewise frequented by Travellers; and a Tariff exhibiting the prices at these Inns, which prices are fixed by Government, is open to public inspection.

Ready-furnished Lodgings may be obtained at Berlin, and are usually advertised in the newspapers: but for well-situated apartments, a considerable rent is demanded.

A *Table d'Hôte* may be found at all the principal Inns;—and the best Eating-houses in 1833 were *Jagor's,* No. 33, under the Lime-trees, and the *Café Royal,* No. 44, in the same situation.

The Shop of Stehely, Confectioner, at the corner of Charlotten and Jager Strasse, was, in 1833, well supplied with Newspapers.

A *Valet-de-place,* if hired for one hour only, expects to receive five silver groschen; and, if hired for the day, twenty silver groschen, or, at most, a thaler.

The charge for a *Voiture de Remise* is from two to three crowns per day, according to its goodness, and the price of provender. The Fare in Hackney Carriages is in great measure regulated by the length of the drive. A Hackney Carriage, drawn by one horse, and conveying only one passenger, costs, per quarter of an hour, five silver groschen;

per half hour, ten ditto; for three quarters of an hour, thirteen ditto; and per hour, fifteen ditto. Hackney Carriages, conveying two passengers, are more expensive.

The environs of Berlin contain several objects worth notice; and especially *Sans Souci, and its Gardens:* the latter display a series of Terraces, with the choicest flowers, shrubs, and orange-trees: the former is celebrated for its splendid Picture-Gallery, superbly gilt, and embellished with marble Columns of immense value.

The *Marble Palace, on the Lake,* also merits notice: and persons fond of Water Parties may go, in boats, to *Treptow* and *Charlottenburg;* the Royal Gardens at the latter of which places merit notice—not only because they contain the Monument of Louisa, Queen of Prussia, but likewise because they are well laid out. The Public have free access to these Gardens; and the Castellain of the Palace of Charlottenburg, who resides in the Wing nearest to the Orangery, shows the Monument raised in memory of the Queen.

From Berlin to Hamburg the distance is sixteen posts and three-quarters; (1) and the road good, two German miles excepted: but this part, which belongs to Denmark, is, in consequence of neglect, full of holes, and almost impracticable for carriages.

An excellent road extends from Berlin to St. Petersburg; and the journey may be accomplished in twelve days.

(1) See, in the Appendix, "ITALY.—ROUTE FROM DRESDEN, THROUGH BERLIN, TO HAMBURG."

APPENDIX.

CHAPTER I.

CLIMATES.—PASSPORTS, ETC.

Climates.—Invalids cautioned against exposing themselves to the Influence of the Sun.—Newly-built H uses, and Houses not built on Arches, unwholesome.—Ground-floors healthy only in Summer.—Best Winter Situation for Invalids.—Eligible Situations during other Seasons of the Year.—Naples and Lisbon liable to destructive Vicissitudes of Weather.—Barcelona, Valencia, and Alicant, recommended during Winter.—Passports.—Other Requisites for Travellers, on leaving England.—Means of preserving Health during a long Journey.—Bargains with Innkeepers, etc.

CLIMATES OF THE CONTINENT.

ALTHOUGH several of the Climates of the European Continent have been described in the foregoing pages, it may be convenient to Travellers to see the most eligible combined, as follows, under one head.

Nice, in times past, was recommended as an excellent winter residence for persons afflicted with pulmonary diseases: but experience has proved that the fervid warmth of the sun, and the piercing *vent de bise*, which continually combat with each other at Nice, are destructive to persons who, owing to weak lungs, or any other circumstance, cannot support sudden and frequent vicissitudes from heat to cold.

Massa, in point of climate, is the counterpart of Nice; Genoa, although preferable both to Nice and Massa as a winter residence, is considerably colder, and more subject to sudden changes of temperature, than some of the southern cities of Italy; but Pis , as already mentioned, is one of the best winter climates of Europe, and ought, in pulmonary complaints, to be decidedly preferred to every other city of Italy, from the commencement of October till the end of April. The marshy ground and standing water about Pisa formerly rendered the air unwholesome; but this evil is now removed; and the consequent increase of population has not only banished grass from the streets, but dispensed cheerfulness and health throughout this elegant City. It seems requisite, however, to give Invalids who purpose residing here one caution, namely, never to sit, stand, nor walk in the sun, without being defended by a parasol; and always to prefer walking on the shady side of a street.(1) Newly-built houses should be avoided here, and in every other part of Italy and Magna Græcia; as it is, generally speaking, five years before new walls become perfectly dry. Houses, not built on arches, should likewise be avoided; and ground-floors, during winter, spring, and autumn, are unwholesome, though healthy in summer. That side of the Pisa Quay called *La Parte di mezzo giorno*, is, as already mentioned, the best winter situation for Invalids, because warmer and

(1) Persons who are under the necessity of exposing themselves to the influence of the sun in warm climates, ought to line the crowns of their hats with writing-paper, several times doubled; and, likewise, to sponge themselves daily with vinegar: indeed, this wash is not only a preservative against those fevers which result from hot weather, or *Mal' aria*, but also a most salutary application in consumptive cases.

less damp than any other; for, although the Climate is uniformly soft (owing to mountains which operate as a screen from every wind, except sea-breezes), it is sometimes complained of for being moist and wanting elasticity; but this very want frequently proves beneficial to weak lungs; and, judging from experience, the lives of many Consumptive Persons might be saved, were they sent by sea to Leghorn, advised to winter at Pisa,—cautioned against travelling much by land; and, above all things, interdicted from crossing the Apennine and Alps, which Travellers often do, in order to spend the summer months in Switzerland, one of the most unequal climates of Europe.—From the beginning of May till Midsummer, the Baths of Pisa and the City of Florence are sufficiently cool to be wholesome; and during the height of summer, the spacious Villas situated on the Hills beneath Fiesole are seldom intensely warm, because frequently fanned by refreshing breezes from noon till sunset. Here, however, Fahrenheit's thermometer often rises to 85 deg., and sometimes higher. A more temperate summer climate may be found at the Baths of Lucca, where the thermometer rarely rises above 78 deg. The Town of Carrara, likewise, is an eligible summer abode, owing to the loftiness of its position, and its vicinity to the sea. Florence, as already mentioned, is, during the height of summer, oppressively hot; in autumn temperate; but in winter foggy and cold. Siena, from being built on an eminence, and therefore often visited by refreshing breezes, is considered as a salubrious summer residence; but, owing to that reflected heat from which no large city can be exempt, it is often oppressively hot during the months of July and August. Rome, from the end of October till the end of April, is, when the lungs are not ulcerated, even a better Climate, in consumptive cases, than Pisa: and at all seasons, that part of Rome not affected by *Mal'aria* is particularly congenial to Old Persons; insomuch that there are not, perhaps, half so many instances of longevity, without infirmities, in any other populous city of Europe.(1) Naples, from the quantity of sulphur with which its atmosphere is impregnated, cannot be a good situation in all stages of a decline: at Naples, likewise, the wind is frequently strong and piercing; and the continual vicissitudes from heat to cold, which are common here, during winter and spring, render the Climate, at those seasons, a bad one. But the neighbouring Piano di Sorrento possesses a Climate which is excellent during the whole year; and has, consequently, been mentioned at large in the preceding account of that beautiful District, where the thermometer seldom, or never, rises above 77 deg. in the months of July and August, when its usual height is from 74 to 76 deg.; and where, during winter, generally speaking, it is always above temperate in the day, and very little lower in the night. But the perfection of the Sorrentine Climate consists in the invariable coolness of the nights during summer; at which period, the thermometer, immediately after sunset, sinks gradually to 64 deg., and often to 62 deg., rising again with the sun next day. Invalids, therefore, who visit the Continent merely to try the effect of Climate, should pitch their tent in that part of the Town of Sorrento, or its Piano, which is most contiguous to the Bay of Naples. It would, however, be uncandid not to subjoin, that the Sorrentine shore, during the vernal and autumnal equinox, is, like other countries near the sea, visited by storms; but they are not sufficiently violent to injure the orange and lemon trees, which, loaded with golden fruit during the months of November, December, and January, unite with the evergreen olives, ilexes, and pines, to give this favoured spot the semblance of perpetual spring.

The Piano di Sorrento, Siena, and the Lucca Baths, are usually exempt from Musquitoes; a serious torment at Florence, Naples, and in several other cities of the Continent, during the

(1) The inhabitants of Rome, however, usually go into the country during the month of October, or take very strong exercise, to preserve themselves from the bilious fever prevalent in the city during that period.

months of July, August, and September.

The Climate of Northern Italy is cold during winter, and at other seasons liable to sudden and unwholesome changes. Lisbon, also, is subject to these destructive vicissitudes of weather; insomuch that but few consumptive Invalids have recovered the blessing of health from visiting the banks of the Tagus. Spain, as a place of residence, is, on some accounts, objectionable; because the water and provisions (fruit and vegetables excepted) are not, generally speaking, good in that country; but, with respect to Climate, Barcelona, Valencia, and Alicant, are, during winter, preferable even to Pisa;(1) as likewise is Messina, in the Island of Sicily.

PASSPORTS.

Travellers who intend going from London through France to Italy, and do not regard the expense of purchasing a Passport from the British Secretary of State's Office, may, by making this purchase, obtain the signatures of the French, the Austrian, and the Sardinian Ambassadors, and thereby avoid the trouble and detention, with respect to Passports, which frequently occur at Paris: as a Traveller, thus provided, is authorised to direct the Police-office, either at Calais or Boulogne, or at any other French Port where he may land, to forward his Passport to the last Custom-house in his road through France: he is also authorised to demand a provisional Passport; on showing which, at the Pont-de-Beauvoisin, or any other Frontier Custom-house whither he may have ordered his original Passport to be sent, he receives that passport again, and is thereby enabled to enter Italy. But the Austrian Ambassador in London will sign no Passport for a British Subject, unless it be issued from the Secretary of State's Office; and, without his signature, the aforesaid plan cannot be adopted. Persons adopting this plan have no trouble respecting their provisional Passports at Paris, except that of getting them properly signed at the Police-office there.

Travellers who wish to avoid expense should apply for Passports to the French Ambassador in London (at whose house they are obtained gratis, a trifling gratuity to the Porter excepted); or to the French Consul, who at present, 1836, resides at No. 4, Token House Yard, London. Passports for France may likewise be obtained at Southampton, and at Brighton. Passports for Hamburg are granted by the Hanseatic Consul, 76, Cornhill; and Passports for Rotterdam by the Dutch Ambassador, 11, Princes Street, Cavendish Square: they may likewise be procured either at Southampton, or at Portsmouth, or of Mr. John Schmidt, Agent, Ball Court, Cornhill. Persons who wish to go through Belgium or Holland, to Paris, may procure a passport, free of expense, by addressing a letter to the Ambassador of Belgium, or Holland, signed by two respectable housekeepers.

British subjects cannot enter France without Passports from a French Minister; neither can Postmasters at Paris, nor within forty-five miles of that City, supply a Foreigner with horses, unless he have a Passport: and now, indeed, Passports are called for, and strictly examined at all the confines, and likewise in every large town on the Continent.

British Subjects travelling through France to Italy, with French Passports, find it requisite to go by way of Paris, in order to reclaim, at the Passport Office there (*Préfecture de Police*) these Passports, which are taken from them at the Frontier and sent to the Metropolis; they having a provisional Passport instead. It is necessary that each reclaimed Passport should be carried first to the British Ambassador at Paris for his signature; next to the Sardinian and Tuscan Ambassadors; next to the Pope's Nuncio, provided the Traveller be going to Rome; next to the Austrian Ambassador; then once more to the *Préfecture de Police;* and, lastly, to the Office of the *Ministre des affaires étrangères;* where ten francs are paid for the official seal. The *Préfecture de Police*, and the Office of the *Ministre des affaires étrangères*, are open from

(1) Persons who wish to preserve health, in Portugal, Spain, Southern Italy, and Magna Græcia, during winter, should endeavour to keep themselves warm, by means of additional clothing rather than fires.

nine in the morning till four: but the signature of the British Ambassador can only be obtained from eleven in the morning till one.

It is necessary for persons who travel with a British Secretary of State's Passport, if they are going to Rome, to obtain the signature of the Pope's Nunzio at Turin, Milan, or Florence: and previous to leaving Rome for Naples, it is requisite that British Subjects should have their Passports countersigned by the British Consul at Rome, the Police, and the Neapolitan Ambassador.

Passports originally granted by the French Ambassador in London must be countersigned by the French Ambassador resident at Rome, previous to their presentation to the Neapolitan Ambassador for his signature.

On returning from Naples through Rome to England, British Travellers must have Passports from their own Ambassador at Naples, countersigned by the Police, and by the Roman Nunzio. It is likewise necessary to have a Passport from the Neapolitan Minister for foreign affairs; which Passport is in itself sufficient between Naples and Terracina, but no farther. At Rome, the British Ambassador's Passport must be countersigned by the British Consul, or his representative; by the Police; by the Ambassador of Austria and Tuscany; and by the Sardinian Ambassador, or Consul General. At the first French Custom house, *en route*, this Passport is forwarded to Paris, and a provisional one given to the Traveller; who, on arriving at Paris, must send this provisional paper to the Passport-office (*Préfecture de Police*,) in order to obtain the original Passport; which, on being recovered, must go to the British Ambassador for his signature; and lastly, the Traveller must take it again to the Passport-office, where the business is immediately finished.

But if Travellers, on arriving at a French Frontier Custom-house, express an uncertainty with respect to their passing through Paris, they are allowed to retain their passports; and are thus exonerated from the necessity of either applying to the *Préfecture de Police*, or the British Ambassador, in the French Capital.

Previous to going from Florence to Rome, it is advisable for British Subjects, provided they travel in their own carriage, to apply to the British Consul at Rome, or his representative, for a *Lascia passare*, for Ponte Centino, the Frontier Custom-house of the Ecclesiastical State, and another for the Porta del Popolo at Rome: and, previous to going from Naples to Rome, it is likewise advisable for British Subjects, who, travel in their own carriage, to apply to the British Consul at Rome, or his representative, for a *Lascia passare* for Terracina (which Town contains a Frontier Roman Custom-house), and another for the Porta di San Giovanni, at Rome.

Travellers not thus provided are driven, on arriving at Rome, to the Custom-house, where their luggage is examined; and, on quitting Naples for Rome, they must either allow their trunks to be searched at Terracina, or deposit four piastres for having them plumbed. These four piastres, however, are returned at Rome.

A *Lascia passare* is never granted to persons who travel in public carriages.

OTHER REQUISITES FOR TRAVELLERS.

Circular Exchange-notes, from Herries and Co., St. James's Street, or Hammersley and Co., Pall Mall, are advantageous to Travellers; because payable at sight in all the principal Cities of Europe; and likewise exempt from the deduction of one per cent., to which common letters of credit are subject. Letters of Recommendation to all the British Ministers on the Continent are also highly advantageous. Letters to respectable Foreigners are useful; and frequently guard Travellers from imposition. The English complain of being pillaged in foreign countries; but if they would procure recommendations to men of respectability, instead of trusting to *Couriers* and *Valets-de-place*, they might find themselves much less imposed upon. The above-named Domestics are in the habit of obtaining long-established perquisites; so long established as to have become, in their opinion, a right. Thus, if a *Valet-de-place* hire your lodging, he receives (from the landlord) a certain stipend during your stay; and this sum never fails to be added to your rent: if he hire your carriage, he receives a fee from the job-man; while you pay dearer in

consequence: nay, every artist or mechanic you employ, and every article you purchase, is, generally speaking, taxed, either by your *Valet-de-place* or your *Courier*. Persons who go to Italy by sea cannot, however, require this latter description of Attendant: and persons who go by land, in their own carriage, provided they travel *en voiturin*, may supply the want of a *Courier*, by having in their suite an active intelligent English Man-servant, who understands how to grease and chain wheels, and likewise how to load and take care of English carriages.

The following articles are useful to Travellers in general; and some of them particularly needful to Invalids.

Leather sheets, made of sheep-skin, or doe-skin—pillows—blankets—calico sheets — pillow cases — a travelling chamber-lock—(these locks may always be met with in London; and are easily fixed upon any door in less than five minutes)—Bramah locks for writing-desks and coach-seats—a tinder-box and matches—a small lantern—towels, table-cloths, and napkins, strong but not fine—pistols—a pocket-knife, to eat with—table-knives—a carving-knife and fork—a silver tea-pot—or a block-tin tea-kettle, tea-pot, tea, and sugar canister, the three last so made as to fit into the kettle—pen-knives—pens—razors, straps, and hones — needles, thread, tape, worsted, and pins—gauze-worsted stockings—flannel—double-soled shoes and boots, with elastic soles; which are particularly needful, in order to resist the chill of brick and marble floors—warm pelisses, great-coats, and travelling-caps—the London and Edinburgh Dispensary; or the Universal Dispensary, by Reece—a thermometer—a medicine-chest, with scales, weights, an ounce and half-ounce measure for liquids—a glass pestle and mortar—Shuttleworth's drop-measure: an article of great importance, as the practice of administering active fluids by drops is dangerously inaccurate — tooth and hair-brushes—James's powder—sal-volatile—sulphuric acid—pure opium—liquid laudanum—ipecacuanha—emetic tartar—prepared calomel—diluted vitriolic acid—essential oil of lavender—spirit of lavender—sweet spirit of nitre — antimonial wine — supercarbonated kali—court-plaster and lint.(1) A strong English carriage, hung rather low, with well-seasoned corded jack-springs, iron axle-trees, and *sous-soupentes* of rope, covered with leather(2)—strong wheels—anti-attrition grease(3)—strong pole-pieces — two drag-chains, with very strong iron shoes; and another drag, made of leather(4)—a box, containing extra linchpins, tools, nails, bolts, etc. —for repairing, mounting, and dismounting a carriage: this box should be made in the shape of a trunk, padlocked, and slung to the hind-axletree—one well, if the carriage be crane-necked; two, if it be not—a sword-case—a very light imperial—two moderate-sized trunks, the larger to go before—a patent chain and padlock for every outside package—lamps, and a stock of candles fitted to them — a barouche-seat, and a very light leather hat-box, or a wicker basket with an oil-skin cover suspended under it. The bottom of the carriage should be pitched on the outside; the blinds should be made to bolt securely within side; and the doors to lock. A second-hand carriage, in good condition, is preferable to a new one; crane-necks are unnecessary. The tire of wheels made for travelling on the Continent should be convex, and the boxes brass. Mail-coach, or common brass, boxes answer best. In those parts of Germany where the roads are bad, it is advisable to cord the wheels of travelling-carriages; and the mode of doing this effectually is, to attach the

(1) The lately-invented and most valuable medicine, used in preference to powder of bark, and called Sulphate of Quinine, may be found at Paris, Geneva, Florence, Rome, and Naples, quite as good as in England.

(2) *Sous-soupentes* are not necessary unless a carriage be heavily laden, and its springs weak.

(3) This useful article may now be purchased at Paris, Florence, and Naples; though not so cheap as in London, at No. 39, Charing Cross, near the Admiralty.

(4) On descending steep hills, especially when the road is rough, a shoe may be forced off from the tire of a wheel; and in this case the leather strap, which careful drivers always put on at the same time with the shoe, keeps the wheel dragged, and prevents danger. A strap, with a proper fastening, is more secure than a hook.

cords to iron cramps fixed on the tire; afterwards fastening them round each nave. Every trunk ought to have a cradle; that is, some flat smooth pieces of oak, in length the same as the inside of the trunk, about two inches and a half wide, nearly half an inch thick, and cross-barred by, and quilted into, the kind of material used for saddle-girths; a distance of three inches being left between each piece of wood. This cradle should be strapped very tight upon the top of the trunk (after it has been packed) by means of straps and buckles fastened to its bottom: and thus the contents can never be moved, by jolts, from the situation in which they were originally placed. Every trunk should have an outside cover of strong sail-cloth painted.

Carriages without perches, invented by Elliot and Holbrook, Westminster-Road, are particularly well calculated for the Continent, from being suspended on springs without the aid of leather (which is a perishable commodity in warm climates); and likewise from being less liable to overturn than are carriages with perches. (t)

Savage, in Queen Street, Long Acre, fits up travelling-carriages remarkably well, charges reasonably, and is an excellent coachmaker.

Persons who travel with their own sheets, pillows, and blankets, should double them up of a convenient size, and then place them in their carriage, by way of cushions, having red leather cases as envelopes.

Ten drops of essential oil of lavender, distributed about a bed, will drive away fleas: and five drops of sulphuric acid, put into a large decanter of bad water, will make the noxious particles deposit themselves at the bottom, and render the water wholesome; twenty drops of diluted vitriolic acid produces the same effect. (u)

Persons who wish to preserve health, during a long journey, should avoid sitting many hours together in a carriage; by alighting and walking on, while their horses are changed, provided they travel post: and by walking up the ascents, provided they travel *en voiturin*.

Travellers should never fail, before they enter an Inn upon the Continent, to make a strict bargain with the Landlord, relative to their expenses; and bargains of every description should be made in the currency of the country, and without the intervention of an Occasional Servant. It is especially needful to observe this rule in treaties with Voiturins.

The most profitable money Travellers can take from London to Paris and northern Italy, is Napoleons; as they pass current for their full value in both countries; neither does any loss accrue from carrying them into southern Italy: and on returning to England from southern Italy, or, indeed, from any part of the Continent, it is equally advisable to prefer Napoleons to other money; unless there be an agio on gold: in which case Spanish dollars are more profitable.

Persons who are going from London to the Continent, and wish, previous to their departure, to exchange Bank Notes for Napoleons, may be provided with the latter, at a few hour's notice, by Thomas, No. 102, Bank Buildings, Cornhill; and likewise by Solomon, New Street, Covent Garden; and Smart, No. 55, Prince's Street, Leicester Square.

CONTINENTAL CUSTOM-HOUSES.

Throughout France and Switzerland, persons travelling in their own carriage are not often put to much inconvenience by Custom-house officers; and throughout the Italian States, the Kingdom of Naples excepted, the best way of preventing trouble and detention is, to have baggage plumbed, and likewise to make a trifling present, at every Frontier Custom-house.

(t) Elliot's carriages, however, cannot be dismounted and placed with safety in a *traineau*; neither do they carry so much luggage as carriages with perches.

(u) After the vitriolic acid has been put into the water, it should stand two hours; and then three parts of the water should be poured into another decanter, and the rest thrown away.

CHAPTER II.

FRANCE.

Steam-packets from London to Calais or Boulogne.—Other Steam-packets from Dover to Calais or Boulogne, etc.—Diligence from London to Paris.—Dejean and Chabot, Voiturins.—Dover, best Inns.—Calais, best Inns.—Expense of hiring Carriages.—Tax upon English Carriages.—Sealed Letters.—Money of France.—Expense attendant upon Travelling on the Continent.—Excursion from Southampton to Guernsey, St. Malo, Nantes, Tours, and Orleans.—Price of Post-horses, etc.—Water Diligence.—Public Carriages.—Canal of Languedoc.—Messagerie à cheval.—Distance from Calais to Paris through Amiens.—Ditto through Beauvais.—Distance, from Ostend to Paris—from Dieppe to Paris—from Havre to Paris.—Route from Calais through Amiens to Paris.—Ditto from Calais through Beauvais to Paris.—Ditto from Calais to Paris through St. Omer and Amiens.—Ditto from Ostend through Lille to Paris.—Ditto from Dieppe through Rouen to Paris.—Ditto from Dieppe to Paris through Gisors.—Ditto from Havre to Paris.—Ditto from Helvoetsluys through Antwerp and Brussels to Paris.—Hotels in the last-named City.—Quarters of the Town in which Apartments at Furnished Hotels are most expensive.—Quarters in which they are most reasonable.—Unfurnished Apartments.—Eatables and Wine.—Restaurateurs.—Cafés.—Véry, a celebrated Restaurateur.—Wages of a Valet-de-place.—Price of Job Coaches, and Hackney Carriages.—Ditto of public Carriages which go to Versailles, etc.—Ditto of public Boats, Provisions, Breakfast, and Dinner at a Restaurateur's.—Best Shops.—English Library and Newspapers.—Professors.—Notary Public who transacts business for the British Nation.—English Surgeon.—Apothecaries and Chemists.—Messageries Royales, and those of Laffitte and Co.—Offices of the Coche d'eau.—Voiturier, where to be found.—Their usual Prices.—General Post.—Petite Poste.—Route from Paris through Fontainebleau and Dijon to Geneva.—Paris to Dijon through Tonnerre.—Ditto through Troyes.—Paris to Pontarlier.—Paris through Lyons to Chambery.—Paris through Nevers and Moulins to Lyons.—Lyons through Avignon and Aix to Nice.—Lyons to Avignon by Water.—Avignon to Nismes and Montpellier.—Aix to Marseilles and Toulon.—Paris to Bordeaux and Bayonne.—Paris to Bordeaux, through Orleans, Blois, Tours, Poitiers, and Angoulême.—Paris to Brest.—Paris to Dunkerque.—Lille through Ypres to Ostend.—Lille to Brussels.—Paris through Brussels to Ostend—Paris through Rheims to Liège.—Paris through Châlons-sur-Marne to Strasbourg.—Paris through Troyes to Strasbourg.—Paris through Langres to Besançon.—Paris to Grenoble.—Paris through Toulouse to Perpignan.—Paris through Chartres to La Rochelle.—Paris through Caen to Cherbourg.—Paris through Rennes to L'Orient.—Paris to Nantes.—Nantes through Rennes to St. Malo.—Paris to Plombières.—Paris to Barrèges and Bagnères.—Paris to Berlin and St. Petersburg.—Paris to Hamburg and Stockholm.

BETWEEN the first week in April, and the last in November, Steam-packets run almost daily (weather permitting) from their Moorings off the Tower of London to Calais and Boulogne, in about twelve hours; and likewise from Calais and Boulogne to London, in about the same time. In winter, they start only once a-week. Carriages, horses, and luggage, conveyed by Steam-packets, are shipped and re-landed free of expense.

Fares from London to Calais, and vice versâ.—In winter, Chief cabin, 1*l.* 10*s.*—Fore cabin, 1*l.* In summer, Chief cabin 1*l.* Fore cabin 17*s.* 6*d.*—Children under ten years of age pay half-price; and Servants attending families, fore cabin price.—Carriage with four wheels, 4*l.* 4*s.*—Carriage with two wheels, 2*l.* 2*s.*—Horses, each, 3*l.* 3*s.* Dogs, each, 5*s.*—Refreshments may be had on board. Every Passenger is allowed one hundred-weight of baggage; which must be sent to the London Custom-house Quay not later than one o'clock the day previous to starting: and Passengers' names, with the keys of their trunks, must be sent at the same time to the Agent for these Packets: whose address may be procured at the Company's Office, Lombard Street; or of GODFREY, at the Green Dragon, Bishopsgate Street.(1)

Steam-Boats run from Dover to Calais, and from Calais to Dover, every

(1) Godfrey has very comfortable Private Apartments for families who come from Calais to London by the Steam Navigation Company's Packets.

day.—*Fares.*—Ladies, Gentlemen, and Female Servants, 10*s.* 6*d.* each.—Men Servants, 5*s.* each.—Carriage with four wheels, 3*l.* 3*s.*—Horses, each, 3*l.* 3*s.*, duty inclusive. Persons who embark at Dover usually have a few shillings to pay for Town, Harbour, and Custom-house Dues.

Steam-Packets likewise run regularly between Dover and Boulogne; and persons who land at the latter Port, instead of Calais, save four posts and a quarter on their way to Paris: but the passage from Dover to Boulogne is, generally speaking, less favourable than from Dover to Calais; although, on returning to England, the Packets which go from Boulogne usually have a shorter passage than those which go from Calais.

Steam-Packets run from London to Ostend, and *vice versâ*, about twice a-week, during the season.—*Fares.*—Chief cabin, 2*l.* Fore cabin, 1*l.* 10*s.*—Carriage with four wheels, 4*l.* 4*s.*—Horses, each, 4*l.* 4*s.*—Dogs, 5*s.*

A Steam-Packet, with the Post-office bag, goes every Wednesday and Saturday, from London to Rotterdam,(1) and returns on same days.—*Fares.*—Chief cabin. 2*l.* 2*s.*—Fore cabin, 1*l.* 15*s.*—Deck, 1*l.*—Children under ten years of age, half-price.—Berlin, or Landau, 6*l.*—Caleche, 5*l.*—Carriage with two wheels, 3*l.*—Horses each, 6*l.*—Dogs each, 10*s.*

Another Steam-Packet starts from London for Rotterdam every Sunday, and returns every Tuesday. This vessel likewise calls at Nymegen, Dusseldorf, Cologne, and the Hague.—*Fares.*—To Nymegen:—first cabin, 3*l.*—second cabin, 2*l.*—steerage, 1*l.*—To Dusseldorf: first cabin, 3*l.* 5*s.*—second cabin, 2*l.* 8*s.* steerage, 1*l.* 6*s.*—To Cologne, nearly the same as to Dusseldorf,—To the Hague: first cabin, 3*l.* 3*s.*—second cabin, 2*l.* 3*s.* steerage, 1*l.* 3*s.*

Steam-Packets run from Rotterdam to Cologne, every Sunday, Tuesday, and Friday morning. They likewise run from Rotterdam to Antwerp, and *vice versâ*, daily.

Steam-Packets run from London to Hamburg, and *vice versâ*, every Saturday morning, during the season, as already mentioned.—*Fares.*—Chief cabin, 6*l.* 6*s.* Fore cabin, 4*l.* 4*s.*—Children, under ten years of age, half-price.—Carriage with four wheels, 10*l.*—Carriage with two wheels, 6*l.* 6*s.*—Horses, each, 8*l.* 8*s.*—Dogs, each, 1*l.*

Two Steam-Packets, called the Camilla and Apollo, run from Southampton to Havre, and *vice versâ*, about four times a-week during the season.—*Fares.*—Chief Cabin, 1*l.* 10*s.*—Fore cabin, 1*l.*

Two Steam-Packets ply between Rouen and Havre, in order to meet the above, and convey Passengers to the former town. *The Fares*, in these Steam-Packets, are:—for a Chief cabin Passenger, 13 francs—for a Fore cabin Passenger, 8 francs—and for a Carriage with four wheels, 40 francs.

Steam-Packets run about twice a-week during the season, from Brighton or Shoreham to Dieppe and Havre, and *vice versâ*.—*Fares.*—Chief cabin, 1*l.* 10. Fore cabin 1*l.* In summer 1*l.* and 17*s.* 6*d.* Children, under ten years of age, half-price.—Carriage with four wheels, 4*l.* 4*s.*—Carriage with two wheels, 2*l.* 2*s.*—Horses, each, 3*l.* 3*s.*—Dogs, each, 5*s.*

A Post-office Packet goes once a-week from Dover to Ostend.—*Fares.*—1*l.* 1*s.*—Servants, 10*s.* 6*d.* Persons who land at Ostend, instead of Calais, save two posts and a half on their way to Paris, beside an extra charge of half a post, which is paid on leaving Calais.

The distance between Dover and Calais is twenty-six miles and a half; and between Dover and Ostend, fifty miles.

A Steam-Packet goes from Hull to Hamburg, and *vice versâ*, weather permitting; and the passage usually occupies from three to four days.

A Steam-Packet goes from London to Amsterdam, and *vice versâ*, weather permitting; and the passage usually occupies about thirty-six hours.

A Steamer runs from Havre and also from Amsterdam to Hamburg, and another from Hamburg up the Elbe to Magdeburg. The latter voyage occupies thirty-six hours.

Carriages, without being dismounted, are safely conveyed both into and out of Steam-Packets; which likewise possess the advantage of being less liable than

(1) Passports for Rotterdam, Cologne, etc. may be procured at No. 123, Fenchurch Street, London.

other vessels to produce sea-sickness.

Persons who prefer crossing the Channel in a Sailing-Boat, to going in the usual way, in a Steam-Packet, should endeavour to reach Calais soon enough to save the tide; by doing which, they are enabled to land from their vessel on the Quay, instead of being taken ashore in a French Harbour-boat, and compelled to pay four francs and a half per head for going.

Persons who land in a Harbour-boat at Dover (which is only needful when the tide does not serve to bring deck-vessels close to the Dover Quay) are charged 4*s.* per head.

Coaches corresponding with the *Messageries Royales, Rue Notre Dame des Victoires,* and with the establishment of Laffite, Caillard, and Co., at Paris, go every morning and evening from the Golden Cross, Charing-cross; and also from the Cross Keys, Wood Street, Cheapside.(1)

The whole expense usually incurred by each inside Passenger, from London to Paris, is about five pounds; and outside Passengers, of course, pay less: they sit with the *Conducteur,*(2) on a comfortable seat, which holds three persons, in front of the Diligence. Every Passenger is allowed to take, cost-free, as much luggage as weighs fourteen pounds.

Dejean, of Geneva, conveys Passengers from London, through Paris, to Switzerland and Italy; allowing them to remain two days in the last-named city, or longer provided they agree to pay an extra price for so doing. Further particulars may be obtained by an application at No. 33, Haymarket, London.

The best Inns at Dover are, *The Ship, The London Hotel,* and *The York Hotel.*

The most comfortable Inn at Calais is the *Royal Hotel,* already named. *L'Hôtel Dessin,* and *L'Hôtel Quillacq,* are likewise excellent inns. They all furnish travelling-carriages, which may be either purchased or hired: and a carriage hired at Calais, to go to Paris, remains there, at the disposal of the Hirer, during fifteen days; so that he may, within that period, return it to Calais without additional expense. A French Cabriolet may usually be hired for about four Napoleons; and a Coach for five or six.

Every English Carriage, on entering France, is valued at the Custom-house; and one third of the value deposited there, by the Owner; who, on quitting France, receives back about two thirds of the deposit, unless he stay beyond three years; in which case, the whole sum is forfeited. Should he quit France by a route different to that whereby he entered, he must have his Custom-house papers countersigned at the last Frontier *Bureau;* and then, either send them to the Custom-house where his deposit was made, requesting to have the sum due to him remitted to his Banker; or, should he design passing again through France within the specified three years, he may, by retaining his papers, and producing them at the Custom-house belonging to the Port where he embarks his carriage, recover the two thirds of his deposit.—Beside this deposit, a duty of 20 francs is paid upon every English carriage when landed in France; and between thirty and forty francs more are usually charged for clearance, etc.

English families, on arriving at Calais or Boulogne, generally commission their landlord to clear their luggage; and the great Inns at Calais, and Boulogne, are provided with *Commissionaires* who manage this business; for doing which they expect, per carriage and family, ten francs.

Travellers charged with sealed letters should not expose them to the view of Custom-house-officers.

Luggage is always liable to examination on entering a new territory, but seldom on quitting it.

MONEY OF FRANCE.

Gold Coins most in use are: the Napoleon, or new Louis, worth twenty francs; and the double Napoleon, worth

(1) In these offices places may be secured to Dover, Calais, Paris, and all the great towns of France; and likewise to Brussels, Geneva, and Milan. They also engage to convey luggage of every description to any part of the Continent, either by the *Diligence* or the *Roulage.*

(2) The *Conducteur* has the charge of passengers and luggage.

forty francs.—Silver Coins most in use are: the piece of five francs; the piece of two francs; the piece of thirty sous; the franc-piece; and the pieces of fifteen, ten, and five sous each.—Copper coins most in use are: the piece of two sous, being ten centimes; and the piece of one sous, being five centimes. Twenty sous make one franc.

Accounts are kept in francs and centimes, both by Bankers and other persons: but as the different Banking-houses at Paris vary in the prices they give for paper drawn on them, it is advisable for Travellers to make inquiries respecting this subject, before they leave England.

The expense attendant upon travelling on the Continent greatly depends upon the disposition of the Travellers, and the manner in which they travel. Persons who go post in an English carriage, preceded by a Courier, usually disburse a large sum of money, without living at all more luxuriously than persons who travel in a Diligence. At small provincial Inns, persons who dine at the Table d'Hôte are often better served than persons whose dinner is ordered at a high price by a Courier: and it sometimes occurs, in the latter case, that Travellers are compelled to wait for the refuse of the *Table d'Hôte;* probably because the larder at a provincial Inn may not always be sufficiently well stored to provide for persons who go post, and are therefore accidental Guests; though Diligence Passengers, being constant Customers, are certain to find a good meal prepared for them. Travellers who go post in France with a Courier seldom pay less, per head, than three francs for breakfast, and ten for supper and beds: but persons who travel without parade (though in their own carriage), seldom pay more, per head, than two francs for breakfast, three for dinner, and from five to six and a half for supper and beds.(1)

Fees to Servants at Public-houses are very moderate; a Porter never expecting more than ten sous, and a Chambermaid, or Waiter, never more than double that sum, from each Traveller. One franc is likewise quite sufficient to satisfy the Servant who greases the wheels of a travelling-carriage. French Inns, some years since, were not celebrated for cleanliness, beds and table-linen excepted; but now they are, on all points, so much improved, that it is rare, on great roads, to find a bad Inn.

An English Gentleman, who lately made an excursion from Southampton(2) to Guernsey, and thence to St. Malo, Rennes, Nantes, Tours, and Orleans,—gives the following account of expenses, etc.:—Passage from Guernsey to St. Malo, for an Adult, in the Bristol Steam-Packet, twelve shillings for the best cabin, and eight shillings for the fore cabin; and for a child, under ten years of age, half-price. The road from St. Malo to Rennes is rough; from Rennes to Nantes, better; and from Nantes to Tours and Orleans, excellent. The banks of the Loire, between St. Malo and Orleans, are enchanting. Steam-boats may be met with to descend the Loire from Orleans to Nantes, one of the most delightful aquatic excursions in France. The latter is a handsome town, pleasantly situated, and containing excellent Inns.(3) Good dinners, table-wine inclusive, are furnished by the Innkeepers here, at three francs a-head; and a large Family may live very comfortably in this part of France for five hundred pounds per annum. Tours is a handsome Town, containing two excellent Inns, the *Hôtel d'Angleterre,* and the *Faisan;* and likewise an English Protestant

(1) Persons who travel in their own carriage are usually charged, by Roberts, at the *Hôtel Royal* at Calais, for breakfast, per head, from thirty to forty sous; dinner, four francs: and an apartment large enough to contain one master and four servants, from six to eight francs. The charge for servants, per head, is from three francs and a half to four francs a-day.

Roberts is famed for the goodness and variety of his wines, as has already been mentioned; but Travellers are, generally speaking, better supplied with wine, at a French provincial hotel, by ordering the best *Vin du pays,* than the more expensive kinds; which can seldom be got genuine from an Innkeeper's Cellar.

(2) A Steam-packet runs between Guernsey and Southampton.

(3) *L'Hôtel de France*; *L'Hôtel des Etrangers,* etc.

Chapel. Innkeepers at Tours furnish breakfast, without tea, for one franc a-head; dinner, table-wine inclusive, for three francs; and a bed for about thirty sous. The fruit in this neighbourhood is delicious, and remarkably cheap.

PRICE OF POST-HORSES, ETC.

The usual price for every horse is one franc and fifty centimes (thirty sous) a post; and a French post is, generally speaking, nearly five English miles in length. A driver cannot demand more than seventy-five centimes (fifteen sous) a post; but expects from thirty to thirty-five sous for a common post, and twice that sum for a post-royal. Postilions, indeed, both in France and Italy, seem to think they have a right to the same sum, per post, for themselves, that the postmasters charge per horse. (1)

A postilion has no right to change horses with other postilions on the road, unless it be with the consent of the persons he is driving.

Postmasters are answerable for any accident which may occur, either from the carelessness of their postilions, or the restiveness of their horses: and Travellers are requested to enter every complaint they may have to make against postmasters or postilions, in a Register kept at each post-house, and regularly examined by inspectors appointed for that purpose.

Travellers are directed to pay each postmaster for his horses before they set out.

According to an *ordonnance* issued by the French Government, in 1831, the sum of thirty sous a post, for every horse, can only be demanded for horses actually employed in the service of Travellers: thus, if a carriage be permitted to travel with three horses, four being paid for, the price of the fourth horse must be settled by the postmaster and the Traveller, according to mutual agreement.

In cases where permission is granted to postmasters to put on extra horses, each extra horse, or *cheval de renfort*, is charged at thirty sous per post. This permission is sometimes granted for the whole year, and sometimes for the six winter months only, commencing on the first of November.

A carriage drawn by three horses must not carry more than 140lbs. of luggage: and if carriages contain above the usual number of persons, postmasters have a right to charge one franc per head for every person above the usual number: they likewise have a right, so far as possible, to proportion the number of horses to that of persons conveyed. For one child, if under ten years of age, no extra charge is allowable. Two children, if not more than ten years of age, are considered as equivalent to one adult: and if a carriage convey above two children under ten years of age, and more than three, postmasters have a right to charge fifty centimes per post for each of them.

Postmasters at Paris, and within fifteen leagues of that city, are forbidden to supply a Stranger with post-horses, unless he can produce a permission to travel post, from the *Directeur Général;* which permission is delivered, gratis, to every person who presents a proper passport.

It is the custom in France to put shafts to every English post-chaise, lashing the pole under the perch: because an English post-chaise, conveying four persons, is permitted to travel with one postilion and three horses (four being paid for), provided it have shafts: which can always be obtained in Post-towns for 20 francs:—and this mode of travelling generally costs about fourteen-pence, English, per mile, fees to postilions inclusive.

An English post-chaise, conveying three persons only, is permitted to travel with one postilion and three horses, no fourth horse being paid for, provided the carriage have shafts.

Distances in this country are computed by leagues; one French league being equal to about three thousand geometrical paces: and stones are frequently placed half a league from each other, on great roads, to mark distances. (2)

(1) Some Travellers allow each Driver forty sous a post, but this is too much.

(2) As there are no regular toll-gates, either in France or Italy, Travellers seldom find themselves called upon to contribute toward the expense of repairing the roads:

TARIFF OF 1832.

Cabriolet or Chaise.

No. of Persons.	No. of Horses.	Charge per Horse.	Sum Total.
1, or 2	2	1 fr. 50 c.	3 francs.
3	3	1, 50	4, 50 c.

Caleche with one Seat and a Pole.

1, or 2	2	1, 50	3
3	2		4
4	4	1, 50	6

Carriage with two Seats and Shafts.

1, 2, or 3	3	1, 50	4, 50

One franc is charged for each person exceeding three.

Berline with two Seats and a Pole.

1, 2, 3, or 4	4	1, 50	6
5	4		7
6	6	1, 50	9

One franc is charged for each person exceeding six; but it is not allowable to put more than six horses to a berline.

It is customary, in ascending the mountain of Tartare, near Lyons, and the mountain of Echelles, to employ oxen; and to pay for them, per pair, thirty sous per post.

Travellers, on arriving in France, ought to purchase a book published every year by the Government, and entitled, "*Le Livre des Postes:*" and as alterations are frequently made in this post-book, it is advisable to inquire for the last edition.

The Posts in France are well served: and the roads, generally speaking, good during summer and autumn. It has, however, of late, been much the practice to travel in Diligences; which go, both by land and water, from Paris to all the departments of the empire. The water-diligence, called a *Coche d'eau,* is often preferred to the land-diligence in those provinces where the roads are rough, and where the traveller can *descend* a river; to ascend being tedious: but on rivers where Steam-Packets have been established, they are far preferable to the *Coche d'eau,* in which the company is not often of a pleasant description.

Persons who wish to travel with rapidity in France should go by the *Malles Postes,* which convey the letter-bags. The carriages so called are commodious,—some of them carrying three, and others four passengers; each of whom pays thirty sous per post, and is allowed 50lbs. of luggage.

Another expeditious mode of travelling is to ride post, preceded by a postilion on horseback; the luggage being carried in saddle-bags by the Traveller's horse. The postilion, also, will carry a portmanteau behind him, provided its weight does not exceed thirty pounds.—When these equestrian parties consist of more than three persons, two postilions are indispensable.(1)

THE USUAL PRICE OF PUBLIC CARRIAGES THROUGHOUT FRANCE.

One inside place, per league, in a Diligence . . . Sous	16
One place in the cabriolet, or outside seat of a Diligence . .	10
One place in a *Fourgon,* or luggage-cart	6
One place in a *Coche d'eau* .	3

Public carriages in France are more convenient, and less crowded, than in England; and the civility Foreigners generally receive from Conductors of Diligences, Passengers, and Innkeepers, renders this mode of travelling pleasant; beside which, luggage of every description is conveyed remarkably safe by the French Diligences.(2)

CANAL OF LANGUEDOC.

This Canal, begun by Henry IV., and about two hundred miles in length, unites the Atlantic Ocean to the Mediterranean Sea.

From Bordeaux to Toulouse, against

except it be on crossing some of the new bridges; where a Toll of from one to three francs per carriage is paid; and likewise on crossing the Simplon, the Mont Cenis, and Splugen.

(1) If Travellers find themselves aggrieved, either by an Innkeeper or a Postmaster in France, they should have immediate recourse to the Maire of the district; that Magistrate being bound to redress grievances.

(2) The family of the Author sent their imperials from Lyons, by the Diligence, to Nice:—they contained trinkets, lace, etc. of considerable value; and, owing to a neglectful Courier, were neither locked nor corded, but, nevertheless, arrived at Nice in perfect safety.

the stream, the merchant-boat is ten days in going up the Garonne: from Toulouse to Bordeaux, with the stream, three days in going down. The price, per head, in the merchant-boat, from Bordeaux to Toulouse, is twelve francs. The price, per head, in the Government Packet-boat down the Canal, from Toulouse to Beziers, is nine francs ten sous; and the accommodations are good. Luggage, per quintal, costs four francs twelve sous; and the time employed in going is three days. The voyage, on board a merchant-boat, from Toulouse to Cette, generally occupies a week. Merchant-boats take carriages; but the Government Packet-boat does not. Between Bordeaux and Toulouse, during summer, the Garonne is occasionally so shallow that boats cannot pass. The Canal shuts, on the fifteenth of August, that it may be cleansed; and opens again on the first of October.

The towns visited by Travellers who pursue this route, are: Bordeaux, Toulouse, Villefranche, Carcassonne, Beziers, and Adge; where vessels bound for Marseilles may be heard of daily, by an application at the Custom-house.

Travellers may go from Paris to Cette by the inland navigation.

The passage by sea, for one person, from Cette to Leghorn, costs three Napoleons; and from Marseilles to Leghorn, five Napoleons.(1)

The distance from Calais to Paris, through Amiens, is computed to be, English miles.	186
From Calais to Paris, through Beauvais	178
From Ostend to Paris, through Lille	192 3/4
From Dieppe to Paris, through Rouen	125
From Havre-de-Grace to Paris, through Rouen. . . .	(2)164 1/2

ROUTE FROM CALAIS, THROUGH AMIENS, TO PARIS.

Posts.

1 1/2 *Haut-Buisson.*—Road good. An extra half-post is paid on quitting Calais.

1 *Marquise*—Best Inn, *Le Cerf.*

1 3/4 *Boulogne*—Road paved. When the pavement is not well kept, say to your postilion, "*Allez sur la terre;*" and he will generally take the road on the side of the pavement. Best Inn, *L'Hôtel du Nord*, already mentioned.

2 *Samer*—The *Tête de Bœuf* is a good Inn.

1 *Cormont*—Best Inn, *Le Renard.*

1 1/2 *Montreuil*—Inns, *L'Hôtel de la Cour de France*, and *L'Hôtel de Londres*, already mentioned.

1 1/2 *Nampont.*

1 *Bernay*—The *Post-house* here is a remarkably clean and comfortable Inn, with an excellent larder.

1 *Nouvoin*—The country from Calais hither is, generally speaking, open, and thinly peopled.

1 1/2 Abbeville—Best Inns, the *Tête de Bœuf*, etc. already mentioned.

1 1/2 *Ailly le Haut-Clocher.*

1 1/4 *Flixcourt.*

1 *Pecquigny*—Half a league from this town is an ancient Camp supposed, from its shape, to have been a work of the Gauls.

1 1/2 Amiens—Anciently *Ambianum*, was the Capital of the Ambiani previous to Cæsar's conquest of Gaul: its fortifications exist no longer; but its houses, generally speaking, are well built, and its streets wide and straight. The *Cathedral* here was begun in 1220, by Everard, Bishop of the diocese, and continued by his successor, Godefroy. Its interior is ornamented with a hundred and twenty-six pillars, of a delicate though bold construction; and forty-four of the number are detached. Those which surround the choir, and those placed against the walls separating the different chapels, resound like bells when struck—and hence are called *les Colonnes*

(1) There are two very fine Steam-Vessels that start from Marseilles for Naples,—touching at Genoa, Leghorn, and also at Civita Vecchia,—every ten days; viz. on the 10th, 20th, and 30th of each month. There are likewise others, but their departures are not on fixed days.

(2) It appears that these distances are over-rated.

Sonnantes: that denominated *Le Pilier Sonore* is peculiarly sonorous. These pillars support an immense and very lofty vault. The edifice contains three circular windows, of beautiful stained glass. The pulpit merits notice; and the stalls of the choir, finished in 1519, are finely executed. On each side of the principal entrance is a Cenotaph in bronze; the one erected in honour of Everard, the other of Godefroy. The interior of this Cathedral is three hundred and sixty-six feet in length, fifty in breadth, and one hundred and thirty-two in height. Its Nave has the reputation of being the most perfect piece of Gothic architecture in France; and the Public Promenade, called *L'Autoy*, merits notice. Amiens is watered by the Somme, and contains 40,000 inhabitants, together with a good Inn, *l'Hôtel de la Poste*. The country from Abbeville hither abounds with corn; and many parts of the road are bordered with fruit trees. An extra half-post is paid on quitting Amiens.

1 ½ *Hébécourt*
1 *Flers*
1 ½ *Breteuil*—The *Hôtel de l'Ange* here is a tolerably good Inn.
1 ½ *Wavignies*
1 *St. Juste*(1)—The road from Boulogne hither is good, and not paved;—hence to Paris it is paved, and usually well kept.
2 *Clermont*—This is a small but prettily-situated Town, on the summit of a steep hill, watered by the river Oise: and the Terrace which surrounds an old Castle here (once the property of the Condé family, but now converted into a House of Correction) is worth visiting. The painted Glass in the Windows of the Castle merits notice. Best Inn, *L'Épée*.
1 ¼ *Laigneville*
1 ½ *Chantilly*—From the days of Louis XIII., to those when Louis XVI. was unjustly doomed to suffer death on a scaffold, the Park and splendid Palace of Chantilly belonged to the Montmorencies and the Condés; but, during the last-named period, the Park was laid waste, and the Palace nearly destroyed. What remains, however, of this princely residence merits notice. The *Hôtel d'Angleterre* at Chantilly is a good Inn.
1 ¼ *Luzarches*
1 ¼ *Écouen*—After passing the forest of Chantilly, the road goes through a pretty country to this Town, where a magnificent Château, erected by Anne de Montmorency, in the reign of Francis I., still remains. The *Hôtel de Lille* at Ecouen is a comfortable Inn.
1 ¼ *St. Denis*
1 Paris—An extra post is paid, both on entering and on quitting this City.

35 posts.

ROUTE FROM CALAIS, THROUGH BEAUVAIS, TO PARIS.

This road is less hilly than that through Amiens, and in all respects equally good, with less pavement.

13 ¾ Abbeville — See the preceding route, from Calais, through Amiens, to Paris.
2 ¼ *Airaines*—The *Post-house* is a tolerable Inn.
1 ¼ *Camps*
1 ½ *Poix*—Inn, *Le Berceau d'Or*, and tolerably good.
1 ¾ *Granvilliers*—The *Hôtel d'Angleterre* is the only good Inn.
1 ¼ *Marseille-sur-Oise*—Best Inn, the *Épée Royale*.
2 ¼ Beauvais. Best Inns, *L'Écu de France*, etc., already mentioned.
1 ¾ *Noailles*
1 ½ *Puiseux*
1 ¼ *Beaumont-sur-Oise*—Best Inns, *Le Paon*, etc., already mentioned.
1 ½ *Moiselles*
1 ½ *St. Denis*
1 Paris

32 ½ posts.

(1) The Postmaster has a right to put on an extra horse from St. Juste to Clermont.

ROUTE FROM CALAIS TO PARIS, THROUGH ST. OMER AND AMIENS.

2 1/2 *Ardres*
1 *La Recousse*
2 Saint Omer—This Town contains 20,000 inhabitants.
2 *Avroult*
1 1/2 *Lillers*
1 1/2 *Pernes*
1 1/2 *St. Pol*
1 1/2 *Frévent*
2 *Doullens*
1 3/4 *Talmas*
2 Amiens
17 Paris

36 1/4 posts.

ROUTE FROM OSTEND TO PARIS, THROUGH LILLE.

Ostend is a considerable Town, with 12,000 inhabitants, and a good Port,—though the entrance to it is not perfectly safe, except at high water. Some fine Paintings, by Flemish masters, may be seen here. The Town-Hall is a handsome building, and the *Hôtel Bellevue* is a comfortable Inn. Here likewise is a more recently-established Inn, *The Bath Hotel*, which furnishes a *Table d'Hôte*.

4 1/2 *Furnes*
2 3/4 *Rousbrugge*
2 3/4 *Ypres*
4 Lille—This ancient Capital of French Flanders is a large and strong Town, watered by the Deule. It was originally built on marshy ground encircled with water—a circumstance to which it owes its name. The inhabitants amount to 60,000. The streets are, generally speaking, regular and handsome; and the *Rue Royale* would not disgrace an Italian city. The theatre is a good one: and the Inns, namely, *L'Hôtel de Gand*, and *L'Hôtel de Bourbon*, are very comfortable. The Citadel of Lille was planned by Vauban, and is deemed one of the finest in Europe.

An extra quarter of a post is paid on quitting Lille.

1 1/2 *Pont à Marcq*
2 1/2 *Douay*—This Town, seated on the river Scarpe, is large, well fortified, and remarkable for regularly built streets, and ramparts which form pleasant Promenades. It contains one of the finest Arsenals in France, a Cannon-Foundry, a Theatre, a College, and a Public Library. It is the birth-place of Giovanni di Bologna; and its inhabitants amount to 17,000.
1 3/4 *Bac-Aubencheul*
1 1/2 Cambray — anciently *Camaracum*, contains 14,000 inhabitants. Its streets are handsome; and the *Grande Place* and *Hôtel de Ville* merit notice. The Steeple of the Cathedral is, in point of construction, bold and elegant; the Citadel, which stands on a commanding eminence, is splendid; and the new Abbey Church contains celebrated Paintings in imitation of Bassirilievi by an artist of Antwerp. Cambray was the residence of the great and virtuous Fenelon; to whose memory its citizens have erected a monument.
1 1/2 *Bonavy*
1 1/2 *Fins*
2 *Péronne*—This is a fortified town, seated on the Somme.
1 1/2 *Marché le Pot*
1 *Fonches*
1 *Roye*
1 1/2 *Conchy-les-Pots*
1 *Cuvilly*
1 *Gournay-sur-Aronde*
1 1/4 *Bois de Lihus*
1 1/2 *Pont St. Maxence*
1 1/2 *Senlis*
1 *La Chapelle-en-Serval*
1 1/2 *Louvres*
1 1/2 *Bourget*
1 1/2 Paris

43 posts.

ROUTE FROM DIEPPE TO PARIS, THROUGH ROUEN.

Dieppe is an old Town, supposed to derive its appellation from the name of a contiguous river, once called the Deep. Dieppe stands at the mouth of the Arques, which forms a long and narrow Harbour, between Rocks on the one side, and a Quay on the other. The *Grande Rue*

embellished with handsome Shops; and the Church of St. Jacques, erected in the thirteenth century, is a good specimen of Gothic architecture. The Castle, situated to the west of the Town, now serves for barracks: it seems to have been a very ancient structure; but that part which still exists was built in 1435. The view from its summit is beautiful. Among the modern improvements at Dieppe are the Canal, the Bathing-Establishment, the Theatre, and the Dock. The number of inhabitants is computed at about 20,000; and the number of visiters, during the bathing season, is very considerable. Here are three good Inns; namely, the *Hôtel Royal*, the *Hotel d'Albion*, and *Taylor's Hôtel*. On the cliff, about one mile to the east of the Town, is a vast earthwork, denominated *Le Camp de César*; but supposed to be of Celtic origin.

An extra quarter of a post is paid on quitting Dieppe.

2 *Omonville*

1 ½ *Totes*—The Inn here is tolerably good.

1 ½ *Cambres*

2 Rouen—This City, anciently called *Rotomagus*, is supposed to contain 80,000 inhabitants. The *Cathedral*, begun by William, the Conqueror of England—the *Churches of St. Ouen* and *St. Maclou*—the *Bridge of Boats* thrown over the Seine—and the *Ruins of a Stone Bridge*, built by the Empress Matilda, the daughter of Henry I. of England, deserve notice. In the *Hôtel de Ville*, formerly the Benedictine Convent of St. Ouen, is a Public Library, containing upwards of 70,000 volumes, and a Gallery of Paintings.

Among the Hotels for the accommodation of Travellers is the *Grand Hôtel de Rouen*.

Steam-Boats run between Rouen and Paris; and are three days in going from the former to the latter City: they do not take passengers, being calculated for the transport of merchandise only. (1)

An extra half-post is paid on quitting Rouen.

(1) A steam-boat for Passengers has commenced (1836) running from Paris to Rouen.

1 ½ *Forge-Feret*

1 *Bourg-Baudouin*

1 ¾ *Ecouis*

2 *Thilliers*

2 *Magny*

1 ½ *Bordeau-de-Vigny*

2 *Pontoise*—This Town is placed at the confluence of the Oise and the Viorne; and its upper buildings command a magnificent prospect.

1 *Herblay*

1 ½ *Courbevoye*

1 Paris—This road from Dieppe to Paris is good, though hilly between the former town and Rouen.

22 ¼ posts.

ROUTE FROM DIEPPE TO PARIS, THROUGH GISORS.

1 ½ *Bois Robert*

2 *Pommereval*

3 *Forges*—Celebrated for its mineral waters.

2 ½ *Gournay* — Famous for good butter.

1 ½ *Talmontier*

1 ½ *Gisors*—The Church here contains windows of fine painted glass; and the Château, built toward the end of the twelfth century, by Philip Augustus, is very curious.

2 *Chars*

2 ½ *Pontoise*

3 ½ Paris

20 posts.

ROUTE FROM HAVRE-DE-GRACE TO PARIS, THROUGH ROUEN AND ST. GERMAIN-EN-LAYE.

Havre, situated at the mouth of the Seine, is a flourishing commercial City, which contains 20,600 inhabitants, and possesses the advantage of a Port accessible during almost every wind: its *Floodgates and Basins*, made by Napoleon, merit notice. Its best Inns are, the *Hôtel du Bienvenu*, and the *Hôtel des Indes*.

An extra half post is paid on quitting Havre.

2 *La Botte*

It takes about 13 hours to go and about 18 to return.

1 1/2 *Bolbec*
2 3/4 *Yvetot*
2 1/4 *Barentin*
2 Rouen
1 1/2 *Port St. Ouen*
2 *Louviers*
1 3/4 *Gaillon*
1 3/4 *Vernon*
1 1/2 *Bonnières*
1 1/2 *Mantes*
2 *Meulan*
1 *Triel*
1 1/2 *St. Germain-en-Laye*
1 3/4 *Courbevoie*
1 Paris

27 3/4 posts.

ROUTE FROM HELVOETSLUYS AND ROTTERDAM, THROUGH ANTWERP AND BRUSSELS, TO PARIS.

The Steam-Packet, Attwood, which (during the season) leaves London once a-week for Rotterdam, enters the Maes at Breille, when the tide permits; and, at other times, goes by way of Helvoetsluys; proceeding direct to Rotterdam.

1 1/4 *Breille*—Situated at the mouth of the Maes. Best Inn, the *Golden Lion.*
2 1/2 *Rotterdam* (1)
3 1/2 *Stryensaas*
1 3/4 *Moerdyck*
2 *Cruyslaeste*
3 1/2 *Coin d'Argent*
3 1/2 *Antwerp*—This City, once the centre of commerce, contained, at that period, 150,000 inhabitants: now, it has little more than one third of the number: but some of its stately buildings, together with a fine street, called *La Place de Mer*, still remain. Antwerp is seated on the Scheldt, a tide-river, twenty feet deep at low water; therefore vessels are enabled to anchor close to the Quays. The *Cathedral*, a magnificent structure, contains fine pictures by Flemish masters, pre-eminent among which is the Descent from the Cross, by Rubens. The interior of this Church is solemn and grand; and its *Spire*, four hundred and sixty-six feet high, is very beautiful. The *Church of St. James* contains a Chapel consecrated to the memory of Rubens; whose ashes rest below the Altar, above which is a picture by that fine artist, representing the Infant Saviour on his Mother's knees, St. Jerome, St. George, two Female Figures, and an aged Bishop. St. George and the Female Figures are said to be portraits of Rubens and two of his wives. The *Museum* contains fine paintings by Rubens and Vandyck. The Communion of St. Francis is by the former, and Christ on the Cross, with St. Catherine and St. Dominic mourning, is by the latter. The *Exchange* and the *Hôtel de Ville* are handsome; and the best inn is the *Hôtel d'Angleterre.*
2 3/4 *Mechlin*—The Churches here, and the *Chapel of the Beguines*, deserve notice; as they contain Paintings by Rubens, Vandyck, etc.
1 1/2 *Vilvorte*—The pleasantest mode of travelling hence to Brussels is by the Canal; from which, the superb Palace of Schœnberg may be seen to great advantage.
1 1/4 *Brussels*—This City, the Capital of Belgium, is watered by the little river Senne, and supposed to have about 75,000 inhabitants. Its fortifications are destroyed, and its Ramparts (being planted with trees) are converted into Promenades. The Palace of Lacken is pleasantly situated; *the Park* and *Place Royale* are splendid; and the *Tower of the Hôtel de Ville*, a fine specimen of Gothic architecture, is three hundred and sixty-four feet high, and has, on its summit, a Statue of St. Michael, which, though colossal, turns with the wind. The *public Gallery of Paintings* and the *public Library* (rich in illuminated manuscripts) merit notice; as does the *Church of St. Gudule.* The Opera-house is handsome; and

(1) See Appendix—"HOLLAND."

the Lace made here has long been celebrated. At the English Establishment of Messrs. Pratt and Barry, a good Colection of Books, Newspapers, etc., may be found.

Inns, *Hôtel de l'Europe*, Place Royale—*Hôtel d'Angleterre*—*Hôtel de Bellevue*, etc. This may be called a cheap city for permanent residence; though house-rent is dear.

About nine miles from Brussels, in the neighbourhood of Genappe, a market-town on the river Dyle, is the Field of Waterloo; where a small band of British Heroes subdued the Gigantic power of France, and put to flight her ablest General.

2 *Hal*
1 ½ *La Genette*
1 ½ *Soignies*
2 *Mons*—This Town is said to have 22,000 inhabitants, and *a Castle* erected by Julius Cæsar. The *Church* is a handsome building, and its Side Altars are of Jasper.

An extra quarter of a post is paid on quitting Mons.

1 ½ *Boussa*
1 ¼ *Quieverain*
1 ½ *Valenciennes*—A strong Town, supposed to have 30,000 inhabitants. It stands on the Scheldt, and the Citadel was constructed by Vauban. Best Hotel, *Le Pot d'Etain*.
2 ¼ *Bouchain*
2 *Cambray*
1 ½ *Bonavy*
1 ½ *Fins*
2 *Péronne*
16 ¾ Paris[1]

69 ¾ posts.

Paris (as already mentioned) is said to contain three hundred good Hotels, many of which are splendidly furnished: some of them, however, may be with more propriety denominated ready-furnished lodging-houses; as they neither provide eatables nor waiters: though the English custom of doing both has lately gained ground. Among the best Hotels are:—The *Hôtel Meurice, Rue de Rivoli*, the *Hôtel Bristol, Place Vendome*; the *Hôtel d'Hollande, Rue de la Paix*; the *Hôtel de Wagram, Rue de Rivoli*; *Lawson's Hotel, Rue St. Honoré*; *Prince Regent Hotel, Rue St. Hyacinthe*; *Hôtel des Princes, Rue Richelieu*; *Hôtel de France, Rue Laffitte*; and *Hôtel d'Angleterre, Rue des Filles St. Thomas*. Accommodations for a small family, in the quarter of the Tuileries, usually cost from four to five hundred francs a-month; but the same accommodations may be obtained in the *Faubourg St. Germain*, or near the *Messageries Royales*, for two thirds of that sum.

Ready-furnished Apartments may be hired in private houses; and several respectable Parisians take Boarders: but Families who design to remain some time at Paris, and wish to live with economy there, should rent an unfurnished apartment, hiring furniture of an upholsterer. Persons who travel in a Diligence may usually find temporary accommodation at the Hotel attached to the Diligence-office, or some other in the vicinity.

Eatables and wine are good at Paris;[2] and *Traiteurs* will send plentiful dinners to large families at from three to five francs a-head,—bread, fruit, and wine, not included: but single men are better served by taking their meals at the house of a *Restaurateur*; which is a sort of Tavern, where Ladies likewise may dine, without the smallest impropriety. Ladies are also in the habit of frequenting the *Cafés*, where tea, coffee, chocolate, etc., are served in the morning; and coffee, liqueurs, beer, lemonade, and ices, in the evening. Most of the *Cafés* furnish what is called a *déjeûner froid à la fourchette*, which consists of sausages, cold meat, eggs, and excellent wines; and as the Parisians seldom dine before five or six o'clock, they frequently take these meat breakfasts. Véry, in the *Palais Royal*, is a celebrated *Restaurateur*. The *Frères*

(1) See "Route from Ostend to Paris through Lille."

(2) The bread, throughout France, has been very much improved of late years; and there is now made, in the neighbourhood of Pont-de-Beauvoisin, a cheese similar to that called in England Stilton.

Provençaux, in the *Palais Royal*, likewise are celebrated. At Richard's, No. 137, *Galerie de Valois*, which is a good house, one may dine for two francs, and have for that sum three dishes at choice, soup, bread, half a bottle of wine, and dessert. Persons who dine *à la carte* (that is, not at a price fixed beforehand) should take care to order only such a number of portions of each dish as they are likely to eat, every portion being charged separately. The *carte du jour* is put into your hands the moment you enter these taverns, with the price, per portion, of every dish, and a list of the wines, and their prices.—Excellent breakfasts, ices, wines, and liqueurs, may be found at the *Café de Foy*, the *Café de la Rotonde*, and the *Cafés Lemblin, Valois*, and *Orléans*; also in the *Palais-Royal*. A *demi-tasse* of coffee costs eight sous; a glass of liqueur, from five to eight sous, and upward; a *carafe* of lemonade, orgeat, or *bavaroise*, fifteen sous; a glass of ice, from fifteen to twenty sous; and a tea-breakfast, with eggs, etc. thirty-six sous. The *Café Tortoni*, *Boulevard des Italiens*, and that of *Hardy*, same Boulevard, at the corner of the *Rue Laffitte*, are famous for Ices, and Breakfasts *à la fourchette*.

A good *Valet-de-place*, who speaks English, may be hired for four or five francs a-day, he finding himself in every thing.

A Job-coach usually costs from eighteen to twenty francs per day; and from four hundred and fifty to five hundred francs per month: but if these carriages be taken a few miles into the country, the coachman expects five francs for himself.

Hackney-Coaches, Chariots, and Cabriolets, are paid for, either by the course, or by time. For a coach or chariot, the price is thirty sous per course; the driver having a right to demand a fare whenever ordered to stop; but if he be not ordered to stop, he must drive from one extremity of Paris to the other for the above-mentioned price. The fare, by time, is two francs and five sous for the first hour; and for each subsequent hour one franc and fifteen sous; unless it be from midnight to six o'clock in the morning: between which hours, the course is two francs; and, by time, each hour is three francs. For a cabriolet, from six in the morning till midnight, the course is twenty-five sous; and, by time, the first hour is one franc and fifteen sous, and every subsequent hour one franc and ten sous. From midnight till six in the morning, the course is one franc and fifteen sous; and, by time, each hour is two francs and ten sous. If the clock strike twelve immediately before the dismissal of a *fiacre*, the coachman has a right to demand ten sous extra. Drink-money is asked for, and a few sous are always given; but this is optional.

The price in public Carriages which go to Versailles, St. Cloud, St. Denis, or other places near Paris, is from 15 to 40 sous each passenger. Those which go to Versailles, St. Germain, St. Cloud, and other western environs, are stationed in the *Rue de Rohan*, in the *Rue de Rivoli*, and at the extremity of the *Quai des Tuileries*; while those which go to St. Denis and the other northern environs, start from the *Rue St. Denis*, or the *Rue d'Enghien*, near the Gate of St. Denis.

A considerable number of public carriages, of a novel description, have recently been established to convey passengers from one quarter of Paris to another. Each of these vehicles contains fifteen persons; and the fare paid by each passenger, for being conveyed half a league, is six sous. The names of *Omnibus*, etc. are given to these carriages; all of which have their regular starting-posts.

Passage-boats, called *Coches d'eau*, are established on the upper part of the Seine, to convey Travellers or goods to any village or town on the banks of that river, or of the Marne; and likewise into Champagne and Burgundy: but these boats travel slowly, and never have good company on board.

Several steamers leave the *Port de la Grève* every day, during summer, for Choisy-le-roi, Villeneuve St. George, Corbeil, Melun, Fontainebleau, and Montereau, and *vice versâ*. These vessels do not convey carriages.

The average price of prime joints of butchers' meat is from twelve to sixteen

sous the pound (1)—of fowls, from forty sous to five francs each—of the best bread, from four to six sous the pound—and of common table wine, from fifteen to twenty-five sous the bottle. Travellers should, however, recollect, that between *average* and *actual* prices, there may be sometimes a difference.

A breakfast *à la fourchette* usually costs from 30 to 50 sous a head, without wine.

A dinner at a *Restaurateur's* may usually be procured at from three to five francs a head, exclusive of wine.

Corcellet, *Au Gourmand, Palais Royal*, L'Americain, 147, *Rue St. Honoré*, Chevet, *Rue Vivienne*, and Aymes, 106, *Rue du Bac*, are *Marchands de Comestibles*:—they sell ortolans, game, poultry, Hamburg beef, Bayonne hams, Bologna sausages, Périgord and other celebrated meat-pies; Italian, Swiss, and English cheeses; English ale, porter, mustard, tea, Cayenne pepper, curry-powder, and fish-sauces; wines, liqueurs, and almost every other article of luxury for a table. They likewise sell *ratafias*;—but liqueurs of this kind, whether in France or Italy, are extremely deleterious.(2)

Among the best wine-merchants are, Dépôt of Nathaniel Johnson, of Bordeaux, 21, *Rue Louis le Grand*; A. Joubert, Dépôt of Barton and Guestier, 33, *Rue Neuve Vivienne*.—The best Pastry-cooks are, Michel, 4, *Rue Neuve du Luxembourg*; Tavernier, 353 *bis*, *Rue St. Honoré*; and Guerre, 36, *Rue de Rivoli*.—The best Butchers are,—Cheval, 4, *Marché St. Honoré*, and Lemoult, 26, *Rue de la Chaussée d'Antin*. They cut meat in the English manner; and have constantly on sale rounds and briskets of beef, and neats' tongues, salted *à l'Anglaise*.—Tea-dealers are, the London Tea-Company, 23, *Place Vendôme*; and Johnston, 12, *Rue Castiglione*.—Mme La Rochelle is Dress-maker to the Queen and Princesses. Mme Desertine, 9, *Boulevard Montmartre*, and Mme Franco, 7, *Rue Louvois*, are good dress-makers.—Mme Clemençon, 8, *Rue du Port Mahon*, near *Rue Louis-le-Grand*, was Corset-maker to the late Court of France, and is still employed by Ladies of distinction.—Among the most celebrated Tailors are, Schœnemann, 28, *Rue de la Chaussée d'Antin*; Moulin, 11, *Rue Neuve St. Marc*; Humann, 85, *Rue Neuve des Petits Champs*; and Blondel, 50, *Rue Neuve des Petits Champs*.—Chervy, 8, *Galerie Feydeau, Passage des Panoramas*, is a good Hatter.—Ashley, 2, *Rue Colbert*, Leymarie, 8, *Rue Louvois*, and Montigaud, 2 *bis*, *Rue Vivienne*, are good Men's Boot and Shoe-Makers. Pettron, 10, *Rue Vivienne*, and Melinotte, in the *Rue de la Paix*, are good Ladies' Shoemakers: they charge, whether for silk or leather shoes, six francs the pair; for thin boots, from twelve to fifteen francs; and for thick boots, lined with fur, twenty-four francs. Ladies' boots and shoes, ready-made, may be purchased cheaper, in other shops; and excellent Men's shoes and boots, together with Ladies' shoes, called *piquées* (and calculated to resist the chill of brick-floors), may likewise be met with ready made at Paris.(3)

Shawls, Silks, Blonde, and other Lace, Cambric, Merinos, and all kinds of Linen Drapery, are sold at the following warehouses:—*L'Héritière*, 356, *Rue St. Honoré*—*Le Grand Colbert*, 2, *Rue Vivienne*—*Aux deux Nuits*, *Place de la Bourse*—*Au Petit St.*

(1) The French pound is about seventeen ounces and a half; and the kilogramme about thirty-five ounces.

(2) A melancholy proof of this occurred, not long since, at Pisa. Two Ladies were living together in that city, when one of them complaining of cramp in her stomach, the other gave her a wine-glass of Ratafia, which happened to be in the house. Shortly after having swallowed it she died, so evidently in consequence of poison, that strong suspicions fell upon her friend; who, to prove her innocence, took the same quantity of Ratafia herself that she had administered to the deceased, and expired in a few hours.

Prompted by this circumstance, Professor Santi, of Pisa, wrote a beautiful little Work, to show that Ratafia has of late years been made with Italian laurel-leaves; the extract from which is a deadly poison.

(3) These *Piquées* are sufficiently large to be worn over shoes, and lined with calico wadding or cotton, quilted into thin white satin.

Thomas, 23, *Rue du Bac—De Lisle, Rue de Grammont—La Maison du Pauvre Diable, Rue et Galerie Montesquieu*, 3, *près le Palais-Royal*.—At Gagelin's, 93, *Rue Richelieu*, Silks, Ball-dresses, and various fancy articles, may be purchased.—Desirabode, 54, in the *Palais Royal*, and Mortimer, 11, *Rue de la Paix*, are good Dentists.—Didiot, 166, *Galerie du Palais Royal*, is an excellent Jeweller.—Martin, 21, *Rue Grange Bateliére*, sells good Rouge.—Souriau, 10, *Rue de la Paix*, is a good watchmaker; and Deniers, 15, *Rue Vivienne*, has a rich collection of Time-pieces, and other articles, in bronze.—Vincent Chevallier, *Quai des Lunettes*, is an esteemed Optician.—Sèvres Porcelain is to be purchased at 18, *Rue de Rivoli*, first floor—this *Dépôt* is well worth a visit.

Excellent Professors of Dancing, Music, Drawing, and Fencing, may be found at Paris. M. Mathieu Coulon, 3, *Rue de Choiseul*, is a celebrated Fencing-master: but in order to learn the names and addresses of all the celebrated Professors, Strangers should apply to Messrs. Galignani and Co., 18, *Rue Vivienne*.

Druet, 27, *Rue Neuve du Luxembourg*, is a Notary Public, who frequently transacts business for British subjects.—M. de la Grange, 5, *Rue d'Hanovre*, is a Chamber Counsel.—Mr. Okey, 35, *Rue du Faubourg St. Honoré*, is a Barrister;—and Mr. Sloper, 12, *Place Dauphine*, is an English Solicitor.

Messrs. Galignani and Co., Librarians, 18, *Rue Vivienne*, sell French, English, Italian, Spanish, and German Books, together with Travelling Maps for every part of Europe; and have Reading Rooms, and a large and excellent Circulating Library. They publish every morning, Sundays excepted, an English Newspaper; the price of which is, for one month, 10 francs—28 francs for three months—52 francs for six months—and 100 francs per year. Two francs per quarter must be added to receive it free of postage throughout France; and five francs throughout Italy, Switzerland, or Germany. Subscriptions are received by every Bookseller, and Director of the Post-offices, throughout France, Italy, Switzerland, and Germany: they must be paid in advance.

Reynolds has a French, English, and American, Circulating Library, at 55, Rue Neuve St. Augustin.

Roberts, Surgeon and Apothecary, resides at 23, *Place Vendôme*, where English medicines may be purchased. English Patent Medicines are also sold at Renard's, 19, *Rue Vivienne*, and prescriptions carefully prepared. And the only English Cupper at Paris, Mr. Backler, resides at 23, *Rue Gaillon*, near the Rue de la Paix.

Laundresses at Paris charge nearly the same price as in London: but persons who reside in the provincial Towns of France may get their Linen washed very reasonably.

The *Messageries Royales*, or Diligence-Office, is in the *Rue Notre Dame des Victoires*, No. 22: Laffitte, Caillard, and Co.'s Diligences start from *Rue St. Honoré*, No. 90, or *Rue de Grenelle St. Honoré*, facing the *Passage Vero-Dodat*. From these offices Diligences go periodically to every Town in France situated on the great roads.

The Offices of the *Coche d'eau de Haute Seine* are,—*Quai Dauphin, Ile St. Louis*, No. 6,—*Port St. Paul*, No. 8,—and *Rue de Bretonvilliers*, No. 1.

Voituriers, returning from Paris to Switzerland and Italy, may generally be met with at the Hôtel de Toulouse, *Rue Gît le Cœur*, No. 6, near the *Pont St. Michel*; and at the Hôtel de Montauban, in the same street; and persons going to Switzerland, or Italy, would of course be able to make a better bargain with these men, than with a French Voiturin.

The Voituriers belonging to Dejean may be heard of at the Hôtel de Toulouse; and their prices usually are as follows:—For each inside Passenger from London to Geneva, dinner, supper, and beds inclusive, twenty Louis-d'ors; from London to Florence, thirty-six Louis-d'ors; from Paris to Florence, twenty-six Louis-d'ors; and from Paris to Milan, twenty-two Louis-d'ors. The expense of breakfasts, and the gratuities to Servants at Inns, are paid by the Passengers. Each Passenger is allowed a cwt. of luggage.

GENERAL POST-OFFICE.

The Office where letters are franked, is open from nine till four. Unpaid letters are received at the General Post-Office and Exchange till five. Letters for foreign countries must, with some exceptions, be franked. The post for or from Great Britain is every day. The postage of a common-sized letter, *to* or *from* Great Britain, is forty sous; but as the French Post-Office regulates its charges according to the weight of letters, those written on thick paper are charged three francs, and sometimes even more. Letters can be franked throughout from Paris to London, and *vice versâ*, for forty sous, or to the frontiers of France or England; in the latter case the charge is only twenty sous or ten pence.

The General Post-Office has, in the different quarters of Paris, several auxiliary boxes, called *Bureaux d'arrondissement*, for the reception of letters: those which are franked must be put in before three in the afternoon; and those which are not franked, before half-past three. The *Poste Restante* is open from nine till six.

Letters and parcels of particular consequence are insured, on the payment of double postage. Money likewise may be conveyed with safety, per post, on the payment of five per cent.

Beside the Mails which set out in all directions from the General Post-Office at six o'clock in the evening, two others are usually despatched every morning to the environs of Paris. These bags go in carriages; each of which conveys four passengers, who are booked at the Hôtel des Postes. The towns receiving two mails per day, from Paris, send the same number thither in return; and the towns receiving only one Mail send but one in return.

PETITE POSTE.

The *Petite Poste* boxes are to be found in all the quarters of Paris. The postage, per letter, is three sous in Paris, and four sous in the environs; and the letters are taken out of the boxes, and distributed every two hours.

ROUTE FROM PARIS TO GENEVA, THROUGH FONTAINEBLEAU AND DIJON.(1)

1 *Villejuif*
1 1/4 *Fromenteau*
1 1/2 *Essonne*
1 1/4 *Ponthierry*
1 *Chailly*
1 1/4 *Fontainebleau*
3 *Fossard*
1 *Villeneuve-la-Guiard*
1 1/2 *Pont-sur-Yonne*
1 1/2 Sens—A third horse, for the six winter months, both going and returning.
1 3/4 *Villeneuve-le-Roi*
1 *Villevallier*
1 *Joigny*
1 1/2 *Bassou*
2 Auxerre—A third horse, for the six winter months, both going and returning. An extra quarter of a post is paid on quitting Auxerre.
1 *St. Bris*—A third horse, for the six winter months, both going and returning.
2 *Vermenton*
2 1/4 *Lucy-le-Bois*—A third horse, for the six winter months, both going and returning.
1 *Avallon*
2 *Rouvray*—A third horse, all the year, from Avallon to Rouvray; and *vice versâ*, during the six winter months.
2 *Maison-neuve*—A third horse all the year from Maison-neuve to Rouvray; but not from Rouvray to Maison-neuve.
2 *Vitteaux*
1 3/4 *La Chaleur*—A third horse all the year from Vitteaux hither, but not returning.
1 1/2 *Pont-de-Pany*—A third horse all the year from this place to La Chaleur, but not returning.
2 1/2 Dijon — An extra quarter of a post is paid on quitting Dijon.
2 *Genlis*

(1) The following Route through Melun to Fossard is half a Post nearer than that through Fontainebleau.

1 *Charenton*
1 1/4 *Villeneuve St. Georges*
1 3/4 *Lieursaint*
1 3/4 Melun
1 1/4 *Châtelet*
1 *Panfoux*
1 3/4 *Fossard*

1 3/4 *Auxonne*—A third horse, for the six winter months, both going and returning.
2 *Dôle*
2 1/2 *Mont-sous-Vaudrey* — A third horse, throughout the year, both going and returning.
2 1/4 *Poligny*
1 1/2 *Montrond* — A third horse, throughout the year, going, but not returning.
1 1/2 *Champagnole*
1 1/2 *Maison-neuve* (*Jura*) — A third horse all the year, both going and returning.
1 1/2 *St. Laurent* (*Jura*) — A third horse all the year, both going and returning: a fourth horse going, but not returning.
1 1/2 *Morey* — A third horse all the year, both going and returning.
1 1/2 *Les Rousses*—A third and fourth horse all the year, going, but not returning.
1 3/4 *La Vattay*
2 *Gex*—This is the last French post. A third and fourth horse all the year from Gex to La Vattay; but not returning.
2 Genève—A third horse throughout the year from Geneva to Gex, but not returning.
The price of post-horses between Geneva and Gex is the same as in France.(1)

64 3/4 posts.

The road through Dijon and Poligny to Geneva having been already described, it is needless to add any thing further on the subject except this, that Travellers ought not to attempt passing the Jura during winter, nor very early in the spring, lest their progress should be impeded by snow.

ROUTE FROM PARIS TO DIJON, THROUGH TONNERRE.

17 1/2 *Joigny*
2 *Esnon*
1 1/2 St. Florentin
1 1/2 *Flogny*
1 3/4 Tonnerre—This town is furnished with a good Inn, and famed for the excellence of its Wines.
2 1/4 *Ancy-le-Franc*
2 *Aizy-sur-Armançon*
1 1/2 *Montbard*—Between Montbard and Villeneuve-les-Couvers, a third horse all the year; ditto between Villeneuve-les-Couvers and Chanceaux; and ditto between Chanceaux and St. Seine. Montbard is furnished with a tolerable Inn.
2 1/2 *Villeneuve-les-Couvers*
1 1/2 *Chanceaux* — The source of the Seine is near this village.
1 1/2 *St. Seine* — so called from Seine (son of Count de Memont), who founded an Abbey on this spot.
1 1/4 *Val-de-Suzon*—Famous for delicious trout. A steep and stony ascent from St. Seine, through the forest of the Val-de-Suzon; and half a league to the right of this valley are *two Grottos*, encompassed by woods and rocks, and as remarkable for their stalactites as their picturesque situation.
2 Dijon—a third horse all the year between Val-de-Suzon and Dijon; the road, however, is less mountainous than that from St. Seine to Val-de-Suzon.

38 3/4 posts.

ROUTE FROM PARIS TO DIJON, THROUGH TROYES.

(This road being more plentifully provided with Inns, than that by way of Tonnerre to Dijon, is therefore the preferable Route for persons who travel *en voiturin*.)

1 *Charenton*
1 1/2 *Grosbois*—The Château de Grosbois is embosomed in a Forest, which forms a Park of near two thousand acres.
1 *Brie-Comte-Robert* — A small Town on the right bank of the river Yeres.
2 *Guignes*
1 *Mormant*
1 1/2 *Nangis*—A small but pretty Town.
1 1/2 *Maison-rouge* (Seine and Marne).

(1) See, under Appendix, "SWITZERLAND," the continuation of this route, from Geneva by the Simplon, to Milan.

1 ½ Provins—This Town, well situated in a beautiful valley watered by the Voulzie and the Durtein, possesses a Mineral Spring of some repute: and an old Tower here, which once formed part of the Castle of the Counts of Champagne, was constructed by the Romans. The upper and lower Town united contain near six thousand inhabitants, good Inns, Public Baths, a College, and Public Library; but the climate is damp and unwholesome. The celebrated rose of Provins is supposed to have been brought hither from Judea.

2 *Nogent-sur-Seine*—Beyond Provins the Road ascends a hill, which leads to the Forest of Sordun; thence traversing a marshy plain to Nogent, a Town approached by two Bridges thrown over two arms of the Seine. The *Bridge of a single arch* merits notice; as does *the Tower* of the Parochial Church. About a quarter of a league from Nogent is an old Road, on the right, leading to Troyes. And half a league farther is the famous *Abbey of the Paraclete*, founded by Abelard, and subsequently the abode of Eloisa. The Road passes near the Plantations which belonged to this Monastery.

Inns at Nogent, *le Signe de la Croix; les trois Rois de Jérusalem.*

1 *Pont-sur-Seine*

1 ½ *Granges*

1 ¾ *Grèz*—A third horse half the year between Pont-sur-Seine and Granges; ditto between Granges and Grèz.

2 ¼ Troyes—This very old City, the Capital of Champagne, and supposed to possess about 27,000 inhabitants, is called, in the Itinerary of Antoninus, *Augustobona;* and by Ptolemy, *Augustomana:* it was likewise called *Tricasses*, after the ancient name of the inhabitants; and hence, perhaps, arose its modern name of Troyes. Its Walls are built of wood painted, and several of its houses are little better than sheds: it possesses, however, an Academical Society, a College, a good Public Library, and Public Baths. The *Nave of the Cathedral*, the *Church of St. Etienne;* and the *Château*, once the residence of the Counts of Champagne, are the objects best worth a Traveller's attention. The Water here is scarcely drinkable. The best Inns are, *l'Hôtel du Mulet*, and *les Trois Petits Écus.*

An extra half post is paid on quitting Troyes.

2 ¼ *St. Parre-les-Vaudes*—*La Poste* is a very good Inn.

A third horse half the year between Troyes and St. Parre-les-Vaudes.

1 ½ *Bar-sur-Seine*—Inns, *l'Hôtel Impérial; la Couronne.*

2 ½ *Mussy-sur-Seine*—A third horse half the year between Bar-sur-Seine and Mussy-sur-Seine.

2 Châtillon-sur-Seine—On approaching Châtillon, the Road crosses the Seine near its confluence with the Douix. The latter stream issues from a Rock, like the Fountain of Vaucluse. Châtillon is ornamented with majestic ruins of a Castle, which once belonged to the Dukes of Burgundy: and, on a rising ground, to the right, is a splendid Château, erected by Marshal Marmont. At a short distance above Châtillon, the Seine, during summer, becomes dry: but the waters of the Douix supply this deficiency; so that, in hot weather, it is the Douix, and not the Seine, which descends to Paris. The *Lion d'Or*, at Châtillon, is a very good Inn.

2 ½ *St. Marc*—The Road traverses two Villages, Nod-sur-Seine, and Aisey-le-Duc (the latter delightfully situated), and then ascends a steep hill, passing afterward through a mountainous country, clothed with woods, to St. Marc.

A third horse from Châtillon to St. Marc all the year.

1 *Ampilly*—A third horse from St.

Marc to Ampilly, for six Months; but not *vice versâ*.

1 3/4 *Chanceaux*—A third horse from Ampilly to Chanceaux, and *vice versâ*, for six months.

1 1/2 *St. Seine*

1 1/4 *Val-de-Suzon*

2 Dijon

37 3/4 posts.

ROUTE FROM PARIS TO PONTARLIER AND JOUGNE; ON THE WAY TO LAUSANNE AND GENEVA.(1)

39 1/2 Dijon, through Auxerre.

2 *Genlis*

1 3/4 *Auxonne*

2 *Dôle*

2 1/2 *Mont-sous-Vaudrey*

2 *Mouchard*

1 *Salins*

2 1/2 *Levier*

2 1/2 *Pontarlier*—Frontier of France,

2 1/2 *Jougne*—Frontier of Switzerland.

58 1/4 posts.

ROUTE FROM LYONS TO GENEVA, BY CERDON AND ST. GERMAIN-DE-JOUX.

1 1/2 *Miribel*

1 1/2 *Mont-Luel*

1 3/4 *Meximieux*

1 1/2 *St. Denis*

1 *St. Jean-le-Vieux*

1 1/2 *Cerdon*

1 1/2 *St. Martin-du-Fresne*

1 *Nantua*

1 1/2 *St. Germain-de-Joux*

1 *Châtillon*

1 1/2 *Avanchy*

1 1/2 *Collonge*

2 *St. Genix*

1 1/2 Genève

20 1/4 posts.

(1) Pestalozzi's celebrated School is at Yverdon; and four miles from Berne, at Hofwyl, is the Fellenberg School.

(2) The following Road, from Saulieu to Châlons-sur-Saône, is better than that which passes through Autun, and nearer by one post and three quarters:—

1 1/2 From *Saulieu* to *Maupas*

ROUTE FROM PARIS, THROUGH LYONS, TO CHAMBERY.

29 3/4 *Rouvray*—See the Route from Paris to Geneva through Dijon.

1 *Roche-en-Brenil*

1 1/4 *Saulieu*, Inn, *la Poste*, and good. A third horse for the six winter months, both going and returning.

1 1/4 *Pierre-Écrite*—A third horse all the year, both going and returning.

1 1/2 *Chissey*—A third horse all the year from Chissey to Pierre-Écrite; but not returning.

2 1/2 Autun—This Town, once the Capital of the Ædui, was originally called *Bibracte*. The Ædui, a powerful Celtic Tribe, whose territory extended from the Liger to the Arar (now the Loire and the Saône), materially assisted Cæsar in his conquest of Gaul; and were rewarded by that general with the title of allies of the Roman people; and subsequently admitted into the Roman Senate. To flatter Augustus, they changed the ancient name of their Capital to *Augustodunum*. Vestiges of its original Walls, two triumphal Arches, well preserved, and now called *Porte d'Arroux* and *Porte St. André*, remains of Temples, and Ruins of an Amphitheatre, may still be seen at Autun, which contains about 9000 inhabitants. Here are several Inns; but the *Hôtel de la Poste* is that most frequented.(2)

2 *St. Emilan*—A third horse all the year from Autun to St. Emilan; and *vice versâ*, for the six winter months. A high and steep Hill. Country beautiful.

1 3/4 *St. Leger*—A third horse all the

1 3/4 *Arnay-le-Duc*

2 *Ivry*

1 1/4 *La Rochepot*

1 1/4 *Chagny*

2 Châlons-sur-Saône

9 3/4 posts.

year from St. Leger to St. Emilan; but not returning.

1 *Bourgneuf*—A third horse all the year, both going and returning.

1 ½ Châlons-sur-Saône — called, by Cæsar, *Cabillonum*. This City, situated at the mouth of the Central Canal which unites the Saône and the Loire, contains 12,000 inhabitants, and was considerably embellished by Napoleon: its Quay is handsome; and *les trois Faisans* is a very good hotel. The *Hôtel du Parc*, and *l'Hôtel de l'Europe*, are likewise good Inns. A *Coche d'eau* goes daily from Châlons for Lyons; and Steamers have lately been established to run daily from Châlons to Lyons, and *vice versâ*. The Hirondelle, which belongs to Lyons, is the best of these boats, and a very quick-going vessel. None of them convey carriages. The fare for each chief-cabin passenger is five francs.

2 *Senecey*

1 ½ *Tournus* — A third horse both going and returning, for the six winter months. Inn, *le Sauvage*, and tolerable.

2 *St. Albin*

2 Mâcon—This City, called *Matisco* by the Ædui, to whom it originally belonged, contains 11,000 inhabitants; and a beautiful Quay, from which the Alps are discoverable. The Bridge here, thrown over the Saône, is attributed to Cæsar; and the ruins of a Triumphal Arch, and a Temple of Janus, likewise found here, are supposed to have been Roman edifices. The wine of Mâcon is particularly celebrated; and the *Hôtel de l'Europe* is an excellent Inn.

2 *Maison Blanche*—Inn, *l'Hôtel de Bourgogne*, and remarkably clean and comfortable.

1 ¾ *St. George-de-Reneins*

1 ¾ *St. George-à-Anse*

1 ½ *Limonest*—A third and fourth horse all the year going, but not returning.

1 ½ Lyon—A third and fourth horse all the year, from Lyons to Limonest; but not from Limonest to Lyons.—This City is situated near the site of the ancient *Lugdunum*, founded by Lucius Munacius Plancus, forty-two years before the Christian era, on a Hill rising above the modern Town, which contains more than 160,000 inhabitants, and is in point of wealth the second city in France.—It stands on a narrow piece of ground, between the Rhône (anciently called *Rhodanus*), and the Saône; is encircled by a rich and beautiful country, and owes one of its Bridges, with several other embellishments, to Napoleon. The Quays of the Saône and Rhône are magnificent, especially the latter; and in the capacious and handsome Place de Bellecour is an Equestrian Statue of Louis XIV. in bronze, erected to supply that, by Desjardins, which was destroyed during the great Revolution. The Hôtel de Ville is a noble structure; and the Hôtel Dieu is one of the best Hospitals in Europe; where an Order of Nuns, one hundred and fifty in number, perform the duties of Nurses; watch over the sick, administer the medicines, and prepare the diet.(1) The Public Library, (a splendid Apartment) contains above a hundred thousand volumes, eight hundred of which are valuable manuscripts; and among the objects best worth notice in the Public Museum, are the following: Celebrated Drawings by Poussin, the subject of which is the Seven Sacraments—several Paintings; namely, the Last Supper, by Philippe de Champagne; an Allegory, by Rubens; a fine Teniers; a Wild Boar Hunt, by Sneyders; and the Resurrec-

(1) See BELL's *Observations upon Italy*.

tion, by Le Brun. Among the Antiquities are:—A taurobolic triangular Altar, found on the site of the ancient City, and displaying on one side a Bull's Head, decorated with fillets; on another the head of a Ram; and, on the third, the Crooked Sword used in Sacrifices. This Altar bears an Inscription, signifying, that at midnight, on the fifth of the ides of December, a Bull was offered, as an expiatory Sacrifice, by the inhabitants of the Colony, for the health of Antoninus Pius—a bronze Fragment of a Horse's Leg, peculiarly fine workmanship, and found in the Bed of the Saône, where the rest of the Statue was discovered, but could not be raised—a Mosaic Pavement, representing Gymnastic Exercises, and another representing Chariot-races; the latter is peculiarly interesting, because it exhibits Slaves watering the Wheels of the Cars, near the Meta—the Table on which is engraved the Speech made by the Emperor Claudius, in favour of Lyons—Sacrificial Vases, etc., that appear to have belonged to a Temple of Isis—Ancient Lamps—Lares—and ancient armour: all found on the site of *Lugdunum*.(1) There are four Theatres at Lyons, and several Inns: *l'Hôtel des Ambassadeurs*—*l'Hôtel de Provence*—*l'Hôtel de l'Europe*—*l'Hôtel du Nord*—and *l'Hôtel du Parc*.—The last is the best; the others are not good. A Diligence goes daily, in four days and a half during summer, and in four days during winter, from this City to Turin. A Diligence goes daily to Marseilles; and a *Coche d'eau* three times a-week to Avignon.

The road from Rouvray to Lyons is, generally speaking, tolerable. An extra half-post is paid on entering, and a post on quitting Lyons.

1 ¼ *Bron*—A third horse all the year going, but not returning.

1 *St. Laurent des Mures.*—Inn, *Hôtel des quatre Fontaines*, and very clean.

1 ½ *La Verpillière*—This village contains a tolerable Inn.

1 ½ *Bourgoin*—Inn, *le Palais-Royal*. A fine road from Bron hither.

2 *La Tour-du-Pin*—This Town is seated on the Bourbre. Inn, *l'Hôtel de Cholat*, and tolerably comfortable.

1 *Gaz*—Immediately beyond La Tour-du-Pin, on the right, lies the route to Grenoble.

1 ¼ *Pont-de-Beauvoisin*—Frontier of France.(2) At Guingette, between Gaz and Pont-de-Beauvoisin, the Rhône, the mountains of Bugey, La Chartreuse, and Savoy, are all discoverable. Pont-de-Beauvoisin is situated on the Guiéres, a torrent which divides France from Savoy. Best Inn, *la Poste*.

(1) This is a cheap place for permanent residence: but persons who wish to live economically, either here or in any other provincial town of France, should lodge and board in a private house with a respectable French Family. Board and lodging for one person seldom costs more than thirty pounds sterling per annum. House rent in these towns is cheap; as a comfortable family residence may sometimes be procured for twenty-five or thirty pounds per annum.—Mutton and beef are cheap: the former being, on an average, from three to five pence English the pound; the latter somewhat less. Bread is cheap. Fowls and ducks are about two shillings, English, the couple; and turkeys from two to three shillings each: game, also, is cheap and plentiful.

(2) Here Travellers have to encounter a French Frontier Custom-house on one side of the Bridge, and a Savoyard Frontier Custom-house on the other. At the latter, however, a small fee secures baggage from examination; and, at the former, persons who travel in their own carriage are treated with great civility, and have very little trouble. The above-named Inn (under the same roof with the French Custom-house) is a dangerous sleeping-place, several of the bed-rooms being so situated that the beds they contain are damp. There are two smaller Inns, the *Hôtel de Savoie*, and the *Hôtel de l'Italie*; and at Echelles (two posts from Pont-de-Beauvoisin on the Chambery side) the Post-House affords very good accommodations.

2 *Échelles*—A third horse all the year, both going and returning. The Guières, a torrent over which a fine Bridge has been thrown, forms the Boundary between France and Savoy; and about six miles from this Bridge is the once terrific Passage of La Chaille: but the present road being bordered with a strong dwarf wall, every appearance of danger has vanished: nevertheless, as the road is narrow, and occasionally encumbered with fragments of fallen rocks, a person ahead, to give warning of approaching carriages, is desirable. The Mountains which tower over the Passage of La Chaille, form the southern extremity of the Jura Chain.

Échelles is seated on the Guières, whose waters are here seen issuing impetuously from the mountains of La Chartreuse: and about five hundred paces beyond Échelles commences the celebrated *Chemin de la Grotte*, made by Charles Emmanuel, second Duke of Savoy: and so much improved by the Emperor Napoleon, as to be at this moment one of the safest and most magnificent roads in Europe. The Grotto from which this road derives its name is of a considerable length, lofty, wide, and lighted by three lamps during the night.

1 ½ *St. Thibault-de-Coux*—A third and fourth horse all the year, both going and returning.

Between the Chemin de la Grotte and St. Thibault-de-Coux the road traverses a lofty mountain; and about three miles from Chambery, at a short distance from the road, is a fine Cascade, formed by a stream of limpid water, which falls perpendicularly from the height of a hundred and twenty feet.

1 ½ Chambery—A third horse all the year, both going and returning.(¹)

74 ¼ posts.

Chambery, the Capital of Savoy, is pleasantly situated in a fertile valley watered by the rivulets Albano and Leisse; and contains about fifteen thousand inhabitants. The *Royal Palace* is an old Castle, not worth notice; but the *Church* opposite to it contains good painted glass. The *Promenade* is pretty; and the *New Theatre* spacious and handsome. The heights which surround this little Metropolis are covered with vineyards, pasturages, and woods. The best Hotel, *le petit Paris*, is very comfortable; and *la Poste* is a good Inn.

ROUTE FROM PARIS TO LYONS, THROUGH NEVERS AND MOULINS.

7 ¼ *Fontainebleau*—See the Route from Paris to Geneva, through Dijon.

An extra quarter of a post is paid on quitting Fontainebleau every way, the Moret road excepted.

2 *Nemours*—This little Town is well placed, well built, and watered by the river Loing, and the Canal of Briare. The New Bridge is handsome, and the Inns are tolerably good.

1 ¼ *La Croisière*

1 *Fontenay*

2 *Montargis*

1 ¼ *La Commodité*

1 *Nogent-sur-Vernisson*

1 ½ *Bussière*

1 ½ *Briare*—This town has given its name to the Canal which forms a communication between the rivers Seine and Loire: the latter of which is seen, covered with vessels, from the hill above Briare.

2 *Neuvy-sur-Loire*

1 ¾ *Cosne*

1 ¾ *Pouilly*

1 ½ *La Charité*—pleasantly situated on the Loire.

(¹) See, in the Appendix, under "ITALY," the continuation of this Route, from Chambery, by the Mont Cenis, to Turin.

1 ½ *Pougues*—Here are Mineral Waters.

1 ½ Nevers—This City, anciently *Nivernum*, is seated at the confluence of the Nièvre and the Loire, over the latter of which Rivers there is a fine Bridge. The *Palace of the Dukes of Nevers* is considered as a good specimen of Gothic architecture. The *Choir of the Cathedral* merits notice.—Principal Inns, *l'Hôtel de France, l'Hôtel du Lion d'Or*, etc.

1 ½ *Magny*

1 ½ *St. Pierre-le-Moutier*

1 ¼ *St. Imbert*

1 ½ *Villeneuve-sur-Allier*

1 ½ Moulins — This Town, situated on the Allier, is embellished by a magnificent Bridge; and contains the *Mausoleum of Montmorency*, who was beheaded under Louis XIII. It stands in the *Collége Royal*.—Best Inns, *l'Allier; l'Écu; le Lion d'Or*. In the environs of Bressol, a village near Moulins, there is a considerable quantity of petrified wood.

2 *Bessay*

2 *Varennes* — About noon, the mountains, called *Puy-de-Dome* and *Mont d'Or*, are discoverable from this Town.

1 ½ *St. Gérand* — The Inn here is a good one.

1 ¼ *La Palisse*

1 ¼ *Droiturier*

1 *St. Martin* — A very high situation. The road near this Town exhibits fine landscapes.

1 *La Pacaudière*

1 ½ *St. Germain l'Espinasse*

1 ½ *Roanne* — Hence to Lyons the road is very hilly. At Roanne the Loire becomes navigable.

—Best Inns, *l'Hôtel de Flandres*, and *l'Hôtel du Renard*.

2 *St. Symphorien-de-Lay*

1 ½ *Pain-Bouchain*

1 ½ *Tarare*—Peasants usually keep oxen at the foot of the mountain of Tarare, to aid carriages in ascending. The Alps are discoverable between Tarare and Lyons.

1 ½ *Arnas*

2 *Salvigny*

1 ¾ Lyon(1)

59 ½ posts.

ROUTE FROM LYONS, THROUGH AVIGNON AND AIX, TO NICE.

1 *St. Fons*

1 *St. Symphorien-d'Ozon* — A third and fourth horse all the year, both going and returning.

1 ½ Vienne — A third and fourth horse all the year, both going and returning. An extra quarter of a post is paid on entering and on quitting Vienne. This City, once the Capital of the Allobroges, and made a Roman Colony by Tiberius, contains several Antiquities: among which are: *A square Building*, surrounded with fluted Columns of the Corinthian order, about thirty feet high, capitals and bases inclusive, and supposed to have been a Temple dedicated to Augustus — *a Triumphal Arch*, raised in honour of that Emperor—considerable *remains of an Amphitheatre*—and a *quadrangular Pyramid*, reputed to have been a Cenotaph erected by the Romans.(2)

(1) From La Palisse to St. Gérand a third horse all the year going, but not returning.—From La Palisse to Droiturier a third horse all the year going, but not returning.—From Droiturier to St. Martin a third horse all the year, both going and returning.—From Pacaudière to St. Martin a third horse all the year going, but not returning.—From Pacaudière to St. Germain a third horse all the year, both going and returning.—From Roanne to St. Symphorien a third horse all the year, both going and returning.—From St. Symphorien to Pain-Bouchain a third horse all the year going, but not returning.—From Tarare to Pain-Bouchain a third horse all the year going, but not returning.—From Arnas to Salvigny a third horse all the year, both going and returning.

(2) Pontius Pilate, after having been deprived of the Office of Procurator of Judea,

The wine called *Côte rotie* is made near Vienne.

2 *Auberive*—A third horse all the year, both going and returning.

1 *Péage de Roussillon*—A third horse for the six winter months, both going and returning.

1 ½ *St. Rambert*

1 ½ *St. Vallier*—This Town, seated at the confluence of the Galaure and the Rhône, contains a good Inn.

1 ¾ *Tain*—celebrated for red and white wine, called *Hermitage*.

2 ½ Valence—A third horse for the six winter months, both going and returning.

Valence, called *Valentia* by the Romans, contains a University, and an Edifice, now made into a Church, which is supposed to have been originally built by the Romans. Pius VI. died here. Best Inns, *la Poste*, and *l'Hôtel Martin*.

1 ½ *La Palliasse*

1 ½ *Loriol*

1 ½ *Derbières*

1 ½ *Montelimart*—The *Post-house* here is one of the best provincial Inns on the Continent.

2 *Donzère*—A third horse all the year, both going and returning. This Town contains a good Inn; and the wines of the neighbourhood are excellent.

2 *La Palud*—A third horse throughout the year, from La Palud to Donzère.

1 ½ *Mornas*—A third horse throughout the year, both going and returning.

1 ½ *Orange*—remarkable for a very ancient edifice almost entire, and improperly called *l'Arc de Marius*, because triumphal arches do not appear to have been in common use before the time of the Roman Emperors. It stands near the high road; and is a kind of Tower, sixty feet high, resting upon three Arches. That in the centre, being more lofty than the others, serves as a passage for carriages; and between this and the lateral arches, are fluted Corinthian Columns, extremely injured by time. The Bassi-rilievi still remaining on the Edifice represent combats, military and naval trophies, and sacrificial instruments.

2 *Sorgues*—A third horse throughout the year, both going and returning.

1 ½ Avignon—This City, seated on the left bank of the Rhône, and built in the Italian style, was anciently called *Avenio*; it contains 23,000 inhabitants, and a considerable number of handsome edifices; the most striking of which is the *Cathedral*. In the Church of the Cordeliers, now destroyed, were the Mausoleum of the gallant Crillon, and the Tomb of Laura. The spot which the latter occupied is distinguished by a cypress, surrounded with the ruins of the Church, and enclosed in grounds belonging to a gardener. Francis I. ordered the tomb of Laura to be opened, and found there a few small bones, and a leaden box containing ill-written Italian poetry. The *Hôtel de l'Europe*, at Avignon, is a good Inn; and the *Hôtel de Petrarque et Laure*, between Avignon and Vaucluse, is celebrated by Travellers for its dinners, consisting of excellent trout and other fish.

The fountain of Vaucluse is within a few miles of Avignon.

2 ¼ *St. Andiol*—Between this place and Avignon a fine wooden Bridge has been lately thrown over the Durance, anciently *Druentia*; a rapid river, which Travellers were formerly compelled to cross in a ferry, sometimes at the risk of their lives.

1 ¼ *Orgon*—The Inn here is good.

2 *Pont Royal*—The country from

on account of his malpractices, and banished to Vienne, or its vicinity, died there, by his own hand.

St. Andiol hither, is, generally speaking, flat and uninteresting.

2 *St. Canat*

2 Aix—A third horse, throughout the year, both going and returning. The two last stages are hilly.

Aix, anciently called *Aquæ Sextiæ*, and the Capital of Provence, stands in a spacious plain, watered by the Arc, is handsomely built in the Italian style, and contains 23,700 inhabitants. The Mineral Waters, and Hot Baths here, have long been celebrated. The *Cathedral* merits notice, as that part called *La Rotonde*, is adorned with Columns which once belonged to a Temple of Vesta: the Doors of this Church are finely carved; and the *College Chapel* is embellished with an Annunciation, and a Visitation, by Puget.

Aix is a cheap town for permanent residence: its best Inns are *l'Hôtel du Cours*, *l'Hôtel des Princes*, and *la Mule Blanche*.

An extra half-post is paid on quitting Aix.

1 ½ *Châteauneuf-le-Rouge*

1 ¾ *La Grande Pugère*

2 ½ *Tourves*—A third horse all the year, both going and returning. Between La Grand Pugère and Tourves there is a steep Hill; and the whole road from Aix to the last-named Post is at times rough and rotten.

1 ½ *Brignolles*—This Town is pleasantly situated between the rivers Carancin and Issole. A third horse, during the six winter months, both to go and return.

1 ¾ *Flassans*—A third horse all the year, both going and returning.

1 *Luc*—A third horse all the year, both going and returning. The road from Brignolles hither is good. The country abounds with olives, vineyards, and corn.

1 ¾ *Vidauban*

1 ¾ *Muy*—A third horse all the year, both going and returning.

2 *Frejus*—A third horse all the year, both going and returning.

Frejus, called by the Romans *Forum Julii*, still exhibits vestiges of its ancient splendour; namely, *one Arch of the Port* made by Cæsar, and the ruins of *an Aqueduct*, etc.; but what must always render this town memorable is, that Napoleon landed here on his return from Egypt; embarked here, when banished to Elba; and landed again, not far hence, after quitting that Island.

The country round Frejus is magnificently wooded.

2 *L'Esterel*—A third horse all the year, both going and returning. The Mountains from which the last-mentioned post derives its name may almost vie in height with the Alps; and are richly clothed with myrtles, arbuti, and a great variety of other flowering shrubs. These mountains display beautiful scenery.

3 *Cannes*—A third horse all the year, both going and returning. This is the precise spot where Napoleon landed in 1815.

Antibes—A third horse all the year, both going and returning

2 Antibes, anciently called *Antipolis*, and celebrated for the elegance of its *Port*, which is adorned with circular Arcades, somewhat in the style of the ancient port of Ostia, likewise contains ruins of *an Amphitheatre*.

3 Nice—A third horse all the year.(1)

65 ¼ posts.

The country between Antibes and Nice is an extensive plain near the Mediterranean Sea; embellished with hedges of pomegranates, myrtles, and aloes; and watered by the Var, which divides France from the dominions of the King of Sardinia. Travellers going to Nice were formerly obliged to ford the Var, an operation which was al-

(1) See, in the Appendix under "ITALY," the continuation of this Route from Nice to Genoa.

ways unpleasant, and often dangerous; but a long wooden bridge is now thrown over that torrent.

ROUTE FROM LYONS TO AVIGNON, BY WATER. (1)

Families who wish to descend the Rhône, from Lyons to Avignon, may either take the Steam-Boat or the *Coche-d'eau* to themselves for ten Louis-d'ors, or perhaps less, the expense of putting a carriage on board, and disembarking it at Avignon, inclusive; or they may, for the same price, hire a private boat. Families who quit Lyons about noon, arrive before six in the evening at *Condrieux;* where it is usual to sleep. The views on each side of the river, between Lyons and Condrieux, are lovely. The next day's voyage is to *Valence*, between which Town and Condrieux the views are enchanting. A magnificent chain of lofty rocks, clothed with vineyards, and crowned with ruins of ancient castles, form the great feature of every landscape; while, here and there, a small village, at the water's edge, and sometimes a large town in a valley between the hills, adds to the richness of the scenery. Deserted Châteaux and Convents, placed on the pinnacles of craggy rocks, present themselves at every turn of the river; and these rocks frequently appear in such wild and extraordinary shapes, that they might easily be mistaken for castles with giants striding on their battlements. This scenery is rendered doubly beautiful by the immense breadth, peculiar clearness, and great rapidity of the Rhône. *Valence* (where the Post-house, a tolerably good Inn, is the usual sleeping-place on the second night) commands a distant view of the Alps, and stands directly opposite to a picturesque rock, crowned by the remains of a castle. The third day's voyage displays views of the Alps; and early in the afternoon Travellers reach the *Pont St. Esprit;* passing under the middle arch, without experiencing, in consequence, any disagreeable sensation, provided their boatmen be skilful. This celebrated Bridge, three thousand feet in length, is built with consummate skill and beautiful simplicity; and owes its existence to Monks of the order of St. Saturnin, who devoted a large sum of money, offered at the shrine of the Holy Ghost, to the laudable purpose of constructing this Bridge, which was commenced in 1265, finished in 1309, and named Pont St. Esprit by its founders.

The Inn at *St. Esprit* (the usual sleeping-place on the third night) is good; and the voyage hence to *Avignon* is accomplished in four hours the next morning. There are two Castles, opposite to each other, not far from the Pont St. Esprit, which form a picturesque view: but near Avignon, the country is flat, and the prospects are uninteresting.

ROUTE FROM AVIGNON TO NISMES AND MONTPELLIER.

1 3/4 *La Bégude de Saze*—A third horse all the year, both going and returning.

2 *La Foux*—A third horse all the year, both going and returning.(2)

1 1/2 *St. Gervasy*—A third horse all the year, both going and returning.

1 1/4 *Nismes*—This City, anciently called *Nemausus*, and said to contain about 40,000 inhabitants, is ornamented with handsome modern buildings; but more particularly worth seeing on account of its Antiquities, one of which, called *La Maison Quarrée*, is supposed to have been a Corinthian Temple, erected by Grecian artists, and dedicated by the people of Nismes, about the year of Rome 754, to Caius and Lucius, Sons of Agrippa. This splendid specimen of ancient architecture is in high preservation. It has a spacious Portico, supported in front by six fluted Corinthian Columns; and three on each side, reckoning those in the angles twice. Several Steps lead to this Portico, which is the only entrance to the interior building, and the only opening for

(1) The Road from Lyons to Avignon and Marseilles being frequently in bad condition, it is advisable for Travellers to go down the Rhône, if possible.

(2) Travellers who go by the Pont de Gard, on their way to La Foux, pay an extra half post.

light. The interior building has thirty columns; ten being detached from the walls, and twenty joined to them. The Columns are twenty seven feet three inches high, and two feet nine inches in diameter. The total length of this Temple is seventy-seven feet; its breadth thirty-eight feet six inches; and its elevation sixty-four feet. The Cornices and Friezes, which extend the whole length of the building, are finely executed; as likewise are the Capitals; particularly those parts representing olive-leaves. Another ancient Fabric peculiarly well preserved is the *Amphitheatre;* the exterior walls of which, the Porticos, Columns, Pilasters, and other Architectural Ornaments, are nearly perfect. The form of this Edifice is oval; its greatest diameter being four hundred and forty French feet; its smallest three hundred and twenty: its circumference eleven hundred; and its height seventy. Two rows of Porticos form two circular Galleries, one above the other; each being composed of sixty Arcades, separated by the same number of Tuscan Pilasters in the first range, and of Doric Columns in the second. The principal entrances are four in number; and one of them presents a magnificent Portico, crowned with Bulls' Heads. The circular benches for Spectators, said to have been thirty-two in number, are from eighteen to twenty inches broad. The whole Edifice is constructed with immense blocks of stone; and those seen to project from the top of the outer wall are pierced through in the centre, for the purpose of receiving the masts which supported the awning. *A Fountain,* near the ruins of the Temple of Diana, merits observation. This Spring rises in a Basin, the diameter of which is about seventy feet, the depth twenty-four; and sometimes, without any apparent cause, the water suddenly increases, till it becomes a considerable river. A road behind the Fountain leads to the *Turris Magna,* so called because it was the largest of the ninety Towers belonging to the walls of the ancient Town. Its form is pyramidical; and (being several storeys high) it is supposed to have served as a Pharos. Not far distant from this Tower is an ancient Gate, discovered in 1791, and denominated *La Porte de César.* It is built with large blocks of stone, consists of four Arches, and bears an Inscription signifying, that Nemausus owed its walls and Gates to Augustus. Another ancient Gate, called *La Porte du Nord,* may be seen at Nismes. The *Palais de Justice* is a handsome modern structure, remarkable for the Columns which support its Pediment, the superb Hall which separates the several Courts, and the elegant manner in which each Court is decorated.

Hotels, *le Louvre,* and *le Luxembourg.*

Between three and four leagues from Nismes is the *Pont-de-Gard,* an ancient Aqueduct, which crosses the river Gard, or Gardon, and extends twenty-five English miles, uniting two mountains. The superstructure consists of three ranges of Arches resting on each other. The channel through which the water passes is four feet three inches in breadth, five feet six inches in height, and lined with the *opus Signinum.* The ranges of Arches are eight hundred and seventy-four feet in length at the upper part; one hundred and fifty-eight feet in elevation from the level of the water of the Gard; and twenty-two feet seven inches in breadth. The blocks of stone which compose this stupendous Fabric are immense; and the whole work is one of the most astonishing productions of antiquity. History does not say by whom it was erected; but the initials "A. Æ. A." still distinguishable on it, are supposed to

mean *Aqueductus Ælii Adriani.*

1 3/4 *Uchau*—An extra quarter of a post is paid from Nismes hither.

1 3/4 *Lunel*—celebrated for its wines.

1 1/2 *Colombières*

1 3/4 Montpellier—This Town, anciently called *Agathopolis*, and supposed to contain 33,000 inhabitants, has long been famed for its climate; which, though unfavourable to weak lungs, is in some respects salubrious. Rain seldom falls here: snow and fogs are equally uncommon; but the *marin*, or sea-wind, produces damp: and the *vent de bise*, which continually visits Montpellier, is of all winds the most piercing.(1) The principal Hotels are, *le Cheval blanc, l'Hôtel du Midi, le petit Paris*, and *le Palais-Royal*: but persons who purpose to reside any length of time at Montpellier should hire a ready-furnished apartment, and have their dinner from a *Traiteur*. Here are *a Theatre, an Aqueduct*, and several pleasant Promenades. Montpellier and Grasse are famous for the best perfumes in France.

The Mason-Spider is an extraordinary insect, which Naturalists report to be found only near Montpellier; and on the Mountain of Cette, not far from this Town, are found very poisonous Scorpions.

13 1/4 posts.

ROUTE FROM AIX TO MARSEILLES AND TOULON.

2 *Le Grand-Pin*—An extra quarter of a post is paid on quitting Aix. A third horse all the year, both going and returning.

2 Marseilles—Between Le Grand-Pin and Marseilles, and about half a league from the latter, is one of the finest views in France.

Marseilles, anciently called *Massilia*, was founded B. C. 539, by the inhabitants of Phocæa, in Asia Minor; who emigrated from their country to avoid the yoke of Cyrus.(2) The wisdom of its laws, its commercial pursuits, and its fidelity to the Romans, rendered Massilia in early ages a place of great consequence: but by espousing the cause of Pompey against Cæsar, it incurred the displeasure of the latter; and was punished with loss of independence, wealth, and power. It has a capacious and safe Harbour for merchant-vessels, though not for ships of war; as the greatest depth of water is only four fathoms. The entrance to the Town, by a magnificent Promenade, called *le Cours*, is very striking. The *Hôtel de Ville*, a splendid Structure, was built by Puget; and in the Great Council-Chamber are two paintings, by Serre, of the Plague at Marseilles. *La Consigne* contains a Basso-rilievo, by Puget, representing the Plague at Milan; and a celebrated picture by David, called the Plague of St. Roch. The *Lazaretto* is considered as the best in Europe: one of the Theatres deserves notice; and the inns are good.(3)—Marseilles is supposed to have upward of 111,000 inhabitants. Its Quay and Environs are beautiful; but this Town, during summer, is infested by swarms of musquitos; and in autumn scorpions are sometimes found in the houses, and even in the beds.(4)

An extra half-post is paid on quitting Marseilles.

(1) The *vent de bise* prevails so much, in all the southern part of France, as to render the climate prejudicial to consumptive persons: and besides this objection to the above-mentioned country, there is another, of almost equal magnitude, namely, the natives still retain the character given them by Horace: —

"Novisque rebus infidelis Allobrox."

(2) According to Plutarch's Life of Solon, Protus, a rich and distinguished merchant of antiquity, was the founder of Marseilles.

(3) *L'Hôtel des Ambassadeurs*, and *L'Hôtel des Empereurs*, are two of the best.

(4) Two French Steam-packets, the Henry IV. and the Sully, of the first class for strength, and furnished with English low-pressure engines managed by experienced

2 *Aubagne*
1 ½ *Cujes*
2 *Beausset*—A third horse all the year, both going and returning.
2 Toulon—A third horse, during the six winter months, from Toulon to Beausset, but not returning.

11 ½ posts.

Toulon is supposed to contain 28,000 inhabitants; and its Harbour, one of the best in Europe, is appropriated to the reception of line of-battle ships. The *Naval Arsenal;* the *Docks* (particularly that constructed by Grognard); the *Forges; Sail, Rope,* and *Mast-Houses;* the *Military Store-house; Fort Joubert;* the *Hôtel de Ville,* with two colossal Perses, in stone, by Puget; and *l'Hôpital de la Marine,* under the direction of the *Sœurs Hospitalières,* who, like the same description of Nuns at Lyons, perform the duty of nurses in this City. Here are several good Hotels. The *Croix de Malthe* is recommended by Travellers.

Near Toulon is the small Town of *Hyères,* opposite to some Islands of the same name (anciently called the *Stœchades*), and about one league distant from the Sea. This Town is so much celebrated for the excellence of its climate during winter, that Valetudinarians are sent hither from all parts of France; but during the summer months it is particularly unwholesome. Oranges, lemons, and pomegranates, grow most luxuriantly at Hyères, in the natural ground; and sugar-canes are said to do so likewise, when care is taken to cultivate them properly.

ROUTE FROM PARIS TO BORDEAUX AND BAYONNE, THROUGH ORLEANS, CHATEAUROUX, LIMOGES, AND PÉRIGUEUX.

1 ½ *Berny*
1 *Lonjumeau*
1 ½ *Arpajon*
1 ½ *Étrechy*
1 *Étampes*
1 *Mondesir*
1 ¼ *Angerville*
1 ¾ *Thoury*
1 ½ *Artenay*
1 *Chevilly*
1 ¾ Orleans—This City, anciently *Aureliani,* contains about 40,000 inhabitants.(1) The *Cathedral* merits observation, and the environs are delightful. The Faubourg d'Olivet communicates with the City by *a celebrated Bridge.* Orleans is embellished with a University, an Academy of Sciences, and a Public Library. The *Hôtel de Ville* contains a Portrait of the Maid of Orleans.—An extra half-post is paid on quitting Orleans, and on entering, by the way of Ferté St. Aubin. Inns, *Hôtel de France,* the *Hôtel des Trois Empereurs,* etc.
2 ½ *Ferté St. Aubin*
1 ¾ *Gyons*
1 ¾ *Nouan-le-Fuzelier*
1 ¾ *Salbris*
1 ¼ *La Loge*
2 *Vierzon.*—A small but ancient Town.—Inns, *la Croix blanche,* etc.
1 ¼ *Massay*
2 *Vatan*
1 ¾ *Maison-Neuve*
2 Châteauroux—This Town is situated in an extensive and beautiful plain. Best Inn, *Ste. Catherine.*
2 *Lottier*
1 ¾ *Argenton*
2 *Fay*
2 ½ *Ville-au-Brun*
2 ½ *Morterol*
2 *Chanteloube*
2 *Maison-Rouge*
1 ½ Limoges — This City, anciently called *Lemovices,* contains 22,000 inhabitants. The *ci-devant Abbey of St. Martial* is interesting, on account of its antiquity. Best Inn, *l'Hôtel du Périgord.* An extra quarter of

English Mechanics, run regularly, when weather permits, between Marseilles and Naples, touching at Genoa, Leghorn, and Civitavecchia. Strangers who wish for information respecting these packets should apply to Messrs. Bazin, Marseilles; or, in Paris, at Messrs. Galignani's, No. 18, Rue Vivienne. There are other steam-packets that run to Italy from Marseilles, but their departures are not upon fixed days.

(1) Orleans is a remarkably cheap town for permanent residence.

a post is paid on quitting Limoges.

1 1/2 *Aixe*
2 3/4 *Chalus*
1 1/2 *La Coquille*
2 *Thiviers*
1 1/2 *Palissons*
2 3/4 Perigueux—This City, anciently called *Pretrocorii*, is famed for delicious meat-pies. Here are some *Roman Antiquities;* and near the Town is a *Fountain*, remarkable for the daily flux and reflux of its waters. Best Inn, *l'Hôtel de France.*
2 1/4 *Massoulie*
2 *Mucidan*
2 *Monpon*
2 *St.Médard*
2 1/2 *Libourne*
1 3/4 *Beychac*
1 3/4 Bordeaux—An extra half-post is paid from Beychac hither

Bordeaux, anciently called *Burdigala*, one of the largest, richest, and handsomest cities in France, is seated on the Garonne, and supposed to contain 99,000 inhabitants. The objects best worth notice are:—the *Cathedral*, ornamented with two lofty Gothic Spires—the *Exchange* — the *Theatre* — the *Quays* — and the *Remains of Roman Antiquities.*—The wines of Bordeaux are excellent; although the climate, during winter, has the reputation of being foggy, damp, and cold. Best Inn, *l'Hôtel de France.*

1 3/4 *Bouscaut* — An extra half-post is paid on quitting Bordeaux.
1 3/4 *Castres*
1 1/2 *Cerons*
1 1/2 *Langon*
2 *Bazas*—Inn, *le grand Paris.*
2 1/2 *Captieux*
2 *Poteau*
2 1/2 *Roquefort*
1 1/2 *Caloy*
1 1/2 Mont-de-Marsan — Inns, *l'Étoile*, etc.
1 3/4 *Campagne*
2 *Tartas*
1 1/2 *Pontons*
1 3/4 *St.Paul-les-Dax*
2 *St. Geours*
2 *Cantons*
2 *Ondres*
1 1/2 Bayonne — This Town is finely situated at the confluence of the Nive and the Adour. The *Cathedral* is a venerable Edifice. Travelling-beds may be purchased at Bayonne. Inns, *l'Hôtel du grand Commerce, St. Martin*, etc.

108 1/4 posts.(1)

ROUTE FROM PARIS TO BORDEAUX THROUGH ORLÉANS, BLOIS, TOURS, POITIERS, AND ANGOULÊME.

14 3/4 *Orléans*
1 1/2 *Saint-Ay*
1 1/2 *Beaugency*
1 1/2 *Mer*
1 1/2 *Menars*
1 Blois—This Town, which contains about 15,000 inhabitants, is built in an amphitheatrical form, on the right bank of the Loire. The *Château*, now converted into barracks, is remarkable for a Tower, called that of Mary de' Medici, her Stone Work-table, a curious Staircase, and some Dungeons and *Oubliettes*, which merit notice; as likewise does an *Aqueduct* constructed by the Romans, in form of a grotto, and

(1) A third horse throughout the year at every post, both going and returning, between Orleans and Argenton.

A third horse throughout the year from Argenton to Fay, but not returning.

A third horse all the year between Fay and St. Pardoux, both going and returning.

A third horse for the six winter months, both going and returning, between Bordeaux and Langon.

A third horse all the year, both going and returning, between Langon and Captieux.

A third and fourth horse all the year, both going and returning, between Captieux and Poteau.

A third horse all the year, both going and returning, between Poteau and Roquefort.

A third horse all the year, both going and returning, and a fourth horse going, but not returning, from Caloy to Mont-de-Marsan.

A third and fourth horse throughout the year, both going and returning, between Mont-de-Marsan and Bayonne.

so spacious that several persons may walk in it abreast.

1 1/2 *Chousy*
1 1/2 *Veuves*
1 1/2 *Amboise*
1 1/2 *La Frillière*
1 3/4 Tours — This Town, anciently called *Turones*, and pleasantly situated on the Loire, contains 23,000 inhabitants. The *Bridge*, one thousand three hundred and thirty-five feet long—the *Quays*—the *Towers* of the ancient Abbey of St. Martin—and the *Promenade du Mail*, deserve notice. The *Cathedral Library* contains valuable MSS.

Tours is one of the most eligible situations in France for a permanent residence; the society there being good, the surrounding country beautiful, and the climate salubrious, because seldom visited by the *vent de bise*; added to which, provisions and house-rent are cheap.

An extra quarter of a post is paid on quitting Tours, except by way of Monnoye. Inns, *l'Hôtel d'Angleterre; le Faisan*, etc.

2 *Montbazon*
1 *Sorigny*
2 *Sainte-Maure*
2 *Ormes*
1 1/2 *Ingrande*
1 *Châtellerault*
1 *Barres-de-Nintré*
1 *Tricherie*
1 *Clan*
2 Poitiers — This Town, formerly called *Pictavium*, and once the Capital of the Pictavi, is seated at the confluence of the Clain and the Boivre, and supposed to have about 22,000 inhabitants. Here are remains of an *Amphitheatre* and an *Aqueduct*, erected by the Romans; and here also is a *Cathedral*, begun during the eleventh century, by Henry II. of England. The architecture is Gothic, and the Choir much admired. A memorable conflict took place in the vicinity of Poitiers, between the French King and Edward the Black Prince. Inns, the *Hôtel de France; de l'Europe; de la Poste*, etc.

1 *Croutelle*
2 *Vivonne*
1 1/2 *Minières*
1 *Couhé-Verac*
1 1/4 *Chaunay*
1 *Maisons Blanches*
1 1/2 *Ruffec*
1 *Nègres*
1 1/2 *Mansle*
2 *Churet*
1 1/2 Angoulême — This Town, which commands a delightful prospect, is watered by the Charente, and famous for brandy, called Cognac, and considered as the best in France. Angoulême contains fifteen thousand inhabitants.

2 *Roullet*
1 *Pétignac*
2 *Barbezieux*
1 1/2 *Reignac*
1 1/2 *Graulle*
2 *La Garde Montlieu*
1 *Chiersac*
2 *Cavignac*
2 1/2 *Cubzac*
1 *Carbon-Blanc*
2 *Bordeaux*

77 3/4 posts.(1)

ROUTE FROM PARIS TO BREST.

2 1/4 *Versailles*—An extra half-post is paid on quitting this Town.
2 1/2 *Pont Chartrain*
1 1/2 *La Queue*
1 1/2 *Houdan*
1 *Marolles*
1 1/2 *Dreux*
1 3/4 *Nonancourt*
1 1/2 *Tillières*
1 1/4 *Verneuil*
2 *St. Maurice*
2 3/4 *Mortagne*
2 *Mesle-sur-Sarthe*
1 1/4 *Ménilbroust*

(1) From Nègres to Mansle, and *vice versa*, a third horse for the six winter months; ditto from Mansle to Churet; ditto from Pétignac to Barbezieux; ditto from La Graulle to La Garde-Montlieu; ditto from Chiersac to Cavignac.—An extra quarter of a post is paid from Cubzac to Charbon-Blanc, on account of the ferry.

1 ½ Alencon—An extra quarter of a post is paid on quitting this Town.
1 ½ *St. Denis-sur-Sarton*
1 ½ *Prez-en-Pail*
2 *Ribay*
2 ¼ *Mayenne*
2 *Martigné*—The Inn here is very comfortable.
2 Laval — This Town contains 15,000 inhabitants : there are quarries of jasper in its vicinity. Hotels, *la Tête noire*, etc.
2 ½ *Gravelle*
2 Vitré—A considerable Town.
2 *Châteaubourg*
1 ½ *Noyal*
1 ½ Rennes—This City is watered by the rivers Vilaine and Ille, and contains 30,000 inhabitants. Its original name is said to have been *Candate* — but under the Roman Emperors it was called *Urbs Redonis*, from being peopled by the Redones, a Tribe of the Amorici. The Public Library at Rennes merits notice: it consists of about thirty thousand volumes; among which are several valuable Manuscripts, and rare Editions of Greek and Latin Authors, the spoils of the neighbouring Monasteries. The butter of this neighbourhood is reputed to be the best in France; particularly that made on a farm called *La Prevalaye*. Inns, *Hôtel de France, Hôtel des Voyageurs*, etc.
1 ½ *Pacé*
1 ½ *Bedé*
1 ½ *Montauban*
2 ½ *Broons*
1 ½ *Langouèdre*
2 *Lamballe*
2 ½ St. Brieuc—This Town has a good Port. Inns, *la Croix blanche*. etc. Remains of a Druidical Temple, a Roman Road, and three Temples dedicated to Mars, may be found here, and in the vicinity.
2 *Châtelaudren*
1 ½ *Guingamp*
2 ½ *Belleïle-en-terre*
2 ¼ *Pontou*
2 Morlaix—This Town stands at the confluence of the rivers Jarleau and Kent. Its Port is capacious, and its Quays substantially built of granite.—The *Hôtel de France* is a good Inn.
2 ½ *Landiviziau*
2 *Landerneau*
2 ½ Brest(1)—An extra half-post is paid on entering this town and on quitting it.

75 ¼ posts.

Brest, anciently called *Brivates*, is supposed to contain 26,000 inhabitants; and its Harbour, one of the safest in Europe, is sufficiently capacious to admit five hundred ships of war. The *Quays* and the *Arsenal* merit notice. The principal Inns are, the *Hôtels de Provence, du Grand Monarque, de la Tour d'Argent*, and *du Grand Turc*.

Another road from Brest to Paris, through *Lamballe, Dol, Maienne*, and *Alençon*, is five posts shorter than the road already described.

ROUTE FROM PARIS TO DUNKIRK.

1 ½ *Bourget*
1 ½ *Louvres*
1 ½ *Chapelle-en-Serval*
1 *Senlis*
1 ½ *Pont St. Maxence*
1 ½ *Bois de Lihus*
1 ¼ *Gournay*
1 *Cuvilly*
1 *Conchy-les-Pots*
1 ½ *Roye*
1 *Fonches*
1 *Marché-le-pot*
1 ½ *Péronne* — Inns, *Hôtel de St. Martin*, etc.
2 *Fins*
1 ½ *Bonavy*
1 ½ Cambray
1 ½ *Bac-Aubencheul*
1 ¾ Douay—Inns, *Hôtel de l'Europe*, etc.
2 ½ *Pont-à-Marcq*
1 ½ Lille
2 *Armentières*
1 ½ *Bailleul*
2 ½ *Cassel*

(1) Postmasters are allowed to put on a third horse at almost every stage between Montagne and Brest.

2 ½ *Berg St. Winox*
1 Dunkerque

38 ½ posts.

Dunkirk,—so called from the Saxon word *Dun* (which signifies an elevated and open place), and *Kirk* (likewise a Saxon word, which means a church,—is a pretty Town, standing near extensive downs. St. Eloi, during the seventh century, built a small Church here; and another Church, erected during the fifteenth century, and embellished with a modern Portico, is dedicated to the same Saint. The Roadstead of Dunkirk is one of the finest in Europe; the Quay merits notice; and the best Inns are, the *Hôtel d'Angleterre*, the *Cheval volant*, the *Hôtel de Flandres*, the *Hôtel du Sauvage*, and the *Hôtel du Nord*. Dunkirk is supposed to contain nearly thirty thousand inhabitants.(1)

ROUTE FROM LILLE TO OSTEND, THROUGH YPRES.

2 *Warneton*
2 *Ypres*—The *Church of St. Martin*, and the *Canal of Boesingen*, merit notice.
2 ½ *Dixmude*
3 Ostende — See, in the Appendix (under "GERMANY,") the route from Vienna through Ratisbon and Brussels to Ostend.

9 ½ posts.

ROUTE FROM LILLE TO BRUSSELS.

1 ½ *Pont-à-Tressain*
1 ¾ *Tournay*
2 *Leuze*
1 ½ *Ath*
1 ¼ *Enghien*
1 ¾ *Halle*
2 Brussels—See, in the Appendix (under "GERMANY,") the route from Vienna through Ratisbon and Brussels, to Ostend.

12 ¾

ROUTE FROM PARIS TO OSTEND, THROUGH BRUSSELS.

1 ½ *Bourget*
2 *Mesnil-Amelot*
1 *Dammartin* — This place commands a fine view; and the ruins of the Castle are picturesque.
1 ¾ *Nanteuil-Haudouin*
1 ½ *Lévignen*
2 *Villers-Cotterets*
1 ½ *Verte-Feuille*
1 ½ Soissons—anciently called *Suessiones*, is supposed to contain 8,000 inhabitants. The *Cathedral*, and the *ci-devant Abbey of St. Médard*, where Louis le Débonnaire was confined by his children, merit notice. The environs of this City are charming. An extra half-post is paid on quitting Soissons. Inns, the *Lion rouge*, etc.
2 *Vauraine*
2 ¼ *Laon*—Prettily situated on the summit of a hill.
2 ¾ *Marle*
1 ½ *Vervins*
2 ¼ *La Capelle*
2 *Avesnes*
2 Maubeuge—When Travellers are obliged to send for horses to Donzies, they pay, in consequence, an extra half-post.
2 ½ Mons—The famous battle of Gemappe, which took place in 1792, was fought near Mons. The *Abbey de Wautru* merits notice.
1 *Casteau*
1 ¼ *Braine-le-Comte*
2 *Halle*
2 Brussels—There is another road, in distance 34 ½ posts, from Brussels to Paris, through *Valenciennes*. — Both roads are chiefly paved, and tolerably good; though, in some places, they want repair.(2)
1 ½ *Asche*
1 ½ *Alost*
2 *Quadrecht*
1 ¼ *Gand*

(1) From Dunkirk to Paris, through *Amiens*, is 34 posts; and through *St. Omer*, *Arras*, and *Péronne*, 37 posts.

(2) Persons who go from Brussels to Paris, through *Gemappe*, *Valenciennes*, *Mons*, *Cambray*, and *St. Quentin*, should visit, at the last-named Town, the *Tunnel* cut through solid rocks, and passing three miles under

2 *Alteren*
2 *Bruges*
2 Ostend

48 3/4 posts.

ROUTE FROM PARIS, THROUGH RHEIMS AND SEDAN, TO LIEGE.

12 3/4 Soissons — See the route from Paris through Brussels to Ostend.
2 1/4 *Braine*
1 1/2 *Fismes*
1 1/4 *Jonchery*
2 Rheims—This town, anciently denominated *Durocortorum*, or *Durocortum*, is celebrated for being the place in which Clovis, during the year 469, was baptised by St. Remy, and where several Kings of France have subsequently been crowned. The Cathedral of Rheims is a venerable Gothic pile, which contains an ancient Roman Sarcophagus, improperly called the Tomb of Jovinus. The *Porte de Mars*, likewise, is ancient; and seems to have been a triumphal Arch, erected in honour of one of the Roman Emperors. The inhabitants of the Town amount to 30,000; and the best Inn at present (1832) is the *Hôtel de l'Europe*. At *Courtagnon* and *Méri*, in the neighbourhood of Rheims, a large number of fossils are continually discovered. An extra quarter of a post is paid on quitting Rheims.
2 *Isle*
2 1/2 *Rethel*
1 1/2 *Sauce-au-Bois*
1 1/2 *Launoy*
2 1/2 Mezières—An extra quarter of a post is paid on quitting this town. A third horse all the year between Rethel and Launoy, and Launoy and Mezières.
2 3/4 Sedan—Here is a good Arsenal and a Cannon-foundry. The great Turenne was born here. Best Inns, *la Croix d'or*, and *la Croix d'argent*.
3 *Palliseux*
2 1/2 *Tellin*
2 *Marche*
2 *Bonzin*
2 *Nandrin*
2 Liege — See, in the Appendix (under "GERMANY") the route from Brussels, through Aix-la-Chapelle and Liege, to Spa.(1)

46 posts.

ROUTE FROM PARIS TO STRASBURG, THROUGH CHALONS-SUR-MARNE, ST. DIZIER, BAR-LE-DUC, NANCY, LUNÉVILLE, PHALZBURG, AND SAVERNE.

1 1/2 *Bondy*—This Town gives its name to the neighbouring forest.
2 *Claye*—Between Paris and Meaux is a plain, famed for the retreat of the Swiss, in 1567, under Pfyffer, who escorted Charles IX., Catherine de Medici, and the ladies of her court, in safety to Paris, by cutting his way through the army of their enemies.
2 *Meaux*—This town stands in a beautiful plain, watered by the Marne, and was the first place which deserted the party of the League, and submitted to Henry IV. Over one of the gates are these words:—*Henricum prima agnovi*. Good cheeses are made at Meaux. Inns, *la Sirène*, *la Croix d'or*, etc.
1 1/2 *St. Jean*
1 *La Ferté-sous-Jouarre*—A small Town, embellished with pretty walks.

ground, to facilitate the inland navigation from Cambray to the Capital. This Tunnel, one of the most patriotic works of Napoleon, is well ventilated, lighted by means of lamps, and usually provided with water about six feet deep. It admits one barge only at a time, towed by men, who have a commodious gallery to walk in.

(1) According to the French Post-Book of 1836, the distances between Palliseux and Liege are as follows:—
2 3/4 *Tellin*
2 1/2 *Marche*
2 1/2 *Bonsaint* or *Bonzin*
2 1/4 *Fraineux*
3 Liege.

2 *La Ferme-de-Paris*
1 ½ *Château-Thierry* — The birthplace of La Fontaine. Inn, *Les Mariniers.*
1 *Crésancy*
1 ¾ *Dormans*—Inn, *le Lion d'or.*
1 *Port-à-Binson*
2 *Épernay*—Famed for its wines.
2 *Jalons*
2 Châlons-sur-Marne—the ancient *Duro Catalaunum*, contains two remarkable edifices, the *Cathedral*, built in the thirteenth century; and the *Hôtel de Ville;* but what most merits notice is, the Promenade called *Le Jard.* Near this City, Attila was defeated by the Franks and Romans. Best Inns, *la Cloche d'or, le Palais-Royal, la Ville de Paris, la Croix d'or*, and *la Ville de Nancy.* An extra quarter of a post is paid on quitting this town.
2 *La Chaussée*
2 *Vitry-sur-Marne*—built by Francis I.
2 *Longchamp*
1 ½ *St. Dizier*—Here the Marne becomes navigable.
1 ½ *Saudrupt*
1 ½ Bar-le-Duc — mous for sweetmeats, trout, and excellent wine. Inns, *le Cygne*, etc.
2 *Ligny*
1 *St. Aubin*
1 ¾ *Void*—Inn, *l'Aigle Royal.*
1 ½ *Lay-St.-Remy*
1 ½ Toul—The *principal Church* merits notice. The wines of Toul are good.
1 ½ *Velaine*
1 ½ Nancy — This fine City suffered cruelly from a battalion of Republicans, who passed through it in 1792, and destroyed all the *chefs-d'œuvre* of art they unfortunately met with. The *Place Royale* merits notice; as do the *Tombs of the ancient Dukes of Lorrain*, in the *ci-devant Franciscan Church.* The *Cloister of the Franciscans au bon Secours* contains the *Grave of Stanislaus*, the great embellisher of this City. The Theatre is pretty, and the *Hôtel de petit Paris* and the *Hôtel Royal* are the principal Inns.—An extra quarter of a post is paid on quitting Nancy.
2 *Domballe*
1 ½ *Luneville*
1 ¾ *Bénaménil*
2 *Blamont*
2 *Heming*
1 *Sarreburg*—Here the Sarre becomes navigable.
1 *Hommarting*
1 *Phalzburg*
1 ½ *Saverne* — The road over the mountain of Saverne is much celebrated, and does honour to human industry.
1 ¾ *Wasselonne*
1 ½ *Ittenheim*
1 ½ Strasburg

61 posts.(1)

Strasburg, anciently called *Argentoratum*, contains 50,000 inhabitants. Its *Cathedral*, denominated *the Munster*, is a magnificent Gothic Edifice, with embellishments of various ages. The Choir was built during the reign of Charlemagne, and escaped the mischief which happened to this Church in the eleventh Century. The Nave was rebuilt in the twelfth century. The stupendous *Belfry*, begun in 1229, was not finished till two hundred years afterwards. It is a wonderful structure, four hundred and sixty-one English feet above ground: a height nearly equal to that of the great Pyramid of Egypt. The *Munster Clock* is a masterpiece of the mechanical art; and the interior of the Church contains fine specimens of Painted Glass. The *Mausoleum of Marshal Saxe*, in the Church of St. Thomas; the *Military Hospital, Barracks*, and *Storehouses;* and the *wooden Bridge* thrown over the Rhine,

(1) A third horse all the year between Epernay and Jalons.
Ditto between St. Dizier and Saudrupt.
Ditto between Saudrupt and Bar-le-Duc.
Ditto between Ligny and St. Aubin.
Ditto between Velaine and Nancy.
Ditto between Blamont and Heming.
Ditto between Saverne and Wasselonne.
A third horse during the six winter months, between Ittenheim and Strasburg.

deserve notice. In the *Arsenal* is the Armour of Gustavus Adolphus of Sweden; and on one of the Islands formed by the Rhine is an elegant Monument, erected by Napoleon to the memory of General Desaix. Strasburg contains a Public Library (open on Tuesdays, Thursdays, and Saturdays); and a handsome Theatre, built of stone. Inns, *l'Hôtel de l'Esprit; l'Hôtel de la Fleur; l'Hôtel du Poêle des Vignerons*, etc.

ROUTE FROM PARIS TO STRASBURG, THROUGH TROYES, LANGRES, VESOUL, BELFORT, AND BASLE.

19 1/2 Troyes—Inns, *l'Hôtel du Mulet*, etc.
2 1/4 *Montiérame*
1 1/2 *Vandœuvre*
2 1/2 *Bar-sur-Aube*—Celebrated for its wines.
1 3/4 *Colombey*
1 *Suzennecourt*
2 Chaumont—The *Front of the College Church* is admired. Best Inn, *l'Arbre d'or*.
2 *Vesaignes*
2 *Langres*—This is the highest-situated Town in France. Several Roman Antiquities have been found here; and the *Peristyle of the Choir of the Cathedral* appears to be the remains of a Pagan Temple. Inns, *l'Étoile*, and *la Comète*; the latter outside of the walls.
1 1/2 *Griffonottes*
1 1/2 *Fay-Billot*
1 1/2 *Cintrey*
1 1/2 *Combeau-Fontaine*
1 1/2 *Port-sur-Saone*
1 1/2 Vesoul—Celebrated for its wines. Principal Inns, *les Diligences*, *l'Aigle noir*; *la Tête d'or*. At *Leugne*, a Village to the east of Vesoul, there is a famous *Grotto*. The *Mineral Waters of Luxuel* are only six leagues from Vesoul.
1 1/2 *Calmoutier*
2 *Lure*—This Town is peculiarly situated on an Island formed by a pond, and surrounded with woods and mountains.
2 1/4 *Champagney*
2 Belfort—A strong Town. Principal Inns, *le Luxembourg*; *la Ville de Versailles*; *le Sauvage*.
2 *Chavannes*
2 *Altkirk*
2 1/4 Mulhausen
2 Basle(1)—Frontier-town of Switzerland. See (under "APPENDIX, GERMANY") the route from Augsburg to Constance, Schaffhausen, and Basle. Travellers ought to avoid arriving late at night here, lest the gates of the town should be shut.
1 *St. Louis-sous-Huningue*
1 1/2 *Gros-Kembs*
2 *Bantzenheim*
1 1/4 *Fessenheim*
1 1/2 *Neuf-Brisack*—Built by Louis XIV. The Post-house is out of the town.
2 *Markolsheim*
2 1/4 *Frisenheim*
1 1/2 *Kraft*
2 Strasburg—You drive through the beautiful plains of Alsace, and discover, at a great distance, the Munster-Town of Strasburg.

74 1/2 posts.

ROUTE FROM PARIS TO BESANÇON THROUGH LANGRES.

34 1/2 to *Langres*—See "Route from Paris to Strasburg, through Troyes."
1 1/2 *Lonjeau*
3 *Champlitte*
2 3/4 *Gray*—A pretty Town. Principal Inns, *la Ville de Lyon*, and *le Chapeau rouge*.
1 3/4 *Bonboillon*
1 1/2 *Recologne*
2 Besançon

47 posts.

Besançon, anciently called *Vesentio*, and supposed to contain 30,000 inhabitants, is a large and handsome Town, seated on the Doubs, and possessing a strong citadel, erected on a rock by Louis XIV. Here are several remains of antiquity; the most interesting of which are, *an Amphitheatre* of an hundred and twenty feet in diameter; a *Triumphal Arch*, and the *ruins of a Temple*. Principal Inns, *l'Hôtel Na-*

(1) Persons who like water-parties should, if possible, go down the Rhine to Strasburg.

tional; l'Hôtel de France; etc. The environs of this town are picturesque; and contain celebrated *Warm Baths.*

ROUTE FROM PARIS TO GRENOBLE.

59 3/4 To *Lyon*—See the "Route from Paris to Lyons, by Auxerre and Autun."
1 1/4 *Bron* (1)
1 *St. Laurent-des-Mures*
1 1/2 *La Verpillière*
1 1/2 *Bourgoin*
1 1/2 *Eclose*
2 *La Frette*
1 1/2 *Rives*
1 1/2 *Voreppe*
2 Grenoble

73 1/2 posts.

This City, seated on the Isère, once belonged to the Allobroges; and Plancus, in a letter to Cicero, calls it *Cularo;* but subsequently this name was changed to *Gratianopolis,* in consequence of the erection of its walls by the Emperor Gratian, whence comes the word Grenoble. It is supposed to contain 22,000 inhabitants; and gave birth to Bayard, the *"Chevalier sans peur et sans reproche,"* whose Statue ornaments the College here, which merits notice; as do the *Hôtel of the Prefect, the Palais de Justice,* and the *Bridge* thrown over the Drac. The *seven Wonders* in the environs of Grenoble (which, by the by, do not quite deserve their name), are—*la Tour sans venin—la Fontaine ardente—la Montagne inaccessible—les Cuves de Sassenage—les Pierres opthalmiques de Sassenage—la Manne de Briançon*—and *la Grotte de N. D. de la Balme.*

ROUTE FROM GRENOBLE TO GAP, LEADING TO MONT-GENÈVRE; AND THENCE TO TURIN, BY WAY OF EMBRUN, MONT-DAUPHIN, AND BRIANÇON.

2 *Vizille*—It is much to be lamented that there are are no relays of post-horses on the direct line from Vizille to Briançon and Mont-Genèvre; as a fine Road has been lately made over this Alp, which is considerably lower than Cenis, and provided with a Convent for the accommodation of Travellers.
A third horse all the year between Grenoble and Vizille.
1 *La Frey*—A third and fourth horse all the year, going, but not returning.
1 1/2 *La Mure*—A third horse all the year, both going and returning.
1 3/4 *Souchons*—A third horse all the year, both going and returning.
1 3/4 *Corps*—A third horse all the year, both going and returning.
2 *La Guinguette-de-Boyer*
1 1/4 *Brutinet*
1 3/4 Gap—The last Post-House established on this Road is at Gap. Principal Inns, *l'Hôtel de Laval,* and *l'Hôtel de Marchand.*

13 posts.

ROUTE FROM GAP TO BRIANÇON, LEADING TO MONT-GENÈVRE AND SUZA.

2 *Chorges*
2 3/4 *Embrun*
2 1/2 *St. Crépin*
3 *Briançon*

10 1/4 posts.

ROUTE FROM PARIS TO PERPIGNAN, THROUGH TOULOUSE.

49 Limoges—See the Route from Paris to Bordeaux.
3 *Pierre-Buffière*
1 1/2 *Magnac*
1 1/4 *Massère*
2 1/4 *Uzerche*
2 *St. Pardoux*
1 1/2 *Donzenac*
1 1/2 *Brive*
2 1/2 *Cressensac*
2 *Souillac*
2 1/2 *Peyrac*

(1) A third horse all the year from Lyons to Bron; but not returning.
Ditto, from Bourgoin to Eclose; but not returning.
Between Eclose and La Frette, a third horse during the six winter months, both going and returning.
A third and fourth horse throughout the year from Voreppe to Rives, but not returning.

2 3/4 *Pont-de-Rhodes*
2 3/4 *Pélacoy*
2 1/4 Cahors—anciently called *Cadurci*. Here are some remains of a *Roman Amphitheatre*.
3 *Madeleine*
2 *Caussade*
2 3/4 Montauban—A handsome Town, beautifully situated on the Tarn, and containing 25,000 inhabitants. The best Inns are *l'Hôtel de France; le grand Soleil;* and *le Tapis verd*. An extra quarter of a post is paid on quitting Montauban.
2 1/4 *Canals*
1 3/4 *St. Jory*
2 1/4 Toulouse

90 3/4 posts.

This City, watered by the Garonne, and anciently called *Tolosa*, contains 55,500 inhabitants. It was once the Capital of a Celtic Tribe, called the Tectosagæ: they were among those Gauls who pillaged Rome under Brennus, and attempted, some time after, to plunder the Temple of Apollo at Delphi. Under Augustus, Tolosa became a Roman Colony, and was subsequently celebrated for the cultivation of the sciences. The Church of La Daurade, now in ruins, is supposed to have been a Temple consecrated to Apollo; and the rich Temple of Minerva, which was sacked by the Consul Servilius Cæpio, stood at Tolosa. Remains may still be seen of an Amphitheatre about two miles from the Town; and the Bridge which forms a junction between Toulouse and the Faubourg de Saint Cyprien, is an elegant edifice, terminated by a triumphal Arch, constructed according to the designs of Mansart. The Bridge is eight hundred and ninety feet long, and remarkably wide. Toulouse stands in a fine country, embellished with a distant view of the Pyrenees, and is furnished with good Inns, *l'Hôtel Baichère*, etc.

(1) Postmasters are authorised to put on a third horse at every stage between Limoges and Grizolles; and, at Souillac, the Postmaster is authorised to add a pair of oxen to every four-wheeled carriage, going either to Peyrac or Cressensac; charging three francs, drink money for the driver inclusive.

To the disgrace of human nature, Calas, an innocent man, was broken alive upon the wheel, in this Town, during the 18th century, at the age of sixty-three years.

1 1/2 *Castanet*—An extra quarter of a post is paid from Toulouse to Castanet.
1 1/2 *Baziège*
1 1/2 *Villefranche*
2 1/2 *Castelnaudary*—This Town is near the Great Canal of Languedoc.—Inns, *Notre-Dame*, etc.
1 1/2 *Ville-pinte*
1 *Alzonne*
2 1/4 Carcassonne—In the Upper-town is a Castle, which contains some *old Law-deeds*, written in a very peculiar manner upon the bark of trees. Principal Inns, *l'Hôtel de l'Ange; l'Hôtel de St. Jean*, and *l'Hôtel de petit Paris*.
2 *Barbeirac*
1 1/2 *Moux*—This Town stands in a plain covered with olives, vines, corn, and mulberry-trees, and encircled by barren rocks.
2 *Cruscades*
2 1/4 *Narbonne*—This Town contiguous to an ancient Canal, made by the Romans, is known to have existed three hundred years before the Christian era. Marius established a Colony here, A. U. C. 636; and the place, in consequence, was called *Narbo Martius*; and gave its name to the whole tract of country extending from the Alps to the Pyrenees. Cæsar established a new Colony here. Inns, *l'Hôtel de Daurade, la Poste*, etc.
2 1/2 *Sigean*
2 *Fitou*
1 1/4 *Salces*
2 Perpignan—the *Great Church* deserves notice. Best Inn, *l'Hôtel des Ambassadeurs*.

118 posts.(1)

A third horse, all the year, between Villefranche and Castelnaudary; for the six winter months between Castelnaudary and Villepinte; ditto, between Carcassonne and Barbeirac; and all the year between Narbonne and Perpignan.

ROUTE FROM PARIS TO LA ROCHELLE, THROUGH CHARTRES, TOURS, AND POITIERS.

2 1/4 *Versailles*
2 *Coignières*
1 3/4 *Rambouillet*—Here is a strong Castle, in which Francis I. expired
1 1/2 *Epernon*
1 *Maintenon*
2 1/4 Chartres—anciently called *Carnutes*. The *Cathedral* and its *Belfry* are worth seeing. Inns, *le Grand Monarque*, etc.
2 *La Bourdinière*
2 *Bonneval*
2 *Châteaudun*
1 1/2 *Cloye*
2 *Pezou*
1 1/2 *Vendôme*
1 3/4 *Neuve St. Amand*
1 3/4 *Château-Regnault*
2 *Monnoye*
1 3/4 Tours
2 *Montbazon*
1 *Sorigny*
2 *St. Maure*
2 *Ormes*
1 1/2 *Ingrandé*
1 *Châtellerault*
1 *Barres-de-Nintré*
1 *La Tricherie*
1 *Clan*
2 Poitiers
1 *Croutelle*
2 1/2 *Lusignan*
1 1/2 *Villedieu-du-Perron*
2 *St. Maixent*
1 1/4 *La Crèche*
1 1/2 Niort—This Town has a *Gothic Church*, which was built by the English. Principal Inns, *le Raisin de Bourgogne; les Trois Pigeons; l'Hôtel de la Paix*, etc. Niort is said to contain 15,000 inhabitants.
1 1/2 *Frontenay*
1 1/2 *Mauzé*
1 *La Laigne*
1 3/4 *Nuaillé*
1 1/2 *Grolaud*
1 La Rochelle—Here are the remains of a celebrated *Dike*, which was constructed by Cardinal Richelieu. La Rochelle contains 15,000 inhabitants; its Harbour is safe and commodious; — and its principal Inns are, *l'Hôtel des Ambassadeurs; les Trois Chandeliers; l'Hôtel des Princes*, etc. The road through *Tours* and *Orleans* to Rochelle is 62 posts, and that by way of *Vendôme, Tours, Poitiers, Niort*, and *Saintes*, 69 posts and a half. (1)

61 1/2 posts.

(1) A third horse all the year between Monnoye and Tours.
Ditto, for six months, between Tours and Orines.
Ditto, all the year, between Poitiers and Lusignan.
Ditto, all the year, between La Crèche and La Laigne.
Ditto, during the six winter months, between La Laigne and Nuaillé.

ROUTE FROM PARIS TO CHERBOURG, THROUGH CAEN.

1 *Courbevoie*
1 3/4 *St. Germain-en-Laye*
1 1/2 *Triel*
1 *Meulan*
2 *Mantes*
1 1/2 *Bonnières*
2 *Pacy*
2 Evreux—This Town is called, by Ptolemy, *Mediolanum Aulercorum*—but, some centuries afterwards, its name was changed to *Civitas Ebroicorum*. At the extremity of one of the Faubourgs of Evreux is seen the splendid Château of Navarre; so called from having been built by Jane, Queen of that country. This Château, which was rebuilt by the Dukes of Bouillon, is celebrated for having been the residence of the Empress Josephine, and now belongs to the family of her Son, the late Prince Eugene of Leuchtenberg. It is a princely mansion, surrounded by extensive woods and noble sheets of water.
Evreux contains nearly ten thousand inhabitants, and several Inns.

2 1/4 *La Commanderie*
2 *La Rivière-Thibouville*
1 1/2 *Le Marché-neuf*
1 3/4 *L'Hôtellerie*
1 3/4 *Lisieux*
2 *Estrées*
1 3/4 *Moult*
2 Caen—A large City, containing 36,000 inhabitants, is seated at the confluence of the rivers Odon and Orne, and remarkable for being the burial-place of William the Conqueror, of England;—whose Tomb is in the *Church of Saint Etienne.* The Steeples of this Church deserve notice; as does the ancient *Abbaye aux Hommes,* now a Royal College. The *Abbaye aux Dames* was built by William the Conqueror and his Queen Matilda. Some of the Churches contain beautiful Stained Glass; and the Basin of the River, below the Town, is magnificent. Principal Inns, *l'Hôtel d'Angleterre, l'Hôtel d'Espagne, l'Hôtel de la Victoire,* and *l'Hôtel de la Place-Royale.* This is a cheap and eligible City for permanent residence. An extra quarter of a post is paid on quitting Caen. (1)
1 1/2 *Bretteville l'Orgueilleuse*
2 *Bayeux*
1 1/2 *Vaubadon*
2 1/2 Saint Lô—Inn, *le Soleil levant.*
1 3/4 *St. Jean Day*
1 1/2 *Carentan*
1 1/2 *Sainte Mère-Église*
2 *Valognes*
2 1/2 Cherbourg — The improvements made in this Harbour by Napoleon highly merit notice. Inns, *l'Hôtel d'Angleterre ; Hôtels de France, de Londres, du Nord, du Grand Monarque,* and *de la Baraque.*

44 1/2 posts.

(1) At l'Ile de Plaisance, near Caen, Public salt and fresh water Baths were established in 1833, with comfortable Apartments, and a good *Restaurant.*

(2) A third horse, during the six winter months, between Rennes and Plélan.

ROUTE FROM PARIS TO L'ORIENT, THROUGH RENNES.

45 Rennes—See the "Route from Paris to Brest."
2 *Mordelles*
2 1/2 *Plélan*
3 *Ploërmel*
1 *Roc-St.-André*
2 *Pont-Guillemet*
2 1/4 Vannes — supposed to stand on the site of the ancient *Dariorigum,*—is situated near the Celtic Monuments of Carnac, which ought not to escape a Stranger's notice. Inns, *le Dauphin, le Lion d'or,* and the *Hôtel de France.*
2 *Auray*—Near this Town is a *ci-devant Chartreuse,* which merits notice.
2 *Landevan*
1 1/2 *Hennebon*
1 1/2 *L'Orient* — This is one of the prettiest Towns in France. It stands at the mouth of the river Scorff, and was built by the French East India Company. Its Port lies at the extremity of a small shallow Bay, behind the Island of St. Michel. — Inns, *l'Hôtel de Commerce, l'Hôtel de France,* etc.

64 3/4 posts.(2)

ROUTE FROM PARIS TO NANTES.

10 1/4 *Dreux*—See the Route from Paris to Brest.
1 1/2 *Morvillette*
1 *Château-neuf*
2 1/2 *La Louppe*
2 1/2 *Regmalard*
2 *Bellême*
2 *St. Côme-de-Vaiz*
1 1/2 *Bonnétable*
2 *Savigné*
1 1/2 Le Mans — This Town, watered by the Sarthe, contains above

Ditto, the whole year, between Plélan and Ploërmel.

Ditto, during the six winter months, between Ploërmel and St. André.

Ditto, the whole year, between St. André and Vannes.

18,000 inhabitants: its name is derived from the Celtic word *Maen*, a stone; and a huge monumental stone may still be seen here, joined to, though not inserted in, the west end of the Cathedral, which is a fine Gothic edifice, begun during the ninth century, and finished in 1477. Not far from Mans are remains of an Amphitheatre. Inns, *le Croissant; le Dauphin;* and *la Boule d'or.*

2 *Guécelard*
1 *Feulletourte*
2 ½ *La Flèche*
1 ½ *Durtal*
2 *Suette*
2 ½ Angers—This is a large Town, seated on the Mayenne, and containing 35,000 inhabitants. Inns, *la Boule d'or; le Lion d'or;* and *le Cheval blanc.*
2 ¼ *St. Georges*
1 *Champtocé*
1 ½ *Varades*
1 ¾ *Ancenis*
1 ¼ *Oudon*
1 ¾ *La Sailleraye*
1 ¾ Nantes

49 ½ posts.

Nantes, the *Condivicnum* of the Romans, and one of the most considerable cities in France, contains 80,000 inhabitants. It is built on the right bank of the Loire, at the confluence of the rivers Eudre and Sèvres, and has twelve Bridges, most of which are handsome, as likewise are its streets and Squares. It contains a pretty Theatre; and the Hôtel de Ville, a modern building, does honour to its Architect. Nantes seems to have derived its name from the Namnetes, to whom it belonged in times past. Inns, *l'Hôtel de France, l'Hôtel des Etrangers,* etc. An extra quarter of a post is paid on quitting this City.

(1) A third horse all the year between Nantes and Gesvres.

Ditto, during the six winter months, between La Croix-Blanche and Novay.

Ditto, during the six winter months, between Bout-de-Lande and Rennes.

ROUTE FROM NANTES, THROUGH RENNES, TO ST. MALO.

1 ¾ *Gesvres*
1 ½ *La Croix-Blanche*
2 *Nozay*
1 ½ *Derval*
1 ½ *Breharaye*
2 *Roudun*
2 *Bout-de-Lande*
2 Rennes
2 ½ *Hedé*
2 ½ *Saint Pierre-de-Plesguen*
1 ½ *Château-neuf*
1 ½ *St. Malo*—An extra half post is paid if the tide be high.

22 ¼ posts.(1)

Saint Malo, situated in the Peninsula formerly denominated Aaron, is built upon a rock encompassed by sea, and communicating with the shore by a Causeway, called the *Sillon.*

The Port, which lies between the Town, the Dyke, and the land, is spacious and safe; but not easy of access; owing to several rocks which surround it.

The Town was founded by the inhabitants of Aleth, who, being exposed, in the eighth century, to the attacks of pirates, took refuge on the rock of Aaron, which could more easily be defended.

The *Ramparts* and *Public Walks* command a fine prospect. Inns, *l'Hôtel de France, l'Hôtel des Voyageurs, l'Hôtel du Commerce,* etc.

ROUTE FROM PARIS TO PLOMBIÈRES.

21 ¼ Châlons-sur-Marne. See "Route from Paris to Strasburg, through Châlons-sur-Marne."
2 *La Chaussée*
2 *Vitry-sur-Marne*—Inns, *l'Épée royale; la Croix d'or;* etc.
2 *Longchamp*
1 ½ *St. Dizier*
1 ½ *Saudrupt*—A third horse through-

A third horse, all the year, between Rennes and Hedé.

Ditto, during the six winter months between Hedé and Château-neuf; and all the year between Château-neuf and St. Malo.

out the year, going and returning.

1 ½ Bar-le-Duc — A third horse, throughout the year, going and returning.

2 *Ligny*

2 ½ *Houdelaincourt*

2 ½ *Domremy* — A third horse, throughout the year, going and returning.

1 ½ *Neufchâteau*

2 *Houécourt*

2 ¼ *Mirecourt*

2 ½ *Darnieulle*—A third horse for the six winter months, going and returning.

1 ¼ Epinal

2 *Xertigny*—A third horse throughout the year, going and returning.

1 ½ *Plombières* — A third horse, throughout the year, going and returning.

51 ½ posts.

Plombières, a pretty town, seated on the Angronne, between two steep Hills, and reputed to contain 1,200 inhabitants, is famed for its Warm Mineral Waters, and Baths.

ROUTE FROM PARIS TO BARRÈGES AND BAGNÈRES.

77 ¾ Bordeaux — See "Route from Paris to Bordeaux and Bayonne."

1 ¾ *Bouscaut*—A third horse for the six winter months, going and returning.

1 ¾ *Castres*

1 ½ *Cerons*

1 ½ *Langon*—A third horse, for the six winter months, going and returning.

2 *Bazas*—A third horse, throughout the year, going and returning.

2 ¼ *Captieux*—A third horse throughout the year, going and returning.

2 *Poteau*—A third and fourth horse throughout the year, going and returning.

2 ½ *Roquefort*—A third horse, for the six winter months, both going and returning.

1 ½ *Caloy*

1 ½ *Mont-de-Marsan*—Inns, *l'Étoile*, and *la Providence*. A third and fourth horse, throughout the year, going and returning.

2 ½ *Aire*—A third horse, throughout the year, going and returning.

2 *Garlin*—A third horse, throughout the year, going and returning.

1 ½ *Auriac*—A third horse, throughout the year, going and returning.

2 ½ Pau—A third horse, throughout the year, going and returning.

Pau, the birth-place of Henry IV. of France, contains about 11,000 inhabitants; and the Cradle of the King, made with the shell of a large tortoise, together with his Statue in marble (and a strong likeness), may still be seen in the now decaying Palace where he was born. Provisions at Pau are abundant and cheap; Lodging-houses good; and, if taken by the half-year, a large and commodious apartment may be hired for six hundred francs; the society also is good; and the situation of the town lovely.(1)

3 *Lestelle*—A third horse, throughout the year, going and returning.

2 *Lourdes*—Inns, *la Clef d'or*; *le Lion d'or*; and *les Pyrénées*.

2 ½ *Pierrefitte* — A third horse, throughout the year, going, but not returning. Inn, *la Poste*.

2 *Luz*—A third and fourth horse, throughout the year, going and returning. Inn, *Cazaux's Hôtel*.

1 *Barrèges*—A third and fourth horse, throughout the year, going and returning.

115 ¼ posts.

Barrèges, situated in a mountainous country, and containing about 700 in-

(1) Pau carries on an extensive commerce in Hams (improperly called hams of Bayonne), and smoked Legs of Geese. The best Inns here are, *Le Grand Cerf*, and *L'Hôtel de France*.

habitants, has long been famed for the efficacy of its mineral waters, in diseases of the liver, rheumatic affections, and gunshot wounds: but the barrenness of the soil by which it is surrounded, and the host of Cripples who are its occasional visitors, render this Town a melancholy abode.

Eight posts and a half from Barréges is *Bagnéres de Bigorre*, a small town, seated on the Adour, and celebrated for its Mineral Waters and warm Baths; which were held in high estimation by the ancient Romans, and still retain great celebrity. Spring and Autumn are the seasons when Invalids frequent Barréges and Bagnéres. The latter is furnished with good but high-priced lodgings: provisions, however, are cheap; and for a well-cooked dinner, sufficient for two masters and two servants, the usual charge is three francs.

From Bagnéres an interesting excursion may be made into the Pyrenees (partly on horseback, and partly in *chaises-à-porteurs*), through the fertile *Valley of Campan* to *Grip*—*Barréges*—*Luz*—*St. Sauveur* (a small but sweetly-situated Village, composed entirely of Lodging-houses)—*Gavarnie*, particularly worth notice, on account of its romantic, picturesque, and sublime scenery—and thence back to *Luz*—and by *Pierrefitte*, and *Cauterets* (another Watering-place, which is much frequented), through *Lourdes* to *Bagnéres*.

ROUTE FROM PARIS TO BERLIN AND ST. PETERSBURG.

(Given on the authority of the "LIVRE DES POSTES DE FRANCE POUR L'AN 1836.")

Posts of France.

1 ½ from Paris to *Bondy*
2 *Claye*
2 *Meaux*
1 ½ *St. Jean les-deux-Jumeaux*
1 *La Ferté-sous-Jouarre*
2 *La Ferme-de-Paris*
1 ½ *Château-Thierry*
1 *Crésancy*
1 ¾ *Dormans*
1 Port-à-Binson
2 *Épernay*
2 *Jalons*
2 *Châlons-sur-Marne*
2 *Somme-Vesle*
2 *Orbeval*
1 *St. Ménéhould*
2 Clermont-en-Argonne—A horse extra all the year, going and returning.
1 ¼ Domballe—An extra horse for the six winter months, going and returning.
2 *Verdun*
2 *Manheule*—An extra horse for the six winter months.
1 ¼ *Harville*
1 ½ *Mars-la-Tour*
1 ¼ *Gravelotte*
2 ¼ Mentz—An extra horse from Mentz to Gravelotte throughout the year, but not returning.
2 ½ *Courcelles-Chaussy*—An extra horse for the six winter months, going and returning.
1 *Fouligny*
2 *St. Avold*
2 ¼ *Forbach*
1 ½ Sarrebruck—Hence, to Polangen, Postmasters calculate the distance, from post to post, in German miles—one of which is about equal to one French post.
2 *Rorbach*
2 *Hombourg*
1 ½ *Bruchmuhlbach*
1 *Landstuhl*
2 *Kaisers-Lautern*
1 ½ *Sembach*
2 *Standenbuhl*
1 ½ *Kirkeim-Boland*
1 ½ *Alzey*
1 ½ *Woerstadt*
1 ½ *Niderulm*
1 ½ Mayence
2 ½ *Hattersheim*
2 Francfort
2 Hanau
3 *Gelnhausen*
2 *Saalmünster*
2 *Schlüchthern*
2 *Neuhof*
1 ½ Fuld
2 *Hunfeld*
2 *Buttlar*
1 ½ *Wach*
2 *Marksuhl*
1 ½ *Eisenach*
3 ½ Gotha
3 Erfurt
3 Weimar
3 *Eckartsberge*
2 Naumburg

2 *Weissenfels*
2 *Lützen*
2 1/2 Leipzig
2 *Crensitz*
2 *Duben*
2 *Schmiedeberg*
2 1/2 *Wittenberg*
2 *Kroppstadt*
2 1/2 *Trenenbrietzen*
2 1/4 *Belitz*
2 3/4 Potsdam
2 *Zehlendorf*
2 Berlin
3 *Vogelsdorf*
3 3/4 *Muncheberg*
2 1/4 *Seelow*
2 1/2 Custrin
3 1/4 *Balz*
3 *Landsberg*
3 3/4 *Friedeberg*
2 1/2 *Woldenberg*
2 *Hoczeit*
2 *Schloppe*
2 *Rouschendorf*
2 1/2 *Deutsch-Crone*
2 *Freudenfiehr*
2 1/2 *Jastrow*
3 1/4 *Peterswalde*
3 *Schlochau*
2 *Konitz*
3 1/4 *Kosaboude*
4 1/2 *Kyschau*
3 *Shoeneck*
4 *Praust*
1 1/2 Dantzig
4 1/2 *Nickelswalde*
7 1/2 *Stouthof*
3 1/2 *Kahlberg*
3 *Poulsky*
2 *Neutief*
2 *Pillau*
2 *Fischhausen*
2 *Widitten*
3 1/4 Konigsburg
3 1/2 *Mulsen*
3 *Sarkau*
3 1/2 *Rositten*
3 1/4 *Nidden*
4 *Schwarzort*
3 Memel
3 *Mimmersat*
1 Polangen

248 posts.

Verats of Russia.

27 *Oberbartau*
28 *Tadeyken*
25 1/2 *Gross-Drogen*
19 *Schrundern*
23 1/2 *Trauenburg*
29 *Bechhoff*
29 *Doblen*
24 *Mitau*
28 1/2 *Oley*
21 *Riga*
19 *Neuenmühlen*
11 *Hilzkensfehr*
15 *Engelhartshoff*
18 *Ropp*
20 *Lentzenhoff*
21 *Wolmar*
19 *Stakeln*
20 *Gulben*
20 *Teinitz*
18 *Kuikatz*
22 *Uddern*
24 *Dorpat*
25 *Iggafer*
23 *Torma*
28 *Nennal*
25 *Ranna-Pungern*
25 *Klein-Pungern*
21 *Jewe*
22 *Fokenhoff*
12 *Waivara*
17 *Narva*
22 *Jamburg*
20 *Opolie*
15 *Tschirkowitz*
22 1/2 *Kaskowa*
29 *Kiepna*
22 1/2 *Strelna*
19 1/2 St. Petersburg

830 versts.

The road from Berlin to St. Petersburg is excellent; and persons travelling post may accomplish this journey in twelve days, without difficulty.

ROUTE FROM PARIS TO HAMBURG AND STOCKHOLM.

Posts of France.

37 1/4 Brussels — See "Route from Havre-de-Grace to Paris, through Rouen and St. Germain-en-Laye."
1 1/4 *Vilvorte*
1 1/2 *Mechlin* (Malines)
2 3/4 Anvers
2 1/4 *Gooring*
1 3/4 *Grotzundert*
2 *Breda*

2 3/4 *Mordyck*
1 1/2 *Dordrecht*—Travellers go part of the way to Dordrecht by water.
2 1/2 Rotterdam
3 The Hague
2 1/4 Leyden
2 *Haarlem*
2 Amsterdam
2 1/2 *Naarden*
3 3/4 *Amersfoort*
2 *Voorthuisen*
3 1/4 *Appeldoorn*
2 Deventer
2 1/2 *Holten*
3 *Almelo*
2 1/4 *Ootmarsum*
2 *Nordhorn*
2 1/4 *Lingen*
2 1/2 *Hazelunen*
2 *Loeningen*
2 *Cloeppenburg*
3 *Wildeshausen*
4 Breme
3 1/2 *Ottersberg*
2 1/2 *Rotenberg*
3 3/4 *Tostadt*
3 3/4 *Haarburg*
3/4 Hamburg—Hence to Stockholm, Postmasters calculate the distance from post to post, in German Miles.
1/2 *Altona*
3 1/2 *Ulzburg*
2 1/2 *Bramstedt*
3 *Neumunster*
2 *Nortorf*
2 1/2 *Rendsborg*
3 1/2 Schleswig
4 1/2 *Flensburg*
2 1/2 *Apenrade*
2 1/2 *Hadersleben*
2 *Arwesund*
2 Assens—It is necessary to cross the Little Belt, in order to reach this Town.
5 Odensee
4 *Nyborg*
4 *Korsoer* — It is necessary to cross the Great Belt, in order to reach this Town.
4 *Soroc*
4 1/2 *Osteedt*
4 1/2 *Ilangereck*
5 *Helsingoer*
1 *Helsingborg*—It is necessary to cross the Sound, in order to reach this Town.
3 *Engelholm*
3 *Laholm*
2 *Halmstadt*
10 *Quatsibo*
6 *Jonkoping*
3 *Grenna*
6 *Skeninge*
3 Linkioping
4 Norkoping
7 1/2 *Telge*
2 1/2 Stockholm

231 posts.

This Route is given on the Authority of the *Livre des Postes de France* for 1836: a book which, as has been already said, is published every year by the Government, for the information of Travellers.

FRENCH STEAM-BOATS,

NOT ALREADY MENTIONED.

On the Loire.—A Steamer goes from Nantes to Orleans three times a-week, returning on the alternate days; and touching at all the considerable Towns *en route*, to receive or land Passengers.

On the Garonne.—A Steamer goes from Bordeaux daily up the river, to Marmande and Langon; and another down the river, returning daily.

On the Rhône.—A Steamer goes from Lyons to Avignon every Thursday and Saturday, in thirteen hours, starting at five in the morning. Fare, 20 francs.

It has been already mentioned, that Steam-boats on the Rhône do not convey carriages; and this is an inconvenience usually attached to Steam-boats on the rivers in France.

A Steam-packet goes from Toulon to Corsica twice a-week; touching at Ajaccio and Bastia.

CHAPTER III.

SWITZERLAND.

Money of Switzerland.—Price of Post-horses.—Prices charged by Voiturins.—Most advantageous way of seeing Switzerland.—Geneva.—Arrival and departure of Letter-couriers.—Expense of Living at Geneva.—Diligences.—Route going post from Jougne to St. Maurice—from Geneva to Lausanne—from Les Rousses to Nyon—from Geneva, by the Simplon, to Milan.—New Road over Splugen—from Como by Splugen to Zurich.—New Road over the Braglio to Innspruck.—Road by the Finstermunz to Botzen.—Passage of St. Gothard.—Passage of the Grand St. Bernard.—Ancient Alpine Roads.

MONEY OF SWITZERLAND.

ACCOUNTS are kept in Livres and Batz: one Swiss Livre being ten Batz; and one Batz three sous of France. The old Louis d'or, the Napoleon, and the other French coins, are what pass best throughout Switzerland.

PRICE OF POST-HORSES.

Every Draught-horse, per post (two leagues), ten Batz—every Postilion, five Batz—every *char-à-banc* or *cabriolet* furnished by a Postmaster, five Batz.

Every *char-à-banc* conveying from one to three persons, must have two horses and one postilion; but if it convey four persons, it must have three horses and one postilion—*Cabriolets*, or other carriages, with two places only for passengers, and conveying one or two persons, must have two horses and one postilion—*Cabriolets*, or other carriages (with four places) mounted on two or four wheels, and conveying from one to four persons, must have three horses and one postilion—Close carriages *à brancards* (with one outside place), conveying from one to three persons, must have three horses and one postilion; and if there be more than three persons conveyed in any of these carriages, the fourth person must pay ten Batz per post—*Berlines*, or *Limonières*, with an outside seat before, and another behind, and conveying from one to three persons, must have four horses and two postilions: if they convey from four to six persons, they must have six horses and two postilions; and if there be more than six persons conveyed in these carriages, every person beyond that number must pay ten Batz per post.—A *Limonière* having no outside seat, and conveying one person only, must have three horses and one postilion. One child, if not above six years old, is considered as a nonentity; and two children, under six years old, as one passenger.

Post-houses, well provided with horses and drivers, are now established on all the great roads of Switzerland leading to the Simplon, and in several other parts of the Cantons. The magnificent road from Couvey to Neufchâtel, by the Jura Mountains, was made about the year 1819. Another new road is making from Lucerne to Zurich, in order to avoid the dangerous passage of the Allris; and a Post road was opened, in 1824, from St. Gall and the Thurgovie, and from Zurich and the Lake of Wallenstadt, to the base of Splugen, and over that stupendous Alp to Bellinzona.

Persons who wish to travel *en voiturin* may always hire draught-horses of Swiss Voiturins: who commonly charge, per day, from eight to ten francs a horse, while travelling; and three francs a-day for each driver; and on days of rest half-price. Swiss Voiturins likewise charge, for the return of horses to the place where they were hired, eight or nine francs a-day per horse; but nothing for the driver. Saddle-horses and Mules may be hired, in every part of Switzerland, for about an écu-neuf per day.—But the most advantageous manner of seeing this country is to travel on foot; a plan so commonly adopted, that the Foot-passenger is as well received, even at the best Inns, as if he came in a splendid equipage. The expense incurred by travelling on foot through Switzerland seldom exceeds five shillings of English money per day for each Traveller: half-a-crown being, on an average, the price of a *table d'hôte*

supper, wine and lodging inclusive;—and Pedestrians should make supper their principal meal.[1]

GENEVA.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Letters *from* Great Britain arrive on Tuesdays, Wednesdays, Fridays, and Sundays, at six in the afternoon, by the French Courier.

Letters *for* Great Britain go on Mondays, Wednesdays, Fridays, and Saturdays, at eight in the morning, by the French Courier.

Geneva is not a cheap place for permanent residence; but there are Genevese Families who take Boarders at four Louis-d'ors a-month; whereas a person who hires a private lodging, and dines daily at a *table d'hôte*, cannot spend less than double that sum.[2]

This Town is famous for watches, and gold trinkets of all descriptions.

Diligences go, several times a week, from Geneva to Lausanne, Neufchâtel, Lyons, Grenoble, and Turin, by way of the Mont-Cenis: and, when weather permits, there is a constant intercourse from town to town, on the Lake of Geneva, by means of Steam-boats.

ROUTE, GOING POST, FROM JOUGNE TO ST. MAURICE.

2 1/2 *Orbe*—A third horse from Orbe to Jougne; but not returning.
1 3/4 *Cossonay*—A third horse going and returning.
2 *Lausanne*—A third horse going and returning
2 1/2 *Vevay*—A third horse from Vevay to Lausanne, but not returning.
2 3/4 *Aigle*
1 *Bex*
1 *St. Maurice*

13 1/2 posts.

ROUTE, GOING POST, FROM GENEVA TO LAUSANNE.

1 1/4 Geneva to Coppet.
1 3/4 Coppet to Nyon.
1 Nyon to Rolle.
1 1/4 Rolle to Morges.
1 Morges to Lausanne. A third horse from Morges to Lausanne, but not *vice versâ*.

ROUTE, GOING POST, FROM LES ROUSSES TO NYON.

1 1/2 From St. Cergues to Les Rousses. A third horse from the former to the latter place.
1 3/4 From St. Cergues to Nyon. A third horse from Nyon to St. Cergues, but not *vice versâ*.

The expenses attendant on dismounting and remounting carriages during winter; and the fees of Guides who aid in conducting carriages not dismounted, through deep snow, are all fixed by a Tariff, which may be seen at the Post-houses.

ROUTE, GOING POST, FROM GENEVA, BY THE SIMPLON, TO MILAN; BEING A CONTINUATION OF THE MILITARY ROAD MADE BY NAPOLEON.

2 1/2 *Dovaine*
2 *Thonon*
1 1/2 *Evian*
2 1/2 *Saint Gingoux*
2 1/4 *Vionnaz*
2 1/4 *Saint Maurice*
2 1/4 *Martigny*
2 1/4 *Riddes*
2 1/4 Sion
2 1/4 *Sierre*
2 1/4 *Tourtemagne*
2 1/4 *Viége*
1 1/2 Brigg, or Bryg
2 1/2 *Barisello*
3 1/2 *Sempione* (village so called)
2 1/4 *Isella*
2 1/2 *Domo d'Ossola*
1 1/4 *Vogogna*
2 1/2 *Baveno*
1 *Belgirate*
1 1/2 *Sesto Calende*
2 *Cascina*
1 1/2 *Rho*
1 1/4 Milan

49 3/4 posts.

(1) The Chambermaid at a Swiss Inn does not expect more than five batz per night, from each Traveller.

Persons who travel post are usually charged from four to six francs a-head for dinner; and from six to eight for supper and beds.

(2) The common price for dinner, at a good *table d'hôte*, is three francs.

PASSAGE OF SPLUGEN. NEW ROAD.

Persons travelling from Suabia, or the Canton of the Grisons, to Venice, or Milan, find this the shortest route: though nobody should attempt to cross the Mountain of Splugen at the Season of Avalanches.(1) But after the winter snow has fallen, and become sufficiently hard for a sledge to glide smoothly over its surface, or during the months of July, August, and September, when the winter snow is, generally speaking, melted, Travellers may, without danger, indulge themselves by exploring this passage of the Alps; which very much surpasses in magnificent, sublime, and awful scenery every other Carriage road of Europe. It must, however, be acknowledged, that the Galleries of this road, from the base to the summit of Splugen, on the side of the Grisons, are too narrow, and the turnings too sharp for English travelling-carriages with four horses.

The Routes which lead through the Grisons to Splugen unite at *Bourg-de-Ragaz*, two leagues from which Town are the celebrated Baths of Pfeffers.—From Ragaz to *Coire* (the Capital of the Canton of the Grisons) is five leagues. The Road crosses the Rhine by the wooden Bridge of Tardis, and traverses, by another Bridge, the formidable Torrent of Lanquart, which has often menaced the surrounding country with destruction. Here commences the superb Road, which joins, at three quarters of a league from Bellinzona, that of the Canton of the Tessin; and forms a communication between Italy, eastern and northern Switzerland, and Germany. From Coire (2) to the village of *Splugen* (eleven leagues), the Road resembles a majestic avenue to an immense park. Two leagues from Coire, the two arms of the Rhine, viz. the Vorder Rhein, and the Hinter Rhein, unite in face of the picturesque Castle of Reichenau; and the road passes over these brawling and impetuous streams by two splendid single-arched wooden Bridges; one of which was the work of a village-carpenter. From Reichenau to the small Town of *Tusis* (three leagues and a quarter), the road lies at the base of the luxuriant Mount Heinzenberg, in the Valley of Domleschg, rendered sterile by the inundations of the Hinter Rhein and the torrent of Nolla. Here, in a peculiarly picturesque situation, are ruins of the Castle of Réalta (called likewise Hohen Rhétièn), supposed to have been built by Tuscan Emigrants, during some part of the middle ages. From Tusis to *Andeer* (nearly three leagues) the Road passes through the Valley of Schams,—crossing, by a fine Bridge, near Tusis, the destructive torrent of Nolla, and approaching, by a Grotto pierced through a solid rock, the wild, magnificent, and stupendous Ravine, called the Rheinwald, or Valley of the Forest of the Rhine; (3) through which that River and the Road wind, amidst perpendicular Rocks, not less than three thousand feet high, and clothed to their summits with stately firs, the branches of which canopy the narrow glen beneath them. The Rhine runs foaming and raging with terrific violence close to the Road; which has no defence against its impetuous neighbour but a slight parapet wall. From Andeer to *Splugen*, is nearly three leagues; and on approaching that village the Ravine widens, and displays magnificent Cascades. This Defile, between Coire and Splugen, bears undeservedly the name of "Via Mala." The Village of *Splugen*, situated in the Valley of the Rheinwald, contains a good Inn; (4) as do two other Villages in this Valley, those of Naffenen and

(1) When there is such an accumulation of snow that the pointed rocks on the summits of the Alps are covered, Avalanches may be expected hourly.

(2) A Tariff, containing the number of Posts, and the expense of Post-horses, Guides, and dismounting and remounting Carriages, on this new road, has been published by the Government of the Grisons, and may be found at Coire.

(3) The Forest of the Rhine contains Firs of so uncommon a magnitude, that one of them is said to measure twenty-five ells round the trunk: and the Fall of the Rhine in this Forest exhibits one of the sublimest objects in nature; which, while it fills spectators with awe, affords them the pleasure of contemplating scenes in the creation beyond the power of any pencil to imitate.

(4) Travellers going post over Splugen usually sleep here.

Hinter Rhein: the last stands at the base of the Bernardino;(1) and about a league and a half from this Village, the Valley is terminated by the immense Glacier of Vogelberg, the Source of the Rhine.—At the Village of Splugen the Road divides into two Branches, separated from each other by a chain of lofty mountains. One of these Branches, called the Bernardino Road, goes from the Village of Splugen to *San Bernardino, Misocco,* and *Bellinzona;* while the other, called the Splugen Road, goes from *Splugen* to *Chiavenna;* which drive usually occupies about seven hours and three quarters; full five of which are spent in passing the Mountain of Splugen.(2) The Austro-Lombardo Custom-house is two leagues beyond the Village of Splugen. The Road leading down to Chiavenna has been formed into terraces; and the descent is sufficiently gentle to preclude the necessity of using a drag-chain. As the Traveller advances on this Road, it gradually displays the rich culture of Italy; till, at length, the hills near Chiavenna (which are clothed with fruit-trees) present themselves to view; and the mildness of the Italian climate compensates for the coldness of the Alps.

On the Bernardino Road the distance from the Village of Hinter Rhein to the first Refuge, *Berghaus,* is nearly two leagues; and three hours are usually occupied in going. Berghaus is a large edifice, situated in a wild country on the margin of a Lake, whose sable waters give birth to the Moësa, a brawling torrent, which falls into the Ticino, about three quarters of a league from Bellinzona. From Berghaus to the Hamlet of St. Bernardino is one league and a half; and midway the road passes the Moësa on a lofty Bridge. St. Bernardino is frequented during summer on account of its mineral waters; and consequently, during summer, Travellers find the Inn at this Village provided with a well-stocked larder, and frequently take eatables thence to the next baiting-place, *Misocco,* where the Inn is not good. To Misocco from St. Bernardino is three leagues. From Misocco to Bellinzona is six leagues and a quarter; and, three quarters of a league from Bellinzona, at the Bridge of the Moësa, the new Route of the Bernardino joins the superb High-road of the Canton of the Tessin, which terminates at the base of St. Gothard.

Travellers, during summer, may reach the High-road to Milan, by going from Bellinzona to *Magadino,* on the Lago Maggiore; whence (the season permitting), a Steam-boat starts, at six in the morning, every day of the week except Sunday, for *Sesto Calende;* where it arrives about noon. The price paid by a chief-cabin Passenger in this vessel, from Magadino to Sesto, is six Italian livres; the charge for the transport of a Berline or an English Post-chaise is fifty livres; and the charge for the transport of a Caleche forty livres.

Travellers may likewise reach the high road to Milan by means of the Steam-boats, which ply daily on the Lake of Como,(3) weather permitting: and persons who avail themselves of these vessels usually embark at *La Riva.* Another way of reaching the high road is to go by *Lugano, Ponte di Tresa,* and *Varesa,* to *Sesto.*(4)

A Steam-boat sets out from Como every morning, about nine o'clock, on the arrival of the Diligence from Milan, and proceeds up the Lake as far as Domaso; which place it reaches about two o'clock. It then returns to Como in time for its Passengers to get back in the Diligence to Milan, by eleven at night.

The most striking view of the three Branches of the Lake is near Cadenobbia; which contains a comfortable Inn,

(1) A good Road is now made over the Bernardino; and Travellers may, by taking this road, see the source of the Rhine.

(2) The ascent, on the Rheinwald side of the mountain, commonly occupies about two hours.

(3) The distance from Como, through Barlassina, to Milan, is three posts and a half.

(4) An economical and a safe mode of crossing the Mountain of Splugen, is to go under the guidance of the *Messager*, who travels every week from Lindau to Milan; and undertakes, for a certain price, to defray all the expenses of the Passage, board and lodging inclusive.—But, in whatever way Travellers cross this Mountain, they ought not to attempt the Passage during the months of May and June, when the winter snow is melting. Several English Families have nearly lost their lives by crossing in June.

called *l'Hôtel de l'ancienne Poste*, and situated near the *Villa Sommariva*—where the Garden, the two Statues by Canova, and the fine Bassi-rilievi executed by Thorwaldsen, for the Emperor Napoleon, merit notice. The *Villa d'Este*, once the residence of Queen Caroline of England, is in this vicinity; as likewise is the *Villa Pliniana*, already mentioned.

Cadenobbia stands at the distance of about ten miles from the Lago Lugano: and, at Porlezzo, a boat might be obtained to convey Passengers, in two hours and a half, to Lugano; whence to Luino, on the Lago Maggiore, is another ten miles by land.

A Steam-boat goes from Riva, on the Lago di Garda, to Desenzano, every Monday, Wednesday, and Friday, during the summer months; and returns from Desenzano every Tuesday, Thursday, and Saturday.

ROUTE FROM COMO BY THE MONT-SPLUGEN, TO ZURICH.

[Given on the authority of an English Traveller, who passed this New Road in August 1827.]

The Steam-packet, managed by Englishmen, conveys Passengers and Carriages about thirty-five miles, from *Como* to *Domaso;* and usually reaches the latter place at one o'clock, P.M. Small Boats take Passengers thence, through the shoals, to *La Riva;* and Boats of a larger size convey Travelling-carriages. The distance from Domaso to La Riva is about twelve miles: and if the wind be adverse, the Boats employed to bring Travelling-carriages from the Steam-packet to La Riva seldom arrive till night; a serious inconvenience—as La Riva, during summer, is liable to *Mal'aria*, and therefore a dangerous sleeping-place. Small four-wheeled Chaises may, however, be hired at the Post-house, for nine Austrian Zwanzigers each (*buonamano* not inclusive), to convey Travellers to *Chiavenna*—about one hour's drive; and the Postmaster undertakes to forward Travelling-carriages from La Riva to Chiavenna.

1 ½ From *Chiavenna* to *Isola* — A third horse.
2 *Splugen*—A third horse. Time occupied in going from Chiavenna to Splugen, eight hours.
1 *Andeer*
1 ¾ *Tusis*
1 ¾ Coire—Time occupied in driving from Splugen to Coire, seven hours and a half.
1 ¼ *Bourg-de-Ragaz* — Time occupied in going, two hours and a half.
1 ½ Wallenstatt—Time occupied in going, four hours.

9 ¾ posts.

At Wallenstatt the Post is discontinued: but good Boats and careful Boatmen may usually be found to convey Travellers down the picturesque Lake of Wallenstatt (which is twelve miles in length), to *Wesen*, where Voiturins are always ready to furnish horses for *Rapperschwyl*, beautifully situated on the Lake of Zurich. This drive occupies about four hours and a half; and that from Rapperschwyl to *Zurich* about five hours.

The New Road, during the month of August, 1827, was free from snow, safe, and in good order; and *la Couronne*, at Chiavenna—*la Poste*, at Splugen—*la Croix blanche*, at Coire—*le Sauvage*, at Bourg-de-Ragaz—*la Poste*, at Wallenstatt — *l'Épée*, at Wesen — and *le Paon*, at Rapperschwyl, were considered by the Traveller, from whose journal this Route is an Extract, as comfortable Inns.

NEW ROAD FROM THE LAKE OF COMO OVER THE BRAGLIO TO INNSPRUCK.

Colico.
Morbegno—A bad Inn.
Sondrio—A tolerable Inn.
Tirano.
Belladora.
Bormio—A good Inn.
Spondalunga.
Santa Maria.
Windelen.
Trafui.
Pradt.
Mals—A good and not a dear Inn.
Nauders—A very clean Inn.
Pfunds.
Ried.
Landeck.
Imst.

Nassereit.
Ober Miemingen.
Platten.
Innspruck.

This fine military Road, exhibiting grand and sublime Alpine scenery, was constructed by command of the Emperor Francis II. of Austria, at the expense of eight hundred thousand florins; and forms a new line of communication between his German and Italian territories. The summit of this Pass, computed to rise nine thousand two hundred and seventy-two feet above the level of the sea, is not, generally speaking, practicable for carriages, except it be from the first of July till the first of October; because, during other periods of the year, it is usually covered deep with snow. A young English Traveller asserts, however, that on the twenty-eighth of May, 1833, notwithstanding the immense height of the Pass in question, it was exempt from snow: and he infers, that during five months of the year, at least, it is practicable for carriages: but he has adopted a *dangerous* opinion.

The passage of the Braglio (the *Juga Rhætica* of Tacitus) begins at Bormio, and ends at Mals: and the distance between Bormio and Morbegno is eight Italian Posts and a half.

Persons who travel from Innspruck to Como are usually about four hours in ascending from Windelen to the summit of the Braglio. The ascent from Trafui has been generally considered as unsafe, owing to the want of strong fences on the sides of the precipices: but if we may credit the report of the young English Traveller already mentioned, the Road in question was well protected by fences, and the whole Pass safe, and in excellent condition, on the twenty-eighth of May, 1833.

ROUTE FROM LINDAU ON THE LAKE OF CONSTANCE, TO FELDKIRCH; AND BY THE ARLBERG AND FINSTERMUNZ TO BOTZEN IN THE TYROL.

1 ¼ *Bregentz*
1 *Hohenens*
1 *Feldkirch*
1 ½ *Bludentz*—Time occupied in going, hours 3 ¼. A third horse for the ascent in the picturesque Valley of the Ill. Here the post is paid in Bavarian florins; the price per horse being one florin and twelve kreutzers.
1 *Dalans*—Time occupied in going, hours 2¼.
1 *Stubens*—Time occupied in going, hours 2, minutes 45.
1 *St. Anton*, or *Nassareen*—Time occupied in going, hours 1, minutes 45. A third horse for the ascent of the Arlberg, which begins at Stubens.
1 *Flusch*—Time occupied in going, minutes 65.
1 *Landech*—Time occupied in going, hours 1, minutes 40. Here the road enters the Valley of the Inn, which river it crosses twice on covered bridges. The descent to Ried is peculiarly romantic.
1 *Ried*—Time occupied in going, hours 2, minutes 10.
1 *Pfunds*—Time occupied in going, hours 1, minutes 55.
1 *Nanders*—Time occupied in going, hours 2. The extraordinary Pass of the Finstermunz is between Pfunds and Nanders; and the whole road displays sublime scenery.
1 ¾ *Mals*—Time occupied in going, hours 3, minutes 15. Mals is placed on the descent to a beautiful Valley.
1 *Ener*—Time occupied in going, hours 1, minutes 35.
1 *Lutsch*—Time occupied in going, hours 2, minutes 5.
2 *Meran*—Time occupied in going, hours 2, minutes 45. A continual descent between Lutsch and Meran. The first view of the Vale which bears the latter name, resembles, but surpasses in beauty, the Valley of Domo d'Ossola.
2 *Botzen*—Time occupied in going, hours 3, minutes 15.

20 ½ posts.

The best Inns on this road are at Bludentz, Landeck, Mals, and Meran. The Black Eagle, in the last-mentioned Town, is preferable to the Post-house. The time occupied in changing horses

at each post amounts, on an average, to ten minutes.

PASSAGE OF ST. GOTHARD.

Previous to the existence of the new roads over the Simplon and Cenis, this was one of the most frequented Routes from Switzerland into Italy; and the journey from Fluelen to Bellinzona is easily accomplished in four days, whether on foot or on horseback; neither can this passage be called dangerous at any season, except while the snow is melting. Between Fluelen and L'Hôpital, the *Pfaffen Sprung, the Cascade, the Devil's Bridge, the Schollenen, the Urnerloch,* and the beautiful prospect presented by the Valley of Urseren, are the objects best worth a Traveller's attention. A little beyond the village of L'Hôpital once stood *l'Hospice des Capucins,* where Travellers met with clean beds, good wine, and a hospitable reception; but the Convent no longer exists, and an Inn is established on its site. The summit of St. Gothard is a small plain, encompassed by numerous peaks; and the elevation of this plain is supposed to be six thousand seven hundred and ninety English feet above the level of the Mediterranean Sea. Between L'Hospice and Bellinzona the views are beautiful; and the whole route is much embellished by the river Ticino, the forests of firs, the pasturages, the pretty hamlets placed in elevated situations; and the vines, poplars, chestnuts, walnuts, and fig-trees, which continually present themselves to view.

Travellers who pass St. Gothard, on foot or on horseback, usually sleep the first night at *Urseren;* the second at *Airolo,* where the Inn is good; the third at Giornico, and the fourth at Bellinzona. A carriage-road has been lately made over the St. Gothard.

PASSAGE OF THE GRAND ST. BERNARD.

Persons who wish to go the shortest way from French Switzerland into Italy usually cross the Grand St. Bernard: there is, however, no carriage-road beyond Branchier; though English carriages have occasionally been dismounted at Martigny, and carried over the mountain to Aoste, at the expense of eighteen or twenty Napoleons per carriage, according to its size, the transport of trunks not included. The price, per day, for every porter-mule employed on St. Bernard, is twenty-six batz, guide and tax for the Commissary inclusive; though Foreigners pay more.

From Martigny to L'Hospice is about nine leagues; and persons who go the whole way on mules, cannot accomplish this long ride under nine hours. Travellers, therefore, often sleep at *Liddes,* where the Inn affords tolerable accommodation. Beyond Liddes the ascent becomes rapid; and one league from this Village is St. Pierre, which contains an Inn, and was considered by the ancient Romans to be the most elevated spot of ground on the Pennine Alps:(1) they in consequence erected a *Military Column* here. This country is remarkable for deep hollows bordered with rocks; and into these hollows the Dranse precipitates itself with such violence as to form a scene by many persons preferred to the fall of the Rhine at Schaffhausen. From St. Pierre to L'Hospice is three leagues; every step of which toward the summit of the mountain increases the steepness of the path, and the wildness of the prospects. White partridges are seen here.

About one league beyond St. Pierre the road consists of snow frozen so hard, that a horse's hoof scarcely makes any impression upon it: this road traverses two Valleys; the first being called *les Enfers des Foireuses;* and the second, *la Vallée de la Combe;* between which spot and L'Hospice the quantity of snow decreases.—*L'Hospice* is supposed to be the most elevated of all human habitations in the old world; and some benevolent Monks of the Augustine order live here constantly, for

(1) The most elevated point of the Grand St. Bernard, namely, Mont-Velan, is supposed to be (as already mentioned) more than ten thousand English feet above the level of the Mediterranean Sea: and L'Hospice, according to Saussure, is eight thousand and seventy-four Paris feet (though subsequent computations make it only six thousand one hundred and fifty Paris feet) above the level of the Mediterranean Sea.

the purpose of accommodating and succouring Travellers; several of whom owe their preservation to these humane Ecclesiastics, who make a practice of searching out every unfortunate person lost in the snow-storms, or buried by the avalanches; and in this search they are aided by large Dogs, who scent Travellers at a considerable distance, and, in spite of impenetrable fogs and clouds of snow, are always able to discover and pursue the right road. These useful animals (who seldom bark, and never bite a stranger), carry in baskets, fastened to their necks, cordials and eatables calculated to revive those persons who are nearly frozen to death: and notwithstanding all that has been lately written relative to the extinction of this race of dogs, they are, at the present moment, more numerous than heretofore.(1) Every Traveller is courteously received at L'Hospice; and the sick are provided with good medical and chirurgical assistance, without distinction of rank, sex, country, or religion; neither is any recompense expected for all this hospitality; though persons who possess the means seldom fail to leave a testimony of their gratitude in the Poor's Box belonging to the Church. So intense is the cold at L'Hospice, that, according to report, it preserves from putrefaction the dead bodies deposited in its Cemetery. Not far hence lies the *Col de Tenèbres;* by ascending which, a view may be obtained of that part of Mont-Blanc which cannot be seen from Chamouni. The Valley in which L'Hospice stands is long, narrow, and terminated by a small Lake, on the extremity of which the Convent is erected. Near this spot there formerly was a Temple consecrated to Jupiter; and, according to some opinions, the Convent stands precisely on the site of this Temple, from which St. Bernard derives its ancient name of *Mons Jovis.* The conventual Chapel here contains a Monument to the memory of the French General, Desaix; who is represented as being in the act of falling from his horse into the arms of a Grenadier, and uttering the words, "*Allez, dire au Premier Consul,*" etc. On the Monument is the following inscription: "*A Desaix, mort à la bataille de Marengo.*" The Body was brought hither from Milan by order of Napoleon, who erected this interesting piece of sculpture to commemorate the heroic death of his Friend. The descent from L'Hospice to Aoste occupies between six and seven hours. From Aoste Travellers may proceed either to Turin or Milan. The road to the former City passes through a beautiful country; and the time occupied in going need not exceed twenty hours.(2)

Travellers, who wish to ascend St. Bernard, visit L'Hospice, and return to Martigny without crossing the Mountain; and likewise, to make this excursion with as little fatigue as possible, should go in a *char-à-banc* from Martigny to Liddes, sleeping at the latter place; thence proceeding, next day, on mules, to L'Hospice; sleeping there, and remounting the *char-à-banc* at Liddes, in going back to Martigny.

The following ancient Alpine Roads, given on the authority of Cramer, may, perhaps, be useful to inquiring Travellers:—

ANCIENT ROAD OVER THE COTTIAN ALPS, ACCORDING TO THE ITINERARY OF JERUSALEM.

Ancient Names.	*Modern Names.*	*Roman Miles.*
Matrona Monte	Mont-Genèvre.	
Gesdaonem	Sezanne	V.
Ad Martem	Oulx	VIII.
Segusionem	Suza	XVI.
Ad Duodecimum	. . . . .	XII.
Ad Fines	Aviliano	XII.
Ad Octavum	Rivoli	VIII.
Taurinos	Torino	VIII.
Ad Decimum	. . . . .	X.
Quadrata	. . . . .	XII
Cestias	Cizzengo	XI.
Rigomagum	Rinco	VIII.
Ad Medias	Cabiano	X.
Ad Cottias	Cozzo	XIII
Laumellum	Lomello	XII.

The two last stations are in Cisalpine Gaul.

(1) The St. Bernard Dog has a deep furrow in the nose, which makes it appear double. One of these Dogs saved the lives of fifteen Travellers.

(2) See this Route in the Appendix, under "ITALY."

ANCIENT ROADS OVER THE GRAIAN ALP, OR LITTLE ST. BERNARD, AND THE PENNINE ALP, OR GREAT ST. BERNARD, ACCORDING TO THE TABLE AND ITINERARY OF ANTONINUS.

Ancient Names.	*Modern Names.*	*Roman Miles.*
Alpe Graia	Little St. Bernard.	
Artolicam	La Tuile	VI.
Arebrigium	Pré St. Didier	VI.
Augustum Prætorium	Aoste	XXV.
Summo Pennino	Great St. Bernard.	
Eudracinum	Etrouble	X.
Augustam Prætorium	Aoste	XV.
Augusta Prætoria	Aoste.	
Vitricium	Verrez	XXV.
Eporediam	Ivrea	XXI.
Vercellas	Vercelli	XXXIII.
Novarium	Novara	XVI.
Mediolanum	Milan	XXXIII.

Or, by another route,

Vercellas	Vercelli.	
Cottias	Cozzo	XIII.
Laumellum	Lomello	XII.
Ticinum	Pavia	XXII.
Mediolanum	Milan	XXII.

Who originally discovered these mountain passes, seems unknown; but, according to Strabo, they were much improved by Augustus.

There were also two passes over the Rhætian Alps, between Coire and Milan; the one traversing the Splugen, the other Mont Septimer, and both meeting at Chiavenna. These roads were probably made by Augustus; but the passes had, according to Strabo, been frequented long before. The first of these roads is thus described in the Table, and in the Itinerary of Antoninus:—

Ancient Names.	*Modern Names.*	*Roman Miles.*
Curia	Coire:	
Lapidarium		XXXII.
Cuneum Aureum	Splugen	XVII.
Tarvessedum	Madese	X.
Clavennam	Chiavenna	XV.
Ad Lacum Comacenum		X.
Per Lacum Comum	Como	LX.

The latter, by the *Itin. Anton.* alone, p. 277.

Curia	Coire.	
Tinnetionem	Tintzen	XX.
Magum	La Porta	XV.
Summum Lacum	Samolico	XX.
Comum	Como	LX.
Mediolanum	Milan	XVIII.

CHAPTER IV.

ITALY.

Italian Posts.—Italian Miles.—Price of Post-horses, in Northern Italy—Ditto, in Tuscany—Ditto, in the Principality of Lucca—Ditto, in the Ecclesiastical Territories.—Ditto, in the Kingdom of Naples.—Other particulars relative to Travelling post in Italy.—Particulars relative to travelling *en voiturin*.—Tuscany.—Current Coins.—Bankers' Accounts.—Pound-weight.—Tuscan Measure, called a Braccio.—Prices at the principal Hotels.—Buonamano to Attendants.—Wages of a Valet-de-place.—Leghorn.—Price of Carriages.—Entrance paid by English Travellers at the Theatre.—Articles best worth purchasing.—Provisions. Asses' Milk.—Fruit.—Beccafichi.—Ortolans.—Size of a Tuscan Barrel of Wine—Ditto, of Oil—Ditto, of a Catastre of Wood.—Public Carriages from Leghorn to Pisa.—Boats.—Diligence from Leghorn to Florence.—Environs of Leghorn unwholesome.—Arrival and Departure of Letter-couriers.—Pisa.—Fees to Customhouse-officers and Musicians.—Winter Price of Lodging-houses.—Boxes at the Theatre.—Entrance-money.—Expense of Job-carriages.—Servant's Wages.—Dinner at a Restaurateur's.—Mode in which Dinners should be ordered from a Traiteur's.—Firewood.—Mats.—Eatables.—Milk, Cream, Oil, and Wine.—Scales and Weights for Kitchen-use recommended.—Fees to Medical Men.—Banking-house.—Prices for making Wearing-Apparel.—Bookseller.—Tuscany recommended as a Cheap Country for Permanent Residence.—Arrival and departure of Letter-couriers at Pisa.—Price for franking Letters.—Price of a Seat in the Diligence from Pisa to Florence.—Persons going this journey advised not to have their Baggage plumbed.—Hotels and private Lodging-houses at Florence.—Winter Price of the latter; and where to apply for information respecting them.—Price of Board and Lodging in an Italian Family.—Further particulars relative to Prices at Inns.—Coffee-houses.—Restaurateurs.—Table d'Hôte.—Price, per month, for a Carriage and Horses—Ditto, per day.—Provisions in general.—Asses' Milk, Wine, Oil, Ice, Medicines.—Price of Butcher's Meat, Bread, Poultry, etc.—Price of Table-Wine.—Best Bookseller.—Shop for foreign Wine, Tea, English Medicines, etc.—Grocer.—Silk-mercer.—Linen-drapers. Shoes and Boots.—Tailors.—Ladies' Dress-makers.—Coach-makers.—Money-changer.—Fire-wood.—Fees to Notaries Public.—Prices at the Theatres.—Music-masters, etc.—Sculptors.—Painter.—Bankers.—Arrival and Departure of Letter-couriers.—Country-houses near Florence.

LENGTH OF AN ITALIAN POST.

The usual length of a Post, in every part of Italy, except the Sardinian territories, is between six and seven miles: but the mile of Italy differs in extent; that of Piedmont and Genoa being considerably more than one English mile; that of Lombardy about sixty yards less than an English mile; that of Tuscany, a thousand geometrical paces; that of the Ecclesiastical State, the same length (which is about one hundred and fifty yards short of an English mile); and the mile of Magna Græcia (the kingdom of Naples) is longer than the English mile, by about two hundred and fifty yards. The Posts of the Sardinian territories are usually of the same length with those of France; though somewhat shorter in the Alps.

PRICE OF POST-HORSES IN THE SARDINIAN TERRITORIES.

Every draught-horse, per post, one French livre and fifty centimes.

Every postilion, one livre and fifty centimes.

TARIFF.

No. of persons.	No. of horses.	Price for each horse.	
Cabriolets.			
1, or 2	2	1 liv.	50 cent.
3	3	1	50
4	3	2	
Limonières.			
1, 2, or 3	3	1	50
4	3	2	
Berlines.			
1, 2, or 3	4	1	50
4, or 5	6	1	50
6	6	1	75

A child, if under six years of age, is not paid for.

If a *Limonière* contain above four persons, and if a *Berline* contain above six, an additional charge is made of one livre and fifty centimes per post.

Post-masters are not allowed to furnish any Traveller, Cabinet Couriers

excepted, with post-horses, unless the Traveller present the necessary *Bulletton*, or Order, from the Director General of the posts: and unless this order for post-horses be presented within twenty-four hours after it has been obtained, it is of no use.

The money of the Sardinian territories corresponds in value with that of France.

PASSAGE OF MONT-CENIS AND THE SIMPLON.

From the first of May to the last of October, Post-masters are authorised to put on a third and fourth horse, from Susa to Molaret—from Molaret to Mont-Cenis—from Lanslebourg to Mont-Cenis—from Domo d'Ossola to Isella—and from Isella to the village of Simplon; but not *vice versâ*: and between the last of October and the first of April, Post-masters are authorised to add to every carriage going from, but not returning to, the above-named stations, one horse, if the carriage be usually drawn by two; and a pair of horses with a postilion to drive them, if the carriage be usually drawn by three, four, or six horses.

The price of post-horses, from the first of November to the thirtieth of April, is, on the Mont-Cenis and the Simplon, two French livres a-horse, per post. Post-masters are not authorised to put more than six horses to any carriage whatever.

PASSAGE OF THE ECHELLES.

The Post-master here is obliged to furnish, in addition to his horses, draught-oxen, at one livre and fifty centimes the pair, per post; and he is authorised to add an extra horse to St. Thibault-de-Coux.

The old Post-road, from Novi to Genoa by the Bocchetta, is abandoned; and the new and fine Road of the Val di Scrivia, Rico, and Monte Giovi, opened in its stead.

In the Sardinian territories it is necessary that persons who intend to travel post should apply to the *Direzione generale delle Poste*, for a *Bulletton*, or Order, respecting Post-horses.

PRICE OF POST-HORSES IN THE LOMBARDO-VENETIAN REALM.

Every pair of draught-horses, per post, five French livres, and fifty centimes.

Every *Caleche*, furnished by a Post-master, forty centimes; and every close carriage furnished by a post-master, eighty centimes.

Every postilion, one livre and fifty centimes; postilions, however, are not satisfied with less than double that sum.(1)

PRICE OF POST-HORSES IN TUSCANY.

Every pair of draught-horses, ten pauls a-post except on quitting Florence, when the price is six pauls per horse.

The third horse, four pauls.

Every saddle-horse, five pauls.

Every postilion, three pauls.

Hostler, at every post, half a paul for every pair of horses.

Every *Caleche*, furnished by a post-master, three pauls; and every carriage, with four places, six pauls.

A postilion expects five pauls for every common post, and six pauls on quitting Florence.

Persons, while travelling post in Tuscany, are allowed to discontinue this mode of conveyance, and proceed *en voiturin*.

PRICE OF POST-HORSES IN THE PRINCIPALITY OF LUCCA.

Every pair of draught-horses, ten pauls a-post.

The third horse, four pauls.

Hostler, at every post, half a paul for every pair of horses.

Every saddle-horse, five pauls.

Every postilion, three pauls.

Every *Caleche*, furnished by a Post-master, three pauls; and every carriage, with four places, six pauls.

Travellers, on quitting Lucca, are

(1) The price of Post-horses, in the Duchies of Parma and Modena, is the same as in the Lombardo-Venetian realm; except from Fiorenzola to Cremona, and from Castel San Giovanni to Pavia, at which places the price is seven livres and fifty centimes for every pair of draught-horses.

charged fifteen pauls for every pair of draught-horses.

PRICE OF POST-HORSES IN THE ECCLESIASTICAL TERRITORIES.

Every pair of draught-horses, ten pauls a-post.

The third horse, four pauls.

Every saddle-horse, four pauls.

Every postilion, three pauls and a half.

Hostler, at every post, half a paul for every pair of horses.

Every *Caleche*, furnished by a Post-master, three pauls; and every carriage with four inside places (furnished by a Post-master), six pauls per post.

A postilion expects five pauls per post.

Travellers are charged an extra half-post on quitting Rome.

PRICE OF POST-HORSES IN THE KINGDOM OF NAPLES.

Great Roads. Every draught horse, and every saddle-horse, six carlini and a half per post.

Every postilion, one carlino and a half for each horse per post.

Hostler, at provincial post-houses, half a carlino for every pair of horses—hostler, at the Naples' post-house, one carlino for every pair of horses.

Cross Roads. Every draught-horse, nine carlini per post.

Every postilion, two carlini per post.

Every carriage with two inside places, furnished by a Post-master, five carlini; and every carriage with four inside places (furnished by a Post-master), ten carlini per post.

A postilion expects seven carlini a-post.

For a post-royal, in the Neapolitan territories, an extra half-post is charged.

Post-masters are prohibited from supplying Travellers with post-horses, unless authorised by an Order from the Director General of the Posts at Naples, or from a Provincial Director.

Hostlers in Italy are seldom contented with less than twice their due; and the person who throws water over the wheels of travelling-carriages (a necessary operation in hot weather), expects half a paul for his trouble.

An English post-chaise, with shafts, conveying two or three persons only, and not heavily laden, is allowed to travel with two, or, at most, three horses, in those parts of northern Italy which are not mountainous: but, if the carriage convey four persons, it is not allowed to travel with less than four horses. A *Caleche*, conveying three persons and only one trunk, is allowed to travel with two horses.

In Tuscany, if the road be not mountainous, an English post-chaise, with a pole, conveying three persons and no trunk, is allowed to travel with two horses only: but English carriages, conveying four persons and trunks, are not allowed to travel with less than four horses. In the Ecclesiastical Territories, a two-wheeled carriage, conveying three persons, and only one trunk, is allowed to travel with two horses; but, if it convey more than one trunk, three horses are indispensable: and persons who travel with more than two large trunks, are subject to a tax of two pauls per post for every extra trunk, vache, or portmanteau. A four-wheeled carriage, with a pole, conveying six persons and one trunk, is allowed to travel with only four horses; but if it convey seven persons, or six persons and two large trunks, six horses are indispensable. A four-wheeled carriage, half open, and conveying only two persons, and one small trunk, is allowed to travel with only two horses.

To the driver of every extra draught-horse, it is customary to give two pauls; though he cannot demand any remuneration.

In the Neapolitan Territories, a four-wheeled carriage, conveying four persons and one large trunk, is allowed to travel with four horses only; but if it convey six persons, and two large trunks, six horses are indispensable. A two-wheeled carriage, conveying two persons, and one large trunk, is allowed to travel with two horses; but, if it convey three persons and a large trunk, three horses are indispensable.

Every Post-master should be paid for his horses before they set out.

Single men, if they wish to travel with rapidity, should accompany the Letter-Couriers; each of whom has one place to dispose of in his carriage.

Shafts are not used either in the Tuscan, Roman, or Neapolitan Territories.

The average price paid in Italy for accommodations at Inns, by persons who travel post, is a follows.

	Pauls.
Breakfast, per head, in large towns	3
Ditto, in small towns	2
Dinner, per head, in large towns	10
Ditto, in small towns	8

Beds from three to five pauls each.

It is more economical, and less troublesome in Italy, to travel *en voiturin*, than to travel post; but persons who accomplish a long journey with the same horses must, generally speaking, travel slower than if they changed horses at every post; and therefore those who follow the latter plan need not rise so early as those who follow the former. If a Voiturin have good horses, they will go from forty to fifty Roman miles a-day; arriving, in due time, at the destined sleeping-places. Mules are less expeditious, because they seldom trot.

Persons who travel in their own carriage are usually expected to give Italian Voiturins from ten to fourteen francs a-day per draught-horse: six francs a-day for each master; three francs a-day for each child; and four francs and a half a day for each servant: and for this price he furnishes good horses, or mules, together with breakfast, supper, and beds; but, if the Voiturin convey Travellers in a carriage belonging to himself, he seldom expects more than three quarters of the above-named price; because he can make a considerable profit by filling the carriage with passengers on his return.

The *buonamano* usually given to a Voiturier, if he conduct himself well, is half a Spanish dollar per day, provided the journey be a long one; and double that sum provided the journey be a short one.

The fare, in a public carriage, from Florence to Rome, and likewise from Rome to Naples, is ten scudi, suppers and beds inclusive; and twelve scudi, dinners, supper, and beds inclusive; unless it be a *voiture de retour*, in which case an abatement is made of about two scudi.

If passengers, merely to accommodate themselves, require a Voiturier to stop one or more days on the road, he expects them to pay five or six francs per night, for the provender of each of his horses.

A Voiturin commonly pays in Italy, for his Passengers, the following prices at inns:

Breakfast, per head, from a paul and a half to two pauls—dinner, three pauls—supper and bed, five pauls; but Foreigners who pay for themselves at inns can seldom, if ever, make so good a bargain.

Italian and Swiss Voiturins usually pay for their passengers, in France, four francs a-head for supper and beds; and about two francs for dinner. Italian and Swiss Voiturins likewise pay, for permission to travel in France, a tax of five sous a-horse, per post.

On entering the Tuscan Territories, every Voiturin, who is not a Tuscan, pays a tax of two Tuscan pauls per horse. Foreign travelling-carriages, with four wheels and springs, pay four Tuscan pauls; carriages without springs pay two Tuscan pauls: and on entering Capua, every Voiturin pays one Neapolitan ducat per wheel. At the Simplon Barrier, every Voiturin pays six francs per horse; and at the Cenis Barrier, five francs per horse.

An Italian Voiturin is obliged to secure his outside trunks with a chain; and if he leave a Town before day-light, he is obliged to take a guard, for his trunks, from his sleeping-place to the gate of the Town.

As Neapolitan Voiturins are the worst in Italy, because notorious for breaking their engagements, Travellers should avoid going *en voiturin*, from Naples to Rome; unless it be with the Postmaster's horses.

Voiturins, if not opulent and respectable, are sometimes tempted to sell their jobs: in which case, a Traveller, during a long journey, is liable to be consigned to three or four different Conductors; each one of whom tries to gain more than his due; either by paying less than the customary sum for the Traveller's maintenance and accommodations on the road; or by omitting to hire extra horses, when requisite. Other and more serious inconveniences may occur to travellers, if thus sold; and care should be taken to guard against this kind of traffic.

TUSCANY.

CURRENT COINS.

Ruspone.
Zecchino.
Francescone, or *Scudo* (1)
Half ditto.
Piece of three *paoli*, or pauls.
Fiorino, worth two *paoli* and a half.
Piece of two *paoli*.
Lira.
Mezzo-fiorino.
Paolo.
Mezzo-paolo.
Piece of two *crazie*, four of which make one *paolo*, or *paul*.
Crazia, eight of which make one paul.
Quattrino, five of which make a *crazia*.
Soldo, one of which makes three *quattrini*.

The one-paul and three-paul pieces of Rome, with Pope Corsini's arms, are current at the same value in Tuscany.

The two-paul piece of Rome is current for two pauls of Tuscany, wanting four *quattrini*.

The Spanish dollar is usually current for nine pauls and a half. This coin is frequently called a *colonnato*.

The real value of the *ruspone* is only sixty pauls; but it can seldom be purchased under sixty-three; owing to the *agio* on gold: and, from the same cause, the *zecchino*, which is worth only twenty pauls, can seldom be purchased under twenty-one.

Bankers' accounts throughout Tuscany, are kept in *pezze*, *soldi*, and *danari*; or *lire*, *soldi*, and *danari*.

Twelve *danari* make one *soldo*; twenty *soldi* make one *lira*;(2) five *lire* and fifteen *soldi*, or, at most, six *lire*, make the imaginary coin called a *pezze*, or piece of eight; and for each of these, a Banker charges so many English pence, according to the exchange, when he gives cash for a bill upon London.(3) Bankers, according to the Tuscan law, are obliged either to pay in gold, or to allow an *agio* if they pay in silver: the *agio* varies from week to week, according to the demand for gold.

The pound weight of Tuscany is divided into twelve ounces; the ounce into twenty-four deniers; and the denier into twenty-four grains. The Tuscan ounce is somewhat less than the English.

The common Tuscan measure, called a *braccio*, is about 22½ English inches; two *braccia* making one ell.

Prices at the principal Hotels are much the same in Leghorn, Pisa, and Florence; namely, for a large apartment, from twenty to thirty pauls a-day; and for smaller apartments, from ten to fifteen pauls a-day. For breakfast, from two to three pauls a-head. For dinner, from eight to ten pauls a-head. For servants, from four to five pauls a-head per day; and with regard to *buonamano* to attendants at inns, the Waiter usually expects about one paul per day from each Gentleman or Lady, and the Chambermaid less; that is, if Travellers reside at an inn by the week or month; but, if they come for a few nights only, they are expected to pay more liberally.

The wages of a *Valet-de-place*, throughout Tuscany, is five pauls by the day, and four by the month; he finding himself in board, lodging, and clothes.

LEGHORN.

The price of close carriages here is rather exorbitant; but open carriages, called *Timonelle*, may be hired on reasonable terms.

The price of a box at the Theatre varies according to the merit of the Performers; but is usually high. The entrance-money paid by English Travellers, exclusive of the price of a box, is three pauls for an opera, and two for a play.

Tea, coffee, sugar, English mustard, foreign wines, brandy, rum, arrack, porter, Bristol beer, and Gorgona an-

(1) Ten pauls make one Francescone, or scudo; which is five francs and sixty centimes of France.

An old Louis-d'or is usually current in Tuscany, for about forty-two pauls; and a Napoleon for about thirty-six pauls: but the value of French gold is fluctuating.

(2) A *lira* of Tuscany is one paul and a half.

(3) If the exchange be, as it usually is, in favour of England, every paul costs about five-pence halfpenny.

chovies, may all be purchased cheaper at Leghorn than in any other City of Italy; so likewise may soap and starch.

Micali, in Via Grande, has a magnificent shop, containing sculpture in alabaster and Carrara marble: paintings, jewellery, silks, linens, muslins, etc.

Linen-drapery and silks may be purchased very cheap of the Jews; and persons who wear flannel should provide themselves with a stock at Leghorn, as it is sometimes difficult to find this useful article of clothing in other parts of Italy. Dunn, at the Porta Colonnella, sells flannel, and other English merchandise.

Tesi, the successor of Masi the Bookseller, who is a good printer, and often reprints English works, has likewise a Reading-room, with a large collection of French and Italian authors.

Provisions at Leghorn are, generally speaking, good; butter and oil, however, must be excepted; as both are very indifferent; but it is easy to obviate this inconvenience, by having *Cascina* butter from Pisa, and oil from Lari. Carriers, called *Procaccini*, go daily to the former place; and from the latter the Peasants come to sell poultry, fruit, etc., at Leghorn, three or four times a-week.

Invalids may be regularly supplied with good asses' milk at one crazia the ounce (the usual price throughout Tuscany); goats' and cows' milk may likewise be procured with ease; but persons who make a point of having the last quite genuine, should send into the country for it; and with respect to asses' milk, it is requisite for some trusty person to watch the milking of the ass, in order to prevent the infusion of hot water.(1)

Malta and Genoa oranges, and dates, may frequently be purchased at Leghorn. There is an oyster-house near this City, and the oysters are good, but extremely dear. Figs and grapes, in their season, are abundant and excellent; particularly the white fig, and small transparent white grape; the last of which, if gathered dry, put into paper bags, and hung up in an airy room, may be preserved all the winter. The best sort of dried figs is generally sold in small baskets of about one foot long, and four or five inches wide. Levant figs and Spanish raisins may be purchased at Leghorn; and about the month of September large numbers of small birds, resembling the English wheat-ear,(2) are caught daily on the plain near this Town. Ortolans are found in southern Italy, during part of the summer.

A Tuscan barrel of wine contains twenty flasks, and a barrel of oil sixteen flasks. Wood is sold by the *catastre*, the dimensions of which should be these:—length, *braccia*, six; breadth, *braccia*, one and a half; height, *braccia*, two.

A Public carriage goes daily from Leghorn to Pisa.

Public boats likewise go daily by means of the canal; and the passage-money in these vessels is six *crazie*, or, at most, one paul for each person. The price of a private boat is from ten to twelve livres; and the price of one place in the Diligence, from Leghorn to Florence, twenty-five pauls.

It is not advisable for Travellers to hire a country residence near Leghorn, its environs being unwholesome.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Sunday, arrive letters from all parts of Tuscany, Elba, Lucca, Rome, Naples, Sicily, Lombardy, Venice, Trieste, Switzerland, Holland, Germany, and all northern Europe.

Monday, from Pisa, Pietrasanta, Lucca, Massa, Piedmont, Genoa, Great Britain, France, Spain, and Portugal.

Wednesday, from the same places as on Sunday, Elba excepted; and likewise from Great Britain, France, Spain, Portugal, Piedmont, and Genoa.

Friday, from the same places as on Wednesday; and likewise from Elba.

Monday, go letters for Tuscany, Elba, Lucca, Naples, Sicily, Rome, Lombardy, Venice, Trieste, Switzerland, Holland, Germany, and all northern Europe;

(1) The man who milks the ass usually carries, under his cloak, a bottle filled with hot water; some of which he contrives to mix with the milk so expertly, that it is difficult to detect him.

(2) This bird is called beccafico in Italian.

Great Britain, Spain, and Portugal, and the northern part of France.

Tuesday, for Pisa, Pietrasanta, Massa, Lucca, Piedmont, Genoa, and the central part of France.

Wednesday, for the same places as on Monday, Elba excepted.

Thursday, for the same places as on Tuesday.

Friday, for Tuscany, Elba, Lucca, Rome, Naples, Sicily, Lombardy, Venice, Trieste, Germany, and all northern Europe, Holland, Switzerland, the north of France, Great Britain, Spain, and Portugal.

Saturday, for the same places as on Tuesday and Thursday.

The respective Couriers arrive about half-past eight in the morning; and depart about half-past six in the evening.

Letters are usually delivered about nine in the morning; and must be put into the post-office before six in the evening, and franked for every place, Tuscany not excepted.

PISA.

A Custom-house Officer follows Travellers to their inn, or lodging, when they enter Pisa, and expects a fee of five pauls. Every foreign travelling-carriage which enters Pisa is, in fact, liable to a tax of three pauls. A Band of Musicians likewise waits upon Strangers at their arrival, and expects from three to five pauls.

BEST LODGING-HOUSES. AVERAGE PRICE IN WINTER.

Casa Agostini, Lung' Arno, No. 722, about twenty sequins per month.—Casa Bertolli, Lung' Arno, No. 721, large and handsome apartments, a third floor, about thirteen sequins a-month.—No, 742, Via Carraia; rooms small, but neat, and sufficient in number for two persons; price moderate.—Casa Lenzi, Lung' Arno, about twenty sequins a-month.—No. 951, Via di Sapienza, two suites of handsome apartments.—No. 694, Lung' Arno, one suite of good apartments; thirty sequins a-month.—Marble Palace, Lung' Arno, fine apartments.—Casa Chiesa, a good apartment.—Casa Rau, fine apartments.—Casa Panichi, Lung' Arno, No. 716, a neat apartment on the first floor, large enough for three persons.—No. 887, Via S. Maria, fourteen well-furnished rooms, and a small garden; twenty sequins a-month, if taken for half a year. All these lodging-houses are well situated for Invalids: other apartments, which have not this advantage, let at a much lower price. Rooms sufficient to accommodate a moderate-sized family may usually be hired at *Le Tre Donzelle* for about twenty sequins a-month. The price of every lodging, however, varies from year to year, according to the number of Foreigners. The hire of linen per month is generally about five sequins for a large family; but linen and plate are commonly found by the owners of lodging-houses.

Boxes at the theatre may be procured on very moderate terms; except during the last week of Carnival, when the price is considerably augmented. The entrance-money paid by English Travellers, exclusive of the hire of a box, is two pauls.

The hire of a carriage and horses, coachman's wages inclusive, is from eighteen to twenty sequins a-month; and the price for an airing, *buonamano* inclusive, is ten pauls.

The wages of a Housemaid, throughout southern Italy, is about three crowns a-month and a dinner; she finding herself in lodging, bread, and wine—the wages of a Footman from four to eight crowns and a dinner; he finding himself in bread and wine—the wages of a Housemaid who finds herself in bed and board, and fetches Fountain-water, is at Pisa one Lira per day(1)—and the wages of a good Cook, throughout southern Italy, is from twelve to sixteen dollars per month and a dinner, he finding himself in lodging, bread, and wine, and an Assistant to wash saucepans, dishes, etc.(2)

(1) By Fountain-water is meant, that conveyed to Pisa through the Aqueduct.

(2) It is an excellent general rule, either not to let your cook market for you, or to limit him to a certain sum for dinner, kitchen-firewood, and charcoal; but English Travellers, who are accompanied by honest English servants, always find it answer to let those servants market for them.

The price of dinner, per head, at a *Restaurant*, table-wine and bread included, is from three to five pauls.

Families who have their dinner daily from a *Traiteur*, should not order it per head, but per dish; specifying the kind of dinner they require, and the price they choose to give.

There are various sorts of fire-wood at Pisa: that called *legna dolce* is the most wholesome; though it consumes very quickly. That called *legna forte* is usually burnt in kitchens; but may be mixed with the other, for Parlour-consumption; though it is not wholesome in bed-rooms. Venders of wood frequently cheat in the measure, either by bringing a *braccio* to measure with, not so long as the law directs, or by placing the wood hollow, and thus making it appear more than it is.

The husks of olives serve for fuel, are an excellent substitute for charcoal, and in olive-countries very cheap.

Invalids always find it necessary to mat their rooms during winter, in order to avoid the chill which strikes to the soles of the feet from brick and marble floors. Mats of all lengths may be purchased on the Quay; the price is half a paul the *braccio;* and every mat ought to be two *braccia* and a half wide.

The Pisa Market is, generally speaking, a good one; though fresh fish can never be absolutely depended upon but on Fridays, unless it be in Lent. The best fishes are the dory, called *pesce di S. Pietro;* the grey and the red mullet, called *triglia;* the turbot, called *rombo;* the thunny, called *tonno;* the lamprey, called *lampreda;* sturgeon, called *storione; ombrina, pesce cavallo, spada, dentice, parago;* the sole, called *sogliola;* the Mediterranean lobster, called *gambero di mare;* prawns and shrimps. The fish which comes from Via-Reggio is generally excellent. The tench and carp, at Pisa, are remarkably fine; so likewise are the pike and other fishes of the Arno and Serchio. (1) The mutton of Pistoja, which may frequently be purchased at Pisa, is excellent in point of flavour, and particularly light of digestion. The Lucca veal, frequently sold at Pisa, is excellent. Beef and pork are very fine; turkeys good; capons and fowls indifferent; hares excellent; other game plentiful, but not always so well-flavoured as in England; wildfowl good and plentiful. Venison may be purchased both in spring and autumn, but is reckoned best during the latter season. Wild boar may be purchased during winter and spring. With respect to vegetables, the broccoli and salads are particularly good; but vegetables in Italy, salads excepted, should, generally speaking, be stewed, or they may probably disagree with weak stomachs. Pisa is well supplied with grapes, figs, pears, apples, and other winter fruits, the best of which come from Florence and Pistoja. The butter made at the Royal *Cascina* is excellent.(2) Good cows' milk and cream may be purchased at the above-named *Cascina*. Good oil may be bought at some of the palaces; as every Tuscan nobleman sells the produce of his olive-gardens and vineyards. With respect to table-wine, that of Pisa is unwholesome; but that of Florence may easily be procured by water-carriage, and is not only pleasant to the taste, but salutary to most constitutions.—There are several kinds of Florence wine; and that usually drunk as common table beverage costs from a paul and a half to two pauls the flask.

Scales and weights are necessary articles of kitchen furniture in Italy.

Persons who wish to be instructed in music, drawing, and the Italian and French languages, may procure good masters, upon moderate terms, at Pisa.

The fee usually given in Italy to British Physicians, by British Travellers, is a Napoleon per visit, if the attendance be short; and a guinea for three visits, if the attendance be long: and Italian Physicians expect, from British Travellers, about the value of a Napoleon for three visits.

(1) What Italians deem the best fishes are distinguished by the appellation of *Pesce Nobile:* the taste of Englishmen, however, does not exactly agree with that of the Italians in this particular.

(2) Pisa butter supplies the Roman Markets, and suffers very little from its journey.

Italians usually give their Physicians from three to five pauls a visit.

The present proprietor of the *Ussero*, Sig. Peverada, a very respectable and well-informed Person, has recently opened a Bank at Pisa; and is authorized by Messrs. Hammersleys and Co., and likewise by Messrs. Farquhar and Co., to cash their Circular Notes, giving the same exchange as is given at Leghorn.

The price of common shoes is eight pauls the pair, whether men's or women's.

The price for making a man's suit of clothes about twenty pauls, all charges inclusive.

The price for making a Lady's dress nine or ten pauls, beside body-lining.

Carlo Nistri, in the street called the Borgo, has a good Circulating Library.

Signor Andrea Carrai, at the sign of Æsculapius, is a good Chemist, who keeps excellent drugs, and compounds prescriptions with accuracy.

Cordon, dealer in wines, spirits, beer, English patent medicines, grocery, etc., has a shop on the Lung' Arno, during winter; and professes to sell the above-named articles at Leghorn prices.

Pisa may be called a cheap place for permanent residence; as may Pistoja, Florence, and Siena; because, supposing the exchange in favour of England (which it commonly is throughout Tuscany), a moderate-sized family might, in any of the above-named cities, live handsomely for six hundred pounds sterling per annum; and even large families who visit Italy, either for the purpose of educating their children, or of travelling from place to place in search of amusement, will not, if they know how to avoid imposition, find their disbursements exceed one thousand pounds sterling per annum. For the purpose of education better masters may usually be procured at Florence than in any other Italian city.

The regulations of the Post-office at Pisa, and the days on which the respective Letter-Couriers arrive and depart, are the same as at Leghorn.

The price for franking a single letter to England is six crazie.

The price of one place in the Diligence from Pisa to Florence is 15 paoli.

Persons going from Pisa to Florence had better not have their baggage plumbed, it being necessary either to undergo an examination, or present the Custom-house Officers in the latter City with five or ten pauls, according to the quantity and quality of the luggage.

FLORENCE.

Some of the best Hotels, and some of the best private Lodging-houses in Italy, are to be found at Florence; and the price of good apartments, compared with the prices at Rome and Naples, is not exorbitant.

LODGING-HOUSES. AVERAGE PRICE IN WINTER.

Palazzo S. Clemente, Via S. Bastiano, two suites of handsome apartments, each thirty sequins a-month; a good garden; and the warmest situation in Florence—Palazzo Stiozzi, Via della Scala, a fine house, and beautiful garden; sixty sequins a-month—Palazzo Corsi, Via Ghibellina, two suites of apartments, each thirty sequins for one month only; but less if taken for a longer term—Palazzo Quaratesi, Via d'Ogni Santi, one set of apartments, forty-five sequins a month; another set, twenty-eight ditto—Casa Pucci, opposite the Teatro Nuovo, is a good lodging—The Palazzo Acciaioli, Lung' Arno, contains several apartments—Casa Ricasoli, Lung' Arno, is a pretty house for a small family: and in the Piazza S. Maria Novella, and several other parts of the Town, small apartments may be easily met with.

Plate and linen are generally found in the lodgings at Florence; but, if not found, the hire of linen for a large family is about five sequins a-month. Noble apartments unfurnished may be hired by the year for, comparatively speaking, nothing.

Two Offices have recently been established in this City, for the purpose of giving information with respect to vacant Lodging-houses; one is on the Lung' Arno, and the other in Via della Condotta.

Board and lodging for a Lady, or Gentleman, in an Italian family, tea and foreign wine not inclusive, usually cost about fifteen sequins a-month.

At the *Hôtel des Armes d'Angleterre*, kept by Gasperini, a Family, consisting of four Masters and four Servants, may have a good apartment, breakfast, excellent dinners, tea, wax-lights, and night-lamps, for eighty francesconi a-week: and *Traiteurs* will usually supply four Masters and four Servants with breakfast, dinner, a good dessert, and two bottles of table-wine, together with milk and butter for tea, at five scudi a-day.

The price, per head, for breakfast at a Coffee-house, is about one paul—the price of each cup of coffee or chocolate being usually about two crazie; and the price, per head, for dinner, at a *Restaurant*, or a *Table-d'hôte*, is from three to five pauls, table-wine inclusive.(1)

The price, per month, for a good carriage and horses, coachman's wages inclusive, is from twenty to twenty-five sequins, according to the expense of provender.

Innkeepers usually charge for their carriages, by the day, about twenty pauls.

Provisions, in general, are good; though fresh fish can only be procured on Fridays and Saturdays, unless it be during Lent. Figs, peaches, water-melons, and grapes, are, in their respective seasons, excellent. Good butter is not to be obtained without difficulty, though Italian butter has, within the last few years, been much improved in the southern districts; and in the northern, it is most excellent. Asses' milk is good; and the wine made in the neighbourhood of Florence is palatable and wholesome: the best sorts, are *Vino Santo*, *Leatico*, *Montepulciano*, *Chianti*, and *Artimino*. The first two are dessert wines. The oil, likewise, is good. Ice or, more properly speaking, frozen snow) costs two pauls and a half for every hundred pounds.

The best medicines are sold at the Farmacia Forini, in the Piazza del Granduca; and by the Grand Duke's Apothecary.

The average price of provisions is as follows:—Beef, of the best quality, from five to six crazie the pound—veal, seven crazie—mutton, six crazie—lamb, six crazie—pork, six crazie—wild boar, from six to seven crazie—good fish, about twelve crazie—and the best bread, from three to four crazie. Turkeys usually cost about one paul per pound—large fowls about three pauls and a half each—small fowls about two pauls each—pigeons, one paul and a half each—ducks, three pauls each—wild ducks, ditto—partridges, ditto—woodcocks, ditto—a beccafico costs from three to five crazie—an ortolan from six crazie to a paul—and the best table-wine from one paul and a half to two pauls the flask. Grocers usually charge for Levant coffee, unburnt, about two pauls and a half per pound; and for West Indian coffee somewhat less than two pauls. Lowe, in the Palazzo Ferroni, Santa Trinità, usually charges for pearl tea, per pound, twelve pauls—for Hyson, ten—for Souchoug, from eight to twelve, according to its quality—for Mocha coffee, about three pauls—and for arrow-root, ten or twelve pauls. He likewise sells sugar, and other groceries; good foreign wines and spirits (his Marsala is excellent); haberdashery, patent medicines, eau de Cologne, anti-attrition, fish-sauce; and a variety of English articles.(2)

The Library of Signor Giuseppe Molini boasts the most extensive Collection of English Books in Italy. Molini receives most of the Works of merit published in London, and has an abundant supply of Elementary Publications, new Theatrical Pieces, Annuals, etc. He likewise has all the Editions of English Books printed at Paris, and the best Editions of Italian Authors. He undertakes to deliver, in London, all purchases made at his Library, on receiving a deposit, and on the charges for carriage, etc. being repaid to his Correspondent, Mr. Frederick Molini, No. 14, Paternoster-Row. He also has a stock of English Writing and Drawing Paper of every quality; together with

(1) The best *Restaurants* for Single Men to dine at were, in the year 1833, Marché's, in Via della Condotta, and La Birra, in the Piazza Gaetano; at both of which *Restaurants*, dinners are served by the *carte-à-manger*.

(2) Lowe's prices are usually regulated by the current prices at Leghorn.

Brookman and Langdon's Pencils, Water-colours, and every sort of Stationary, at moderate prices. He likewise executes orders, especially for England.

The best Silk-mercer is Burgagni, near the Piazza del Granduca. Florence silks are of various qualities; one sort being from nine to ten pauls the braccio; another from six to seven; and the slightest from three to five pauls, according to the weight. The best Linen-drapers' shops are kept by Jews, near the Mercato Nuovo. Shoes and boots are, generally speaking, better made at Florence than in any other part of Italy: the usual price charged for the former is eight pauls the pair; and for the latter from thirty to forty pauls. Florentine Tailors charge for making a man's suit of clothes from twenty to twenty-five pauls. Ladies' Dress-makers usually charge twelve pauls for making a trimmed dress, and nine for making a plain one. Pestellini, Money-changer, near the Piazza del Duomo, will supply Travellers who are going to Rome with dollars and Roman scudi at a lower price than they are current for in the Ecclesiastical State. Fire-wood at Florence is from thirty-five to thirty-eight pauls the catastre; and charcoal from three to four pauls a-sack.

The sum given to a Notary-public, for his seal and attestation, is ten pauls.

Vieusseux, Piazza Santa Trinità, has the best Public Reading-rooms and Circulating Library in Italy; and provides, for the perusal of Subscribers, French, English, German, and Italian Newspapers, and other periodical publications. The Subscription for a twelvemonth is, pauls 120—for six months, 75—three months, 45—for one month, 20—for a fortnight, 15—and for a week, 10.

A box at the Pergola may generally be obtained for fifteen, or, at most, twenty pauls; besides three pauls each person for admission. At the Cocomero, and the Teatro Nuovo, boxes usually cost from eight to twelve pauls: and every person pays, besides, for admission at these Theatres, two paoli when Music is performed; and one paolo, when prose.

The best Music-masters charge ten pauls a-lesson;—other Masters do not charge more than five.

The most distinguished Sculptors are, Ricci, Bartolini, and Pisani. (1)

Gulflocher, in Borgo Ogni Santi, No. 3951, sells alabaster.

Ermini is a good Painter in miniature, and may usually be found at the Royal Academy.

Bankers at Florence give the same exchange, and nearly the same *agio*, as at Leghorn. Messrs. Donat' Orsi and Co. in the Piazza del Granduca, are honourable in their dealings, and very obliging to Foreigners; as also are Messrs. Emanuel Fenzi and Co., in Piazza del Granduca, and M. Francesco Borri, in Mercato Nuovo.

The best *Padroni di Vetture* at Florence are, Balzani (who may always be heard of at the Aquila Nera); and Pollastra, Via Vinegia, behind the Palazzo Vecchio. (2)

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Monday, about one in the afternoon, arrive letters from Great Britain, France,

(1) Travellers who purchase Alabaster, for the purpose of having it sent to Great Britain by sea, should deal with Pisani; whose punctuality may be relied on.

(2) Laundresses in Tuscany commonly charge for washing and ironing as follows:—

Sheets, per pair	crazie 12
Pillow-cases, each	1
Table-cloth (if large)	6
Napkin	1
Towel	1
Shirt, if plain, crazie 6; if frilled	7
Shift	4
Drawers	4
Pantaloons	8
Corset	crazie 5
Pocket-handkerchief	1
Neckcloth	1
Kitchen-apron	2
Pockets, per pair	2
Sleeping-waistcoat	4
Night-cap (if not trimmed)	2
Silk Stockings, per pair	4
Cotton Stockings, per pair	2
Plain White Dresses, each	16
Petticoats, each	8

Persons who wish to be economical in Italy, should have their linen washed out of the house, and ironed at home.

Francesca Lambardi, in the Piazza S. Spirito, No. 2079, is a good Laundress.

Spain, Piedmont, Switzerland, Genoa, Sarzana, Massa, Pisa, etc.

Tuesday, at nine in the morning, from Leghorn, Lucca, Pisa, the Kingdom of Naples, Rome, Siena, Pescia, Pistoja, Prato, and Volterra: and *Tuesday, about ten in the morning*, from Germany, Russia, Prussia, Flanders, Switzerland, Venice, Trieste, Upper Italy, Bologna, Perugia, Cortona, Castiglione Fiorentino, and Arezzo.

Wednesday, from the same places as on Monday.

Thursday, at nine in the morning, from Leghorn, Lucca, Porto Ferrajo, Piombino, and Pisa; Siena, Prato, Pistoja, and Volterra—and, *about ten in the morning*, from Germany, Russia, Prussia, Flanders, Switzerland, Trieste, Venice, Upper Italy, Bologna, the Kingdom of Naples, Rome, Perugia, Cortona, Castiglione Fiorentino, and Arezzo.

Friday, from the same places as on Monday and Wednesday.

Saturday, at nine in the morning, from Porto Ferrajo, Piombino, Leghorn, Lucca, Pisa, the Kingdom of Naples, Rome, Siena, Cortona, Castiglione Fiorentino, Arezzo, Pescia, Pistoja, and Prato.

Tuesday, at four o'clock post meridian, go letters for Germany, Russia, Prussia, Flanders, Switzerland, Trieste, Upper Italy, Bologna, France, Great Britain, Spain, Piedmont, Genoa, Sarzana, Massa, Lucca, Pisa, Leghorn, Siena, Rome, the Kingdom of Naples, Arezzo, Cortona, Castiglione Fiorentino, Prato, Pistoja, Pescia, and Volterra.

Thursday, about one o'clock post meridian, for Arezzo, Castiglione Fiorentino, Cortona, Perugia, Rome, and the Kingdom of Naples—and, *about four o'clock post meridian*, for Germany, Russia, Prussia, Flanders, Switzerland, Upper Italy, Trieste, Bologna, Great Britain, France, Spain, Piedmont, Genoa, Sarzana, Massa, Piombino, Porto Ferrajo, Lucca, Pisa, and Leghorn; Siena, Pistoja, Prato, and Volterra.

Saturday, about four o'clock post meridian, for Germany, Russia, Prussia, Flanders, Switzerland, Trieste, Upper Italy, Bologna, Great Britain, France, Spain, Piedmont, Genoa, Sarzana, Lucca, Massa, Siena, Rome, the Kingdom of Naples, Arezzo, Cortona, Castiglione Fiorentino, Perugia, Pistoja, Prato, and Pescia—and, *at eight o'clock in the evening*, for Leghorn, Pisa, Piombino, and Porto Ferrajo.

Letters for every country, Tuscany excepted, must be franked, and put into the Post-office before four o'clock.

COUNTRY-HOUSES NEAR FLORENCE.

Villa Mattei, near the Porta San Gallo; a large house.

Villa del Cav. Gerini, eighteen miles from Florence, on the Bologna road; a good house, well furnished, and delightfully situated.

Villa Vitelli, at Fiesole, healthy and cool.

Villa Baroni, at Fiesole; ditto, but in too elevated a situation for weak lungs.

Palazza Bruciato, near the Porta San Gallo; an excellent house, in rather too warm a situation for summer.

Villa di Nero; a most excellent house, in a cool, dry, beautiful and healthy situation.

There are, in the neighbourhood of Florence, many other Villas, which might be hired from Midsummer till the commencement of the vintage: as the Tuscans seldom occupy their country-houses till the end of September, when the vintage begins. From twenty to thirty sequins a-month, plate and linen inclusive, is the highest price demanded for the best Tuscan Villas.

Madame Hombert has fitted up, for the accommodation of Foreigners, a Villa at four miles' distance from Florence. It is delightfully situated; and apartments, with or without board, may be had there on reasonable terms.

CHAPTER V.

ITALY.

Money of Rome. — Bankers' Accounts. — Pound-weight. — Measures. — Hotels and other Lodging-houses.—Best Water.—Best Air.—Prices of the best Lodgings.—Prices charged by Traiteurs.—Price of Dinner, per head, at the Houses of Restaurateurs—of Breakfast at a Coffee-house.—Prices of Job-carriages and Horses.—Expense of keeping a private Carriage—Hackney-coaches.—Wages of a Valet-de-place.—Firewood.—Butcher's Meat, Wild-fowl, Poultry, Fish, and other eatables.—Tallow Candles.—Charcoal.—Best Markets for Fruit and Vegetables.—Wines of the Country.—Foreign Wines.—Best Confectioner.—Oil.—Honey.—Tea.—Grocers.—Rum.—Best Wax Candles.—Medicines.—Woollen Cloth.—Furs.—Roman Pearls.—Silk Mercer.—Milliner.—Professors of Languages.—Music-masters.—Dancing-masters.—Drawing-masters.—Ancient Bronzes, etc.—Sulphurs.—Roman Mosaics.—Scajuola, and Paintings all'Encausto.—Bronze Lamps, and Silver Plate.—Stationer.—Manuscript Music.—Prints and Drawings.—English Writing-paper, and English Books.—Circulating Library.—Calcografia Camerale.—Fees to Medical Men.—Theatres.—Price of Boxes.—Unfurnished Apartments.—Procaccio from Rome to Naples.—Best Roman Vetturino.—Post-office.—Neapolitan Territories.—Passports.—Fees to Custom-house Officers.—Money of Naples.—Exchange.—Common Neapolitan Measure, Pound-weight, and Rotolo.—Hotels and other Lodging-houses at Naples.—Job-carriages.—Expense of keeping a private Carriage—of keeping a Saddle-horse.—Hackney carriages.—Wages of a Valet-de-place—of a Cook.—Mode in which Persons who keep their own Cook should order Dinner.—Price of unfurnished Apartments.—Price usually paid by Families who have their Dinner from a Traiteur's.—Price, per head, for Dinner at a Restaurateur's—for Breakfast at a Coffee-house.—Prices of Butcher's Meat, Fish, Poultry, and Cheese, Bread, Oil, Butter, Sorrento Hams, Tea, Coffee, Sugar, Ice, and Wines made in the Neapolitan Territories.—Firewood, Charcoal, Wax and Tallow Candles.—English Warehouses.—Naples' Silks, Gauzes, Ribands, etc.—Sorrento Silk Stockings.—Musical Instrument Strings.—Circulating Library.—Borel's Library.—Stationers.—Coachmaker.—English Medical Men.—Music-master.—Dancing-master.—Price of Boxes at the Theatres.—Arrival and Departure of Letter-couriers and Procacci.—Expense of franking Letters, etc.—Piano di Sorrento.—Price of Lodging-houses.—Provisions.—Oil, Milk, and Wine of Sorrento and Capri.—Charcoal and Firewood.—Clotted Cream.—Quails.—Articles not found at Sorrento.—Boats which go daily from Sorrento to Naples, and return the same evening.—Passage-money.—Meta Boats.—Best method of conveying a large Family from Naples to Sorrento.—Post-office.—Sorrento recommended as a cheap Place for permanent Residence.—Comparative View of Expenses in various Parts of the Continent.

ROME.

MONEY OF ROME.

Doppia, worth thirty-two *paoli* and one *baiocco*.
Scudo. . . . . ten *paoli*.
Mezzo-scudo, worth five *paoli*.
Piece of three *paoli*.
Piece of two *paoli*.
Piece of one *paolo*.
Mezzo-paolo.
Baiocco, worth the tenth part of a *paolo*.

The old Louis-d'or is current at Rome for forty-four pauls—the Napoleon for thirty-seven pauls—and the Spanish dollar for ten pauls.

Bankers' accounts are kept in pauls.

The Roman pound-weight is twelve ounces; the Roman *canna* is about two yards and a quarter English measure; and the Roman mercantile *palmo* is between nine and ten English inches.

HOTELS AND OTHER LODGING-HOUSES.

The principal Hotels at Rome have been already named: and suites of apartments in these Hotels cost from fifteen to thirty pauls a-day, according to their size and the number of beds they contain. For a hot breakfast *à la fourchette* the usual charge, at the Europa, is five pauls—for dinner, ten pauls—for each servant, per day, five pauls—and for an apartment large enough to accommodate one Master and four servants, fifteen pauls per day.

The Piazza di Spagna consists chiefly of Lodging-houses; the warmest of which is Casa Rinaldini.

Via San Bastianello contains good lodgings; as does the house called Margariti's, and situated on the ascent to the Trinità de' Monti. The Palazzo Palmieri, Via Propaganda, contains good lodgings. The Palazzo Negrone is an excellent lodging-house; as likewise is No. 54, Via Gregoriana. No. 70, Piazza Barberini, contains good apartments. Via Babuino, Via della Croce, Via Condotti, Via Frattina, and Via de' due Macelli, abound with lodgings; as do Via Vittoria, Via Pontefici, Via Condotti, and Via Bocca di Leone: the Palazzo Canino, in the last-named street, is a good lodging-house. The Palazzo Gavotti, the Palazzo Fiano, and the new part of the Palazzo Sciarra (all on the Corso), contain good accommodations; as do the Piazza Colonna, and the Palazzo Cardella, near Via di Ripetta; in which street, likewise, several lodgings may be met with. The Piazza de' Santi Apostoli contains good apartments. The Palazzo Sceva, and the Palazzo Collicola, near the Forum of Trajan, contain good apartments; as does the Palazzo Maggi, near the Capitol. No. 152, Via Rasella, is a large well-situated house; as is Casa Giorgio, in the Lavatore del Papa. The Palazetto Albani, and the Villa Miollis, are good houses, but unwholesomely situated; especially the latter. The Palazzo Albani is an excellent house, in a healthful situation.

The best water at Rome is that of the Fontana di Trevi, and the Piazza di Spagna; the best air, that of the centre of the Corso, the Piazza di Spagna, the Trinità de' Monti, the environs of the Fontana di Trevi, and the Foro Trajano, and its environs. The price lately given for the best apartments at Rome, plate and linen inclusive, has been from thirty to fifty Louis-d'ors a-month. Large and well-situated lodgings may, however, be procured for about eighty scudi a-month; and small apartments for half that sum. (c) The best *Traiteurs* usually charge English Families ten pauls a-head for dinner, bread and wine not inclusive; and this dinner usually furnishes the servants with more than they can eat: but (as already mentioned) persons who get their dinner from a *Traiteur* should not order it per head, but per dish. (a) The *Traiteur* near the Palazzo Sciarra, on the Corso, will supply one person with dinner for five pauls: and at the houses of *Restaurateurs* in general a gentleman may be found in dinner, bread, and table-wine, for five pauls. Breakfast at a Coffee-house usually costs about one paul, and the charge for every cup of coffee is two baiocchi.

Dalbano, at No. 10, Piazza di Spagna, is an excellent *Traiteur*, who not only supplies Travellers with dinners, but likewise with plate, porcelain, glass, and table-linen.

The *Restaurant* at the Palazzo Lepri, in Via Condotti, is much frequented; but The Polidore, in the Corso, near the Piazza Colonna, was, during the winter of 1834, the best *Restaurant* for single men to dine at. Zaccaria, in Via San Bastianello, sends out dinners.

The average price, per month, for a carriage and horses, coachman's wages inclusive, is from sixty-five to seventy-five scudi, according to the expense of provender. The price, per day, about twenty-four pauls; and for four hours, either morning or evening, from ten to twelve pauls. A good carriage and horses may frequently be purchased for about one hundred pounds sterling; and the expense of keeping them, coachman's and footman's wages, with grease for wheels inclusive, does not, in Roman families, amount to more than twenty-six scudi per month. A coachman's wages in a Roman family, is eight scudi per month, he finding grease and oil; and a footman's wages six scudi per month. They expect liveries once a-year.

Hackney-carriages may usually be hired for four pauls the first hour, and three pauls for each succeeding hour. These carriages stand in the Piazza

(c) Persons who are not anxious to live in that part of Rome which the English usually prefer, would do well to seek apartments in the Strada Giulia; where the rent of two or three good rooms is not more than from ten to twelve scudi a-month.

(a) Four or five dishes, sufficiently large to supply four Masters and four Servants with a plentiful dinner, bread and dessert not inclusive, usually cost from twenty-five to thirty pauls.

di Monte Citorio, and the Piazza di Spagna.

The wages of a *Valet-de-place* is from four to five pauls a-day, he finding himself in every thing.

Fire-wood is sold by the cart-load, which, during winter, usually costs about twenty-eight pauls (but sometimes much more), without carriage and porterage, and this comes to five, six, seven, or eight pauls, according to where the wood is conveyed. The best wood may generally be obtained at the Ripetta.

Rome is better supplied with eatables than any other City in Italy. The average price of the best beef is from seven to eight baiocchi a-pound—gravy-beef, from five to six baiocchi—mutton, from six to ten baiocchi—lamb, from five to six baiocchi—veal, from ten to eighteen baiocchi—kid, ten baiocchi—excellent pork, from six to seven baiocchi—excellent wild boar, from six to eight baiocchi—hams, about fifteen baiocchi—bacon, about ten baiocchi—venison, about seven baiocchi—woodcocks, from twenty to twenty-five baiocchi each—a wild goose, from four to five pauls—wild ducks, ditto, per brace—widgeons each, from fifteen to eighteen baiocchi—and teal, about one paul each—partridges, from twenty-five to thirty-five baiocchi each—small chickens, about eighteen baiocchi each—large fowls, about twenty-five baiocchi each—hares, from three to four pauls each—rabbits, twenty-five baiocchi each—capons, forty-five baiocchi each—turkeys (the best poultry in Italy), ten baiocchi a-pound, and sometimes less—tame ducks, each, at least three pauls—pigeons, two pauls each—quails, from four to eight baiocchi each—a beccafico, from two to four baiocchi—ortolans, twelve baiocchi each.—Soles, turbots, carp, (*) and other prime fish, are from fifteen to twenty-five baiocchi the pound—common fish, from eight to ten baiocchi—dried salmon is ten baiocchi a-pound—salted cod, about five baiocchi.—Good butter from twelve to eighteen baiocchi the pound; except during Carnival, when it rises, as do provisions in general.—Cows' milk, per foglietta, four baiocchi—goats' milk, three baiocchi—Parmesan cheese, from sixteen to eighteen baiocchi the pound—Dutch cheese, seventeen baiocchi—Brinzi, about eighteen baiocchi—cream cheese, seven baiocchi—Strachino di Milano (particularly good cheese), two pauls a-pound, and sometimes less—Household bread, about two baiocchi a-pound—a panetto, or roll, always one baiocco—Spanish rolls, about two baiocchi and a half each—Grapes, apples, pears, peaches, and apricots, from two to four baiocchi the pound—Oranges and lemons, if fine, a paul per dozen—potatoes, about two baiocchi the pound—Beans and pease, when plentiful, from one baiocco and a half to two baiocchi the pound—Eggs, per dozen, from six to ten baiocchi—Wax lights, about three pauls the pound—Spoleto-tallow candles, twelve baiocchi the pound—Roman ditto, ten baiocchi.—Charcoal, per sack, containing about 130lbs., sixty baiocchi—common wine, per foglietta, three baiocchi—Levant coffee, unburnt, twenty-two baiocchi a-pound—Martinique coffee, unburnt, sixteen baiocchi a-pound—common green tea, about twelve pauls a-pound, and black tea, ten pauls—pearl tea, sixteen pauls—common sugar, one paul a-pound—best sort, eleven baiocchi. The best markets for fruit and vegetables are those of the Piazza Navona and the Pantheon; the melons of Perugia, the asparagus of Tivoli, and the Roman broccoli, are excellent.

The wine of Orvietto, usually sold at fifteen or sixteen baiocchi the small flask, is good, but seldom genuine: indeed, the Romans are accused of adulterating their white wines with a poisonous metallic substance. The wines of Albano and Genzano may usually be purchased at the Scotch College for two scudi and a half, or, at most, three scudi the barrel. A barrel contains fourteen large flasks, and every large flask five fogliette. The foglietta is nearly an English pint. Good Marsala, together with French wines, spirits, tea, groceries, English patent medicines, fish-sauces, mustard, and good wax candles at somewhat less than three pauls the pound, if purchased in large quantities.

(*) The carp brought from the Lake of Albano to the Roman fish-market sometimes weigh twenty pounds each; and are particularly delicious. The best fishes of the Tiber are the *Sturio*, or sturgeon, and the *Spigola*, or Lupus.

are sold by Lowe, in the Piazza di Spagna. French wines are sold by Sig. Brunelli, Vicolo del Gallinaccio, Via due Macelli, No. 9. Spillman, No. 81, Via della Croce, sells good foreign wines and spirits; he is the best Confectioner at Rome, and remarkably honourable in his mode of dealing; his ices, and *ponche à la Romaine*, are excellent. Oil varies in price from eight to twenty-four baiocchi the foglietta, according to its quality; but good salad-oil is not easily obtained. Roman honey is good, and seldom costs more than seven or eight baiocchi the pound. No. 90, in the Piazza di Trevi, is a good Grocer's shop. Wax torches may usually be purchased in this shop for twenty-eight baiocchi the pound, and wax candles for thirty. Good brandy (four pauls the bottle) is sold at No. 111, Piazza di Monte Citorio. Faiella, in the Piazza di Spagna, sells good groceries. The brothers Cogorni, grocers, in the Piazza Rondonini, sell good rum at six pauls the bottle; or five and a half, provided the empty bottles be returned; they likewise sell Bordeaux, Cyprus, and Malaga. Genuine wine of Nice may sometimes be purchased at the Palazzo Borromeo, for four pauls a-bottle. The average price of Bordeaux Laffitte is eight pauls, and of the inferior sort six pauls, the bottle. The average price of good Marsala is three pauls, and of good Malaga three pauls and a half the bottle. Wine-merchants, in general, allow from three to five baiocchi for every empty bottle, when returned. No. 31, Via della Cinque, is a good shop for Amaringa puffs and sweet-meats: and No. 14, in the Corso, near the Piazza Colonna, is a celebrated shop for hams, bacon, and cheese.

The best medicines are to be purchased at the Farmacia Marini Borioni, Via del Babuino, No. 98; and this shop contains excellent castor oil, Epsom salts, pearl barley, oatmeal, sago, and sulphate of quinine: but if medicines be wanted during the night, they can only be procured at the Spezieria in the Via del Gambero.

Furs are very good, and not dear. Roman pearls, if made and sold by Pozzi, No. 101, in Via Pasquino, are well worth purchasing: but those made and sold in Via Padella, and other places, are of a very inferior quality, and liable to turn yellow. The best silk-mercer is Bianchi, No. 82, Cantone della Piazza della Minerva, Via Minerva e Palembella. Good Florence silks, full three quarters wide, may be purchased in this shop for thirty-two pauls the canna; and slight silk of the same width for ten pauls the canna. Ciampi, Roselli, and Co. at No. 471, on the Corso, have a large and well-furnished shop, containing woollen cloth, silks, gauzes, ribands, muslins, laces, etc., all of which are sold at fixed prices. Carani, on the Corso, has a good shop of the same description; and Celi, on the Corso, has another. The most celebrated Milliner and Dress-maker, Madame Hilaire, has a shop in the Piazza Mignanelli. Madame Rinaldini likewise is a good Milliner. Maria Fontali, Via S. Ignazio, makes dresses for Ladies: and Leva, Via della Maddalena, is a tolerably good Shoemaker.

The most eminent Professors of Languages at Rome are, Sig. Giuntotardi, Sig. Ignazio Valletta, and Sig. Giuseppe Porta. The most celebrated Music-Masters are Signora Terzini, Doria, Maroni, Cartoni, and Confidate. Sig. Giuntotardi's price is one zecchino for three lessons. Eminent Music-Masters ask ten pauls a lesson. Dancing-Masters charge from five to seven pauls a lesson; and Painters, if eminent, seldom give lessons under ten pauls an hour.

Vescovali, at No. 20, in the Piazza di Spagna, has a large collection of Ancient Bronzes, Vases, Medals, etc., for sale. Sulphurs are sold at No. 31, Via Capo le Case, for three scudi per hundred; they are likewise sold at No. 53, on the Corso; and in the Piazza di Spagna, by Paoletti, who is deemed particularly skilful in the art of making pastes and sulphurs. Liberotti, in Vicolo del Vantaggio, No. 22, is an excellent Engraver; and his Cameï likewise are highly finished and uncommonly beautiful. Small and beautiful specimens of Roman Mosaics may be found in the Piazza di Spagna, and its environs. Fioppi, at No. 76, Via Condotti, has a large assortment of Cameï, Mosaics, and other works of art. Specimens of *Scajuola*, and Paintings *all' Encausto*, may be found at No. 3, in the Forum Romanum, near the Arch of

Severus; and Ceccarini, Vicolo del Divino Amoro, has fine specimens of Italian marbles. One of the best shops for bronze Lamps, and silver Plate, is that of Sig. Belli, No. 63, in Via Valle. One of the best Stationer's shops is in the Piazza Colonna, and opposite to the Post-office. Manuscript Music, both ancient and modern, is sold by the Abbate Santini, at No. 49, Via Vittoria: and good harp and guitar strings may be bought at No. 32, Via Torre Argentina. Scudellari, Printer, No. 19, Via Condotti, sells Pinelli's Works, and other celebrated Prints, miniature frescos, writing-paper, etc. Monaldini, Printseller, in the Piazza di Spagna, sells English Books, English writing and drawing paper, etc. Bouchard, Bookseller, No. 69, Piazza di Spagna, sells English books, prints, miniature frescos, etc.; and Piale, at No. 428, on the Corso, has a small Circulating Library, which contains a few English books. The subscription to this Library is six pauls for one month only; and fifteen pauls per quarter. Large assortments of Prints and coloured Drawings are to be found on the Corso; and likewise at the Calcografia Camerale (No. 43, Via Condotti): here, the prices of the prints are specified in the catalogue; and from ten to fifteen per cent. is deducted, if a large number be purchased. Trebbi, No. 23, Via Condotti, deals in Mosaics, and other Works of Art: (1) Dies, Via Condotti, No. 16, deals in, and sets, Camei-necklaces, ear-rings, and other personal ornaments; and Buonafede, No. 9, Via Frattina, sets necklaces, etc., particularly well.

Rome (as has been already mentioned) contains six theatres; namely, *the Aliberti*, which is opened for Mask-balls during Carnival; *the Argentina*, where operas are performed between Christmas and Lent; *the Valle*, where operas and plays are performed at the same season; *the Apollo*, or *Tordinoni*, likewise an opera-house; *the Pace*; and *the Pallacorda*. Added to these, a very small Theatre, adjoining the Palazzo Fiano, is frequently opened for the exhibition of *Marionettes*. The price of a good box at the Teatro Aliberti, during Carnival, is from fifteen to twenty pauls; beside which, every person pays three pauls for admission. At the other Theatres, the price of boxes varies according to the merit of the performers; but nothing is paid for admission, except by those persons who go into the *parterre*.

Travellers who intend to make a long stay, and to live economically in this City, should endeavour to hire an unfurnished apartment, and furnish it themselves; furniture being very cheap, and the rent of unfurnished apartments very low.

A Procaccio goes every week from Rome to Naples, and conveys luggage. (2)

The best Roman *Padrone di Vetture* is Balzani, who may always be found, or heard of, at the Locanda del Orso; and is the brother and partner of Balzani, the *Padrone di Vetture*, at Florence; but a pleasanter person to deal with: lately, however, he has been deprived of sight; and is consequently unable to conduct his business so well as usual. (3)

(1) Trebbi forwards Works of Art to Great Britain; as likewise does De Sanctis, who resides in the Via del Babuino, No. 84.

(2) Persons who wish to convey luggage by water, from Rome to Naples, should apply to the Masters of the vessels at Ripa Grande: but as luggage going either by the Procaccio, or by water, must be taken to the Custom-house at Naples, it is not advisable to send books, or any thing contraband, by these conveyances.

(3) Laundresses at Rome commonly charge for washing and ironing as follows: —

Sheets, per pair	baiocchi 8
Pillow-cases, each, from 1 to	2
Table-cloth, according to its size, from 3 to	5
Napkins per dozen	baiocchi 12
Towels, per dozen	12
Shirt, if plain, from 5 to 6; if frilled, from 6 to	7
Shift	4
Drawers, from 4 to	6
Corset, from 2 to	5
Pocket-handkerchiefs, per dozen	12
Kitchen-aprons, per dozen	12
Neckcloth	1
Pockets, per pair	2
Sleeping-Waistcoat, if not trimmed	4
Neckerchief, if frilled	7
Night-cap, if frilled	2
Plain White Dresses, each, from 15 to	20
White Dresses, full trimmed	30
Upper petticoats, each, from 4 to	5

POST-OFFICE.

Monday morning, arrive letters from all the Ecclesiastical Territories, but Perugia; and likewise from Foreign Countries, the Towns between Florence and Perugia excepted.

Tuesday morning, from Perugia, and the Towns between that City and Florence.

Thursday and Saturday morning, from the Ecclesiastical Territories, and likewise from Foreign Countries.

Tuesday and Thursday afternoon, at *four o'clock,* and *Saturday about midnight, go letters* for the Ecclesiastical Territories, and also for Foreign Countries.

Letters for Foreign Countries must be franked, on Tuesday and Thursday, before two o'clock in the afternoon; and on Saturday before ten at night. The expense of postage in the Papal Territories has been of late very much augmented.

Letters from Foreign Countries are usually delivered out, at the Post-office, between the hours of ten and twelve in the morning.

ARRIVAL AND DEPARTURE OF DILIGENCES.

Roman Diligences *arrive* on *Monday* and *Saturday morning,* from Frosinone, Viterbo, Cività-vecchia, and Subiaco—*Tuesday and Friday morning,* from Ferrara, Via delle Marche—and *Thursday morning,* from Frosinone, Cività-vecchia, and Tivoli.

Roman Diligences *set out from Rome on Tuesday, at four in the afternoon,* for Frosinone—*at twelve the same night* for Cività-vecchia and Tivoli—*on Thursday at one P. S.,* for Ferrara, Via delle Marche—*at four the same afternoon* for Frosinone—and *at midnight* for Viterbo, Cività-vecchia, and Subiaco—*on Saturday at eight o'clock, P. S.* for Ferrara, Via delle Marche—and *at one in the morning* for Frosinone, Viterbo, Cività-vecchia, and Subiaco.

Persons wishing to travel, per Diligence, beyond the Roman territories, should furnish themselves, at the Officio della Diligenza, with a Tariff specifying the expense attendant upon going to Northern Italy, Switzerland, France, and Germany.

NEAPOLITAN TERRITORIES.

Travellers, on quitting Rome for Naples, derive no advantage from having their luggage plumbed: as, at Terracina, the last Town in the Papal territories, and also at the frontier Custom-house, Officers have a right to examine trunks, etc.; but a fee of from five to ten pauls, according to the quantity of luggage, usually prevents the exercise of this right. At Fondi, the first Town in the Neapolitan dominions, from six to twelve carlini per carriage, given at the Custom-house, will generally secure luggage from examination.

MONEY OF NAPLES.

Gold. Piece worth thirty *ducati,* or ducats—ditto, worth fifteen ducats—ditto, worth four ducats—ditto, worth three ducats—ditto, worth two ducats.

Silver. Scudo, worth *grana,* or grains, 132—*Pezzo-duro,* worth grains from 123 to 124—Piastre, worth grains 120—Piece, worth grains 66—ditto, worth grains 60—ditto, worth grains 50—ditto, worth grains 40—ditto, worth grains 30—ditto, worth grains 26—ditto, worth grains 24—ditto, worth grains 20—ditto, worth grains 13—ditto, worth grains 12—ditto, worth grains 10—ditto, worth grains 5.

Copper. Piece worth 5 grains—ditto, worth 3 grains—ditto, worth 2½ grains—ditto, worth 2 grains—ditto, worth 1 grain—ditto, worth half a grain.

Under petticoats . . .	baiocchi 2
Cotton Stockings, per pair . .	2
Silk ditto, from 4 to	5
Socks, per pair	1½

CHILDREN'S CLOTHES.

Night-shirt	3
Frilled-shirt, from 4 to	5
Frock	5
Trowsers . . .	baiocchi 4
Boy's Vest and Pantaloons . .	8

For washing sheets, Laundresses at Rome often charge two baiocchi a breadth.

Rosa Andrelini, Via Schiavonia, Piazetta S. Rocca, No. 32, is a good Laundress; as likewise is Mariantonia Enrietta, Via degli Avignonesi, No. 29, 2do Piano.

One *ducato* is worth ten *carlini*, and one *carlino* is worth ten *grana*.

Accounts are kept in ducats and grains. The exchange upon London is fixed every Monday and Thursday afternoon; and Neapolitan Bankers give so many grains, according to the exchange, for every pound sterling.

The value of French gold varies from time to time; but an old Louis-d'or is usually worth from five hundred and forty to five hundred and sixty grains; and a Napoleon, from four hundred and sixty to four hundred and eighty-five grains.

Messrs. Falconet and Co., Bankers at Naples, are very obliging to Travellers.(1)

The common Neapolitan measure, called a *canna*, is equal to about two yards and a quarter English;(2) the Neapolitan pound to about eleven English ounces; and the *rotolo* to about thirty-one English ounces.

HOTELS AND OTHER LODGING-HOUSES AT NAPLES.

From two hundred to three hundred ducats a-month have, during the last few years, been demanded in winter and spring, for the best ready-furnished apartments in this City: now, however, handsome lodgings, sufficiently capacious to accommodate a large Family, may be obtained for a hundred, or, at the utmost, a hundred and fifty ducats a-month, in those parts of Naples usually frequented by Foreigners; namely, the Chiaja, the Chiatamone, and the Strada di S. Lucia; in other situations lodgings are much cheaper. The best Hotels have been already named in the preceding part of this Work: it may not however, be superfluous to add, that the situation of *the Gran-Bretagna* is bleak during winter and spring; and that the back rooms in *the Crocelle*, and other hotels near the tufo-rock, are damp and unwholesome. The price of apartments, at the principal hotels, is, generally speaking, higher than in any other part of Italy. Dinner usually costs, during winter and spring, twelve carlini per head for masters; breakfast; from five to six carlini; and servants' board, per day, at least six carlini a-head; but, during summer, dinners are usually served at ten carlini a-head for masters; and breakfasts at four carlini a-head. During winter and spring the best apartments in good Hotels cost from a hundred and twenty to a hundred and fifty ducats per month; and during summer the same apartments cost from sixty to eighty ducats per month. By the day it is difficult to procure a small apartment under three ducats. The House of Brizzi, called *La Maison meublée*, situated on the Chiatamone, and numbered 9, is much recommended by persons who have frequented it, as possessing the conveniences without the bustle of an Hotel.

Jobmen, who supply strangers with carriages, usually charge three ducats per day: and not much less by the month; two piastres, per half-day, if it be a Festa; and eighteen carlini, if it be not: but a good carriage and horses may frequently be purchased here for less than one hundred pounds sterling: and the expense of keeping them amounts to about fifty ducats a-month, including twelve ducats for the coachman's wages. Provender for a coach-horse costs about four carlini per day—a stable and coach-house four ducats a-month, and shoeing each horse, one ducat a-month. Provender for a saddle-horse costs about three carlini per day.(3) Hackney carriages of all descriptions are to be met with in every quarter of Naples, at the following Prices: Carriage with 4 places, *a course*, four carlini: and if taken by the hour, first hour, five carlini; and every subsequent hour three carlini. Carriage with two places, *a course*, twenty-six grains: and if taken per hour, first hour three

(1) This Bank is open from nine in the morning till one; and from five till seven in the afternoon.

(2) One canna contains eight Neapolitan palmi; and one palmo is about ten and a half English inches.

(3) In the year 1833 an English Gentleman kept his carriage and carriage-horses, at Naples, at the following expense per month.

Feeding two horses . .	ducats	18
Coachman's wages		12
Stable and coach-house		4
Farrier for shoeing the horses .		2
		36

carlini; and every subsequent hour, twenty grains. The drivers of these carriages cannot demand any thing more than the fare, though they expect a trifling gratuity. The wages of a *Valet-de-place* is from five to six carlini a-day, he finding himself in every thing: and a good Cook, who finds his own Assistant, usually asks from twelve to sixteen ducats a-month. Neapolitan Servants expect neither board nor lodging. Persons who keep their own cook should order dinner at so much per head, firewood and charcoal inclusive: and persons who mean to reside long at Naples, and wish to live economically, should endeavour to procure an unfurnished apartment; and either purchase or hire furniture themselves. Good apartments unfurnished may be obtained for four, or, at the utmost, five hundred ducats per annum. Families who have their dinner from a *Traiteur* are seldom well served under five or six carlini a-head, Servants inclusive; but a well-cooked dish, sufficient for two people, may be procured, at a Cook's shop, for five carlini. Persons who dine at a *Restaurant* are presented, when they enter, with the *carte à manger;* and the expense of dining at these taverns, bread and table-wine inclusive, is from three to eight carlini a-head. The *Restaurant* at the Albergo Reale, Largo del Palazzo, is much frequented during winter, and the early part of spring: and that of the Palazzo Cirella, Santa Lucia, during summer, on account of its beautiful situation, and excellent dinner-room. One of the best *Traiteurs* for supplying families with dinners, at their own houses, is, at the present moment Giuseppe Gajoli, No. 140, Strada di Chiaja. One cup of coffee at a coffee-house usually costs three grains; one cup of chocolate from six to eight grains; and breakfast from two to three carlini, according to its quality. The price of provisions is *very variable;* and always higher during Carnival than at any other period. Beef, *on an average*, costs from twenty to twenty-two grains the rotolo—mutton, from sixteen to eighteen grains—veal, from thirty-five to sixty grains—pork, from twelve to sixteen grains—fish, of the best kind, from five to twelve carlini(1)—common fish, from thirty to forty grains—rabbits, per brace, and remarkably good, about six carlini—turkeys, remarkably good, about ten grains per pound—a large fowl, from thirty to forty grains—a small fowl, from fifteen to twenty grains—hams, about three carlini the rotolo, and bacon about twenty-six grains—tame ducks, each, about thirty-five grains, if large—hares, from eight to ten carlini each—wild ducks, each, about forty grains—widgeons, the brace, about five carlini—partridges, the brace, about twelve carlini—woodcocks, the brace, from eight to twelve carlini—quails, each, from three to six grains—Parmesan cheese, from eight to nine carlini the rotolo—English cheese, from ten to twelve carlini the rotolo—and bread of the best quality, from six to eight grains the rotolo. Fusaro oysters are good; though, perhaps, not so well fattened as in the days of Lucullus: they usually cost from two to three grains each. Oil varies in price, according to the produce of the olive-gardens; but the best usually costs from four to five carlini the rotolo. Milk is scarce and dear. The only good butter comes from Sorrento. The best veal, fresh pork, pig's faces, bacon, and hams, likewise come from Sorrento. Moka coffee, upon an average, is about six carlini the rotolo—black tea about sixteen carlini the pound; and green tea eighteen carlini the pound.—Good common lump sugar, broken into small pieces, may usually be obtained for fifty, or at most fifty-five, grains the rotolo; and loaf sugar costs from six and a half to eight carlini the rotolo. Fruit is cheap and excellent. (It appears that in Magna Græcia the ancients iced their cherries, figs, water-melons, and many other fruits; and the moderns would do wisely by adopting the same plan.) Clean ice, or rather frozen snow, for mixing with water, or wine, is four grains the rotolo; and less clean frozen snow, for icing liquors, three grains the rotolo; iced water, two grains per quart; ices, in glasses, are eight grains each;

(1) During summer, sturgeon and thunny may usually be purchased at Naples, for about five carlini the rotolo.

and ices in cakes, twelve grains each. The wines of Posilippo, Capri, and Ischia, are palatable and wholesome; and cost from twenty-five to thirty-five carlini the barrel, which holds fifty-six caraffe, or pints. The wines of Procida and Calabria are good and wholesome; and cost about four ducats per barrel. The Sicilian wines likewise are good.(1) Firewood usually costs from twenty to twenty-two ducats the large canna;(2) and charcoal fifteen carlini the quintal. Wax-lights of the best quality, called Venice-candles, are about forty-five carlini the pound; and tallow candles twelve grains the pound in the shops, and eleven grains at the *Fabbrica*. Sig. Graindorges has, in the Largo del Castello, a British Warehouse, which contains porter, ale; French, Spanish, and Portugal wines; Lachrymæ, and other wines of the kingdom of Naples; Marsala, brandy, rum, Hollands, liqueurs; gunpowder, hyson, and black tea; coffee, sugar and other grocery; Durham mustard; English writing-paper, pens and pencils; fish-sauces; court-plaster; English cheese; curry-powder; anti-attrition; English razors, saddles and bridles; James's powder, Epsom and Cheltenham salts, soda-powders, spirit of hartshorn, and spirit of lavender, eau de Cologne, etc., all of the best quality. Sig. Graindorges likewise has a Shop in the Palazzo Partanna, Largo Cappella Vecchia.

Messrs. Cotterell, Igguldeu, and Co., Wine-Merchants, Bankers, and General Agents to Foreigners visiting Naples, No. 10, Largo della Vittoria, sell excellent White Falernian, made in their own vineyards, and resembling Champagne. This wine keeps good for several years, and is the better for being transported to Great Britain.—Messrs. Cotterell and Co. have a comfortable Reading-room (furnished with English and other Newspapers), annexed to their Bank.

Strong's Warehouse, No. 1, Strada Molo, near the Fontana Medina, contains English merchandise; as does a shop kept by Terry, in the Strada Toledo.—Paturle and Co., at No. 329, Strada Toledo, have a large assortment of French silks, velvets, gauzes, lace, shawls, ribands, and almost every article manufactured at Lyons. Radice and Co., No. 174, Strada Toledo, keep a hardware shop, and deal in French and English fancy-works of various descriptions. Carlo Torro, at No. 12, Strada S. Francesco di Paolo, is an excellent Ladies' Shoemaker. Cardon and Co., at No. 209, Strada di Chiaja, are good Milliners and Dress-makers; as likewise is Mademoiselle Houlemont, at No. 24, Strada San Matteo, à Toledo. Naples is celebrated for its silks, gauzes, ribands, coral, soap, and silk stockings (made at Sorrento), which are remarkably strong; and may be purchased of the Maker, at No. 35, Monte Olivetto. Silks for Ladies' dresses are usually sold according to their weight: common silks of various qualities, and a strong, warm, and cheap article, said to wash, and called *Cottone e setta*, are sold in the Strada Sedile di Porto. Strong and good black common silks, four palmi wide, and strong and pretty-coloured silks of the same width, which wash excellently, cost about twenty-two carlini the canna. More costly silks are sold at the Fabbrica Reale, in the Strada Toledo. Naples is likewise famous for its Tortoise-shell Manufacture, and for musical-instrument strings in general, and harp-strings in particular. Cirielli, in the Largo Vittoria, No. 47, has a large assortment of Coral and Lava for sale.

Sig. Giustiniani, a celebrated Imitator and Restorer of Grecian Vases, has a Warehouse at No. 394, Toledo; and another on the Molo.

Signor Gaetano di Vito paints beautifully in miniature fresco, for sale, Views of Naples, and its environs; together with the Eruptions of Vesuvius: his wife is an excellent Painter of Neapolitan costumi: and their works, which are not expensive, may be purchased at

(1) Some of the best Calabrian and Sicilian wines are those of Piedimonte, Mongibello, S. Eufemia, Marsala, and Siracusa. Good Malaga may frequently be met with; and is sold by the *rubbio*, which contains about sixteen English quarts.

(2) The large canna contains sixty-four palmi, it being a rule to have the canna square every way.

No. 171, Strada di Chiaja. Signor Camillo di Vito, at No. 25, Vico Paradiso e Sette Dolori, paints excellently in miniature fresco.

Glass, No. 54, Piazza San Ferdinando, sells English Books, and is a good Stationer; as likewise is Sig. Angelo Trani, in the Largo del Palazzo.

Lewis, No. 6, Piazza di Santa Maria Cappella, is an English Coach-maker, who understands his business, and gets his iron-work from England.

Kernot, Chemist and Druggist, from London, Strada San Carlo, No. 14, sells excellent English Medicines; and prepares Physicians' Prescriptions.

Wilkie has an English Pharmacy on the Chiaja.

Sig. Bullot is a good Dentist.

Sig. Gargiulo, whose address may be obtained at the Studii, is a celebrated Restorer of the Etruscan and Grecian Vases.

Craik, Saddler, Palazzo Partanna, Largo Cappella, takes care of English Travelling-carriages when not used.

Signor Leopoldo Montuoro, No. 129, Strada Corso di Napoli, is a good Dancing-Master; and Sig. Lanza, a celebrated Music and Singing-Master.

Signori Bevilacqua, and J. B. de Ferrari, are good Language-Masters; and the address of the latter may be obtained from Mr. Glass.

There is a Circulating Library and Reading-Room, in Strada S. Giacomo, No. 19, near the Strada Toledo; and Sig. Borel has a large collection of Books for sale, near the Church of Trinità Maggiore.(1)

PRICES AT THE THEATRES.

Teatro di S. Carlo	*Palchi,*	fourth row	ducats 4,	carlini	5
		fifth row	3,	»	6
		sixth row	1,	»	8
	Platea,	numbered seats, each	—	»	5

The first, second, and third rows of Boxes, are not let by the night, but by the season.

Teatro del Fondo	*Palchi,*	first row	ducats 4,	carlini	—
		second row	5,	»	—
		third row	3,	»	6
		fourth row	2,	»	4
		fifth row	1,	»	2
	Platea,	numbered seats, each	—	»	4
Teatro Nuovo	*Palchi,*	first row	3,	»	—
		second row	4,	»	—
		third row	3,	»	—
		fourth row	2,	»	—
		fifth row	1,	»	2
	Platea,	numbered seats, each	—	»	3
Teatro Fiorentini	*Palchi,*	first and second row	3,	»	—
		third row	2,	»	—
		fourth row	1,	»	5
		fifth row	1,	»	—
	Platea,	numbered seats, each	—	»	3

(1) Laundresses at Naples commonly charge for washing and Ironing as follows:—

Sheets, per pair	grains 12
Pillow-case	2
Table-cloth	6
Napkin and Towel, each	1
Kitchen-apron	1
Shirt	7
Day-Shift, if plain, 5; Night-shift	6
Drawers	4
Sleeping-waistcoat	4
Night-cap	4
Petticoat	6
Corset	grains 5
Neckcloth	2
Pocket-handkerchiefs, per dozen	12
Stockings, per pair (if silk)	4
A plain White Dress	25
A Frill	5
A muslin Cap, if bordered with lace	5
Stockings, per pair (if cotton)	2

In the Strada Vittoria, No. 38, there is a good Laundress, by name Lastrucci: but her charges are high. She speaks English and French.

Teatro S. Ferdinando . . . San Carlino Company.			
Palchi, first and second row .	ducats 1,	carlini 2	
third row	—	» 8	
fourth row	—	» 7	
Platea	—	»	—grana 15
Teatro della Fenice . . . . San Carlo Company	—	2	
Palchi, first and second row	1	» 2	
third row	1	» —	
Platea, numbered seats, each	—	» 2	

The Fondo is better calculated for seeing and hearing than is S. Carlo.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS AND PROCACCI.

Monday, arrives the Courier from Rome, with letters from Florence, Milan, Great Britain, and all parts of northern Europe.

Wednesday, arrive letters from Salerno, and Calabria.

Thursday, arrive all the Foreign Couriers, with letters from Great Britain, etc.

Saturday, arrive all the Foreign Couriers, with letters from Great Britain, etc.

Tuesday, go letters for Rome, Florence, Milan, Great Britain, and all parts of northern Europe.

Wednesday, go letters for Puglia, the Abruzzi, Calabria, Sicily, Malta, and the Ionian Islands.

Thursday, go letters for Rome, Florence, Milan, Great Britain, and all parts of northern Europe.

Saturday, go letters for Rome, Milan, Florence, Great Britain, and all parts of northern Europe, Puglia, Calabria, the Abruzzi, Sicily, Malta, and the Ionian Islands; and, *on the first Saturday in every month, go* letters for Ragusa and Constantinople.

Letters for Great Britain must be franked; and the price is fifteen grains for every single letter. Letters for France must be franked; and the price is ten grains for every single letter.

The office for franking letters is open every Tuesday, Wednesday, Thursday, and Saturday, from nine in the morning till twelve; and from four in the afternoon till eight, during winter; but during summer, from five in the afternoon till nine.

PIANO DI SORRENTO.

Price of Lodging-houses.

The price of Lodging-houses depends upon the term for which they are taken, and also upon the season of the year. During summer, from eighty to a hundred ducats per month are usually demanded for the large apartment in the Villa Serra-Capriola near Carotto—about fifty ducats per month for the large apartment in the Villa Spinelli—about fifty ducats a-month for the small apartment in the second storey of the Cocumella—about sixty piastres a-month for a large apartment in the Palazzo Guarracino, at S. Pietro a Majella—forty-five piastres a-month for the Villa Angelis, in a Garden close to the sea—forty-five piastres a month for the Villa Pisani, in a good garden close to the sea—sixty ducats a-month for the Villa Loza, in the Town of Sorrento—a hundred ducats at least per month for the Palazzo Pignatelli, at Sorrento—a hundred and fifty ducats a-month for the large apartment in the Palazzo Laurito, at Sorrento—and sixty ducats a-month for the small apartment—Rooms calculated to accommodate a Lady and her servant, or a single Man, may always be procured for fifteen ducats a-month, and frequently for less. Plate and linen are found in most of these lodging-houses.

AVERAGE PRICE OF PROVISIONS, ETC.

Excellent beef (prime pieces), from twenty to twenty-two grains the rotolo—excellent veal, from twenty-four to twenty-six grains—delicious pork, from twelve to sixteen grains—excellent hams, from twenty to twenty-four grains—pigs' faces, and bacon, both excellent, from fourteen to fifteen grains—vegetables, from one to two grains—excellent butter, from five to six carlini the rotolo—bread, made by Gargiulo, from six to eight grains the rotolo—macaroni, best sort, ten grains the rotolo—fish, from one to six carlini the rotolo—fruit, from two to four grains the rotolo—clean ice, or, properly

speaking, frozen snow, to mix with wine, two grains—and snow for iceing liquors, one grain and a half—excellent salad-oil, about thirty grains the measure—excellent milk, from three to four grains the measure, which is nearly an English quart—common wine of Sorrento, per caraffa, three grains; per barrel, from sixteen to twenty-two carlini—White Surrentinum, called Conti, from two to three ducats the barrel—red Capri, if it come direct from that Island, about twenty-four carlini, carriage inclusive—common wine of Calabria, the same price—Charcoal, from twelve to fifteen carlini the quintal—and firewood, from seventy to eighty carlini the small canna.

Coffee sold at the Shop of Gargiulo, in the parish of Sant Agnello, is from six to eight carlini the rotolo—sugar, from four to five—black tea, from ten to twelve; and green tea from fourteen to sixteen—Brandy, per bottle, is five carlini and a half—rum four carlini and a half—and Gargiulo has two Sons, who undertake the place of Cook in English Families.

Sorrento and its Piano are famous for delicious honey, clotted cream, and a dish called, in Devonshire, *junket;* and (what seems extraordinary) the Sorrentines give it a similar name. Quails, during the month of September, are particularly good, plentiful, and cheap, in this country; woodcocks, during winter, are sometimes met with; but poultry is always scarce, and seldom good: fine fish is likewise scarce in the Piano di Sorrento; though attainable almost every evening at S. Agata; whither it is brought from the Gulf of Salerno during the day, in order to be sent to Naples at midnight. A boat laden with fish often goes from the Town of Sorrento to Naples at daybreak; and by sending to the Marina at Sorrento, before the boat goes, fish may sometimes be procured.

Families who remove from Naples to the Sorrentine shore, would do well to take with them wax-candles and cheese. Every master of a Sorrento boat may be trusted to execute commissions, and even to bring letters, and money, for Foreigners. The Sorrento boats, and those belonging to the Marina of the Piano, set out soon after daybreak, and return between three and four o'clock every afternoon, weather permitting. The Meta boats go more irregularly; there being at times a dangerous surf upon that beach. The price paid by the Sorrentines for going to Naples, in a public boat, is six grains per head; and the best method of conveying a Family from Naples to Sorrento is to hire one of these public boats, and embark about mid-day; at which time the wind is usually favourable. Boats belonging to the Marina of Sorrento, that of the Piano, and that of Meta, may, in fine weather, be met with daily (Sundays and great festivals excepted), in the Molo at Naples, from ten in the morning till twelve.(1)

Don Gennaro Pace, a very ingenious man, is an excellent Watchmaker.

Don Francesco di Luca, a Sorrentine Clergyman, teaches the Latin, Italian, and French languages; and Signor Domenico Quadri, Professor of Music, and well known for his Work on Thorough-bass, resides in the Piano di Sorrento, and gives lessons on all the instruments most in use. He likewise teaches singing and thorough-bass, and lets out Piano-fortes at moderate prices.

Pasquale Tramontano, in the Borgo, near the Piano Gate of Sorrento, is a tolerably good *Traiteur*. He usually supplies a family consisting of five persons with a plentiful dinner for two ducats, or, at most, two piastres; four carlini a-head being his common charge. The Master of the Cocumella Hotel likewise sends out dinners: as also does Raffaele Attardj, a good Cook, who resides at the Cocumella.

Excellent Ices are made at Carotta: and Fortunato Valestra, a famous Shoemaker, resides in that Village.(2)

(1) Letters put into the Post-office at Meta are conveyed perfectly safe to Naples; and Letters addressed, either to Sorrento, or any of the Villas in the Plain, are delivered with punctuality.

(2) Remarkably strong Silk and Cotton Stockings may be purchased, for a moderate price, at the Manufactory of Don Filippo Castellano, at Carotto, in the Piano di Sorrento; and excellent gauze, for curtains, may be purchased very cheap at Sorrento, under the name of Sorrento Gauze. Black Ribands, made in the Piano di Sorrento, are particularly strong and cheap.

Small open carriages are let by the day at Sorrento, for ten, or, at most, twelve carlini; and by the half day, for six carlini each. For a mule per day, the usual demand is eight carlini; and per half day, four carlini. For a donkey, per day, the usual demand is six carlini; and per half day, three carlini. For a mule and Guide to S. Angelo and back, the price is ten carlini; and to Castellamare and back, the same. For a *chaise-à-porteurs* to the Conti and back, the common price is two piastres; to Airola and back, the same; and to Santa Maria Castello and back, four piastres. The price of six Portantini, to carry a lady to S. Angelo and back, is six piastres; and to Castellamare and back, the same. The price of a small four-oared boat, per day, is two ducats; of a ten-oared boat, from four ducats to four piastres; and of a boat sufficiently capacious to convey a family and their luggage to Naples, six piastres, the expense of conveying the luggage to and from the boat inclusive.

A large Family, if economical, might live comfortably at Sorrento for four hundred pounds per annum, and even less.

Prices charged by Laundresses.

Sheets, per pair . . . . . grains	6
Pillow-cases, each	1
Table-cloth of a moderate size . . .	4
Napkins, per dozen	12
Towels, per dozen	12
Kitchen-aprons, per dozen	12
Shirts each, if plain, grains 4; if frilled	5
Shifts each, if plain, grains 3; if trimmed	5
Drawers, per pair	4
Sleeping-waistcoat	4
Nightcap, if plain	2
Petticoat, if plain	4
Neckcloth	1
Pocket-handkerchiefs, per dozen . .	12
A plain white dress	15
A frill	4
Stockings of cotton, per pair	2
Silk Stockings, per pair	4
Corset	4

Maddalena Gargiulo, Palazzo Guarracino, is a good Laundress, who gets up linen in the English manner. Maria Guarracino, and Maddalena di Angelis, are likewise good Laundresses.

COMPARATIVE VIEW OF EXPENSES

IN VARIOUS PARTS OF THE CONTINENT.

A French franc, usually worth about ten-pence, will go as far in France as does a shilling in England: a Tuscan paul, usually worth about five-pence halfpenny, will go as far in Tuscany as does a franc in France: a Roman paul, usually worth about five-pence, will go as far in the Ecclesiastical Territories as does a Tuscan paul in Tuscany: and a carlino of the kingdom of Naples, usually worth about four-pence, will go as far in the Neapolitan dominions as does a Roman paul at Rome.

CHAPTER VI.

ITALY.

Route from Geneva to Chambery—from Chambery, over the Mont-Cenis, to Turin.—New Road made by Napoleon.—Passage of Mont-Genèvre.—Route from Nice through Genoa to Pisa, by the new Road—from Genoa through Lucca to Pisa, by the new Road—from Genoa to Turin, by the Val di Scrivia—from Leghorn through Pisa to Florence—from Pisa through Lucca and Pistoja to Florence.—Expense of Travelling *en voiturin* from Lucca through Pistoja to Florence.—Price charged by Vetturins for conveying Luggage from Florence to Rome.—Route from Florence through Siena to Rome—from Florence through Perugia to Rome — from Genoa through Bologna, Rimini, Sinigaglia, Ancona, Loreto, and Terni, to Rome—from Fano to Rome, by the Via Flaminia—from Milan, through Bergamo, Verona, Vicenza, and Padua, to Venice, Bologna, and Florence—from Milan to Bologna, through Piacenza, Parma, Reggio, and Modena—from Milan to Turin—from Aosta to Turin—from Turin over the Maritime Alps to Nice—from Rome to Naples—from Rome to Terracina, by Marino and Piperno—from Naples to Pæstum, etc.—from Paris through Tonnerre and Brescia to Rome—Route, *en voiturin*, from Pisa through Volterra to Siena—from Rome to Florence through Perugia—from Florence through Siena to Rome—from Rome to Naples—from Naples to Rome, by the Via Latina—from Calais to Rome, during Winter — from Calais by Pontarlier to Neufchâtel — from Florence, through Bologna, Venice, Vienna, Prague, and Dresden to Hamburg—from Florence, through Mantua, and by the Tyrol, to Augsburg and Wurtzburg—and, during Summer, from Rome, through Florence and Milan, by the Simplon to Geneva, and over the Jura Alps, to Poligny, Dijon, Melun, Paris, and Boulogne—during Summer, from Florence to Venice, Milan, Turin, and over Mont-Cenis, to Pont-de-Beauvoisin—and during the Spring of 1831, from Naples by the Mont-Cenis to Calais.

ROUTE FROM GENEVA TO CHAMBERY.

2 *Eluiset*

2 *Frangy.* Two good Inns.

1 ½ *Mionas*

1 ½ *Rumilly*—A small village, placed at the junction of the Seran and the Nephe. Inn, *les Trois Rois.*

1 ¼ *Albens*

1 ½ *Aix-les-Bains*—formerly called *Aqua Gratiana.* The mineral waters of Aix are in high repute; and its Baths (supposed to have been constructed by the ancient Romans) were repaired by the Emperor Gratian. Inn, *l'Hôtel de l'Ecu de France,* where there is a Boarding-Table during the period when the Baths are frequented.

2 Chambery.

*11 ¾ posts.

ROUTE FROM CHAMBERY, OVER THE MONT-CENIS, TO TURIN.

2 *Montméillant*—The country from Chambery hither is well cultivated, and the vineyards near Montméillant produce good wine. The latter town is finely situated on the Isère, which river the road crosses by means of a handsome bridge: and, shortly after, enters the savage, grand, and picturesque Valley of the Maurienne, extending to the base of Mont-Cenis. Inn at Montméillant not good.

1 ½ *Maltaverne.* A very good Inn.

1 ½ *Aiguebelle*—anciently *Aquæbellæ.* The country between Maltaverne and this village is barren; but Aiguebelle has been recently much improved in appearance, and its situation is pleasant: the inhabitants, compared with their neighbouring compatriots, are wealthy; the Post-house, though destitute of a Remise, is in other respects a tolerably good Inn; and *l'Hôtel de l'Union* possesses an excellent Remise.

2 ¾ *La Grande Maison*—This is the Post-house, and a comfortable Inn, its solitary situation considered.

The new Road, constructed by order of the Emperor Napoleon, commences just beyond Aigue-

belle and passes through the Maurienne—a narrow valley, bordered by some of the most gigantic of the Maritime Alps; parts of which display barren scenery, while other parts are embellished with pasturages, and clothed with woods.

2 *St. Jean de Maurienne*—Between Aiguebelle and St. Jean de Maurienne are several bridges, thrown over a noisy torrent called the Arc, and one of the tributary streams to the Isère. The villages of Epierre, La Chapelle, and La Chambre, all situated in the Maurienne, once exhibited a striking picture of poverty and disease: *Cretins* were seen at almost every door; and the inhabitants were universally afflicted with Goitres. But Napoleon, to secure his new road, drained the marshes, and confined within its proper channel the destructive torrent which continually flooded the valley; and by these means he rendered the air salubrious; prevented the increase of *Cretins;* nearly exterminated Goitres; and changed a glen of misery into a line of prosperous towns and hamlets. St. Jean de Maurienne has been handsomely and almost wholly rebuilt within the last few years. Hotels, *La Poste*, and *l'Hôtel de l'Europe*—the latter, in 1835, was clean and comfortable.

2 *St. Michel*—Beyond St. Jean de Maurienne the road crosses the Arvan on a stone bridge; and then traverses the Arc on another bridge; facing which is a rivulet of water that petrifies every substance it touches; and has, consequently, made for itself a natural aqueduct. Midway between St. Jean de Maurienne and St. Michel is the hamlet of St. Julien, celebrated for its wines. St. Michel is a pretty village, containing a good Inn, the *Hôtel de Londres*.

2 ½ *Modane*—From St. Michel to this little Town, the road lies on the banks of the rapid Arc, between barren rocks surmounted by stupendous Alps; from which descend innumerable cascades, at the period when the winter snow is melting. Modane contains two Inns, *l'Hôtel du Lion d'or*, and *l'Hôtel des Voyageurs:* both tolerably good.

2 *La Verney*—Not far hence is the double Cascade of St. Benoît, one of the finest waterfalls in the Alps; but, though near the road, not seen from it. Several cottages have been recently erected, and a post-house established, at a place called Epierre, lying in this road: and between Modane and Termignon, which is near the base of Cenis, a large and strong fortress has likewise been recently erected; and as its batteries bear upon the road in all directions, it would be a formidable obstacle to any army which might endeavour to invade Italy by this passage of the Alps. Piedmontese troops now occupy the Fortress. Termignon merits notice on account of its singular position. It stands on the right bank of the Arc, not far from its confluence with the Leisse, and is so much surrounded by water as to resemble an island.

2 *Lans-le-Bourg*.

This Town, situated at the base of Cenis, contains a considerable number of inhabitants, most of whom are employed in facilitating the passage of the mountain, by removing the new-fallen snow, during eight or nine months in the year, from those places where, if suffered to accumulate, it might block up the road; and by affording Travellers every assistance they require.

L'Hôtel Royal, at Lans-le-Bourg, is an excellent House, with stabling and a spacious remise, built by order of Napoleon for the accommodation of his Officers: this Hôtel, in 1835, was tolerably comfortable.

After heavy falls of snow, carriages are sometimes from six to seven hours in ascending Cenis on the Savoy side; and from four to five hours in descending on the side of Piedmont; and when the snow is particularly deep, carriages

are dismounted, and put into *traîneaux:* this, however, rarely happens; and the most dangerous part of the passage of Cenis during winter, namely, the gallery situated at the base of an avalanche, which falls annually, is now avoided by means of a road lately made practicable for carriages, from the Italian Barrier to the wild and almost terrific Plain of San Niccolo; and through the centre of that plain to Molaretto. This new part of the passage, though an excellent road, and perfectly exempt from danger respecting the avalanche, should on no account be passed without a guide, either in the dark, or after sudden and heavy snow-storms; as it lies close to the brink of precipices till it enters the Plain.

Few scenes can be more astonishing or more truly sublime, than that presented to Travellers who cross Cenis. Pompey is supposed to have been the first person who attempted making a passage over this Alp; which, from his days till the year 1811, could only be crossed on foot, on a mule, or in a *chaise-à-porteurs.* Napoleon, however, determined to make a carriage-road; and, to accomplish his purpose, employed the Cav. Giovanni Fabbroni; who, in five months, by the aid of three thousand workmen, formed a new route, practicable for carriages at all seasons of the year; and not only practicable, but safe (the circumstance of the already mentioned avalanche, and another, beyond the Plain of San Niccolo, excepted), although it traverses a part of Cenis which is five thousand eight hundred and ninety-eight English feet above the level of the Mediterranean Sea. This excellent and wonderful road unites the Valley of the Arc in Savoy with that of the Doria Riparia, in Piedmont; passing, at Lans-le-Bourg, over a fine bridge thrown across the Arc; thence winding up the side of Cenis, by means of six galleries, cut through pasturages and forests, to La Ramasse; whence, during winter, venturous Travellers, when coming from Piedmont, used, previous to the formation of the carriage-road, to descend to Lans-le-Bourg (a distance of two leagues) in seven minutes; each Traveller being seated in a *traîneau,* guided by one man only; who, if careless, or unskilful, risked the loss of his own life, together with that of the person he conducted: at present, however, these vehicles may be used on the carriage-road with perfect safety; though not with their former celerity; the descent being so gradual, that it is needless for a light carriage to have a drag-chain. The most elevated part of the route is a plain, two leagues in length, encircled by the loftiest peaks of Cenis, and containing the Post-house, the Barracks, and *La grande Croix,* a small inn. The Plain of Cenis is embellished with a beautiful and, according to report, an unfathomable Lake, whose limpid waters reflect the surrounding heights, and nourish the most delicious trout in Europe. The cheese of the Mountain is likewise excellent; and the butter and wine are good.

Fronting the Lake stands a hamlet called Tavernettes, because most of the houses receive Travellers; and at the extremity of the Lake, on the Piedmontese side, stands L'Hospice; which was founded by the Emperor Charlemagne, for the accommodation of Travellers; suppressed at the commencement of the French Republic, but restored, and rendered more than usually flourishing, by the Emperor Napoleon.

The descent from the Italian Barrier into Piedmont displays much more stupendous scenery than does the ascent from Savoy; and the difficulty of constructing the carriage-road was much greater on the Piedmontese side than on the other. The first gallery which presents itself, on this side, is six hundred and fifty feet in length, and cut, in several places, through solid rocks of granite. The wild and sublime Plain of San Niccolo is embellished with three large Cascades, one of which, being conveyed under the road several times, makes beautiful water-falls, by issuing from arches of masonry. After crossing this Plain, the road ascends to a part of Cenis where stands the Inn, or Refuge numbered IV.; between which, and that numbered III., the gallery is narrow, and surmounted by lofty peaks of Cenis. On this spot, during the year 1831, an avalanche fell, and destroyed a considerable number of travellers and horses, who were passing at the moment. According to report, the ava-

lanche in question falls very seldom; but, nevertheless, it would be desirable to have a covered way pierced through the side of the mountain on this spot, to secure Travellers from danger. (1) Opposite to the hamlet of La Ferrière, is another gallery, above two thousand feet in length, and cut through a remarkably hard and precipitous rock of solid granite. Here, a wall, nine feet in height and six hundred in extent, defends the gallery from earth and loose stones, which might otherwise fall into and destroy it. The scenery in this part of the route is enchanting. Near Molaretto, on the right, rise the fruitful hills of Chaumont, watered by the Doria-Riparia, which descends from Mont-Genèvre; while on the left is the gigantic Alp of Rochemelon, (2) soaring to a stupendous height above the beautiful Valley of Cenis, and extending, as does that Valley, to Susa. From the Post-house at Molaretto to the extremity of the pass of Gaiglione, the road, generally speaking, is cut through rocks at the brink of a precipice flanked by a strong dwarf wall; and then traverses a hill (covered with rich vegetation, and exhibiting a distant view of the Valley of the Doria, and the mountains near Turin) till it enters the Faubourg of Susa.

As travellers who pass Cenis are liable to encounter fogs, snow-storms, and dangerous gusts of wind, Napoleon established, in the most elevated and exposed parts of the route, twenty-six small Inns, or *Refuges*, provided with bells, which during the prevalence of thick fogs are rung, to guide Travellers from one Refuge to another: and these Inns are tenanted by *Cantonniers*, whose business it is to keep the road in good condition.

(1) In 1833 an avalanche fell, about the beginning of March, into the valley of San Niccolo; an extraordinary occurrence so early in Spring; but, what was more unusual, such a tremendous fall of snow took place, almost immediately after the avalanche had fallen, that on the eighth and ninth of March Cenis was impassable: and for several successive weeks carriages could not, even when put into *traineaux*, be conveyed from Lans-le-Bourg to Molaretto without danger.

(2) The inhabitants of Susa and its environs make a pilgrimage once a-year, during the middle of summer, to the Chapel of the Madonna des Neiges, near the summit of Rochemelon; and every person who walks in this procession is shod with spiked shoes, and provided with a stick terminated by a sharp spike of iron.

The number of *Cantonniers* instituted by Napoleon has been reduced by the King of Sardinia; who still, however, preserves two companies, amounting to about fifty men: and to assist in defraying the expense of keeping the new route in repair, and maintaining the establishment at L'Hospice, there is a tax, amounting to two livres for every horse or mule that passes Cenis, three livres for every carriage not on springs, and six livres for every carriage with springs:—small expenses these, compared with what was formerly paid for conveying Travellers, baggage, and carriages over this Alp. (3)

The *Cantonniers* of Lans-le-Bourg are robust, intelligent, and honest: neither *Cretins* nor goitrous swellings of any description are seen here: and, what seems extraordinary, the Savoyard Peasants speak better French than the Peasantry of France.

3 *Post-house on the plain of Mont-Cenis.*

3 *Molaretto*—Near this Post-house is a small Inn, where delicious Trout, and the excellent cheese of Mont-Cenis, may be had. (4)

2 *Susa*—This Town was once defended by the strong fortress of La Brunetta, which is now destroyed; but the *ancient Triumphal Arch*, mentioned in the former part of this Work, still remains, and merits observation. Hotel, *la Posta*, and very comfortable.

In the valleys, between the base of Cenis and Susa, the inhabitants are afflicted with goitres; which they attribute to the chill the throat continually receives

(3) Before the new road was made, the expense of conveying four persons and an English coach from Lans-le-Bourg to Novalesa was ten louis-d'or. At present (1836) Voiturlers pay five francs for every horse they take over the Mountain, which is less than was paid originally.

(4) There is a new and handsome Grotto on the road between Molaretto and Susa.

in consequence of the excessive coldness of the water.

The new road over Mont-Genèvre, anciently denominated *Matrona Monte*, which commences, on the Italian side, near Susa, was, in the summer of 1831, very good. The ascent from Susa to Mont-Genèvre occupies one hour and a half; and the same time is employed in descending.

1 1/2 *S. Jonard.*
1 *S. Antonino.*
1 *S. Ambrogio*—Inn, *la Vigna*, and bad.
1 3/4 *Rivoli.*
2 1/4 *Turin*—The road between this City and Susa is, generally speaking, a descent. On approaching S. Ambrogio, Travellers are presented with the sight of a picturesque Ruin, seated on a lofty eminence, and said to have been a fortress of the middle ages. Near Turin the country abounds with meadow land, fertilised by Canals, which distribute the waters of the Doria.

33 3/4 posts.

The usual time occupied in ascending with carriages from Susa to La Grande Croix, provided the road be in good condition, is about five hours and a half:—and the usual time occupied in descending to Lans-le-Bourg, if there be not any snow near the Savoyard Barrier, is about three hours without a drag-chain, and much less with one; because the postilions of the post are in the pernicious habit of driving fast when a wheel is chained.

PASSAGE OF MONT-GENÈVRE.

The distance from Briançon to Mont-Genèvre is three leagues; and the road made under the direction of the Cav. Giovanni Fabbroni over this mountain traverses a forest of pines, firs, and larches. Forests of larches crown the heights above the plain of Mont-Genèvre, which exhibits an extraordinary sight in the Alps, namely, fields of rye and oats, seldom unproductive, though frequently injured by the severity of the climate; and here, during the month of May, when Cenis stills wears his winter mantle, Spring puts on her gayest dress, and exerts her utmost activity: Travellers, however, who pass the Mont-Genèvre, should recollect that Wolves are more common here than on Cenis. The plain is not so extensive as that of the last-named mountain; but contains a village, and a Convent for the reception of Travellers. (1)

ROUTE FROM NICE, THROUGH GENOA, TO PISA, BY THE NEW ROAD, OPENED FOR CARRIAGES IN 1827.

6 *Mentone*—A small Inn.
1 1/2 *Ventimiglia*—The *Hôtel de Turin* is a tolerable Inn.
3 *S. Remo*
2 1/4 *S. Stefano*
2 3/4 *Oneglia*—A tolerable Inn.
4 *Alassio*
1 1/2 *Albenga*—A tolerable Inn.
3 *Finale*
3 3/4 *Savona*—A tolerable Inn.
4 1/2 *Voltri*
3 1/2 *Genoa*—An extra half-post is paid on entering Genoa.

35 3/4 posts.

ROUTE FROM GENOA, THROUGH LUCCA, TO PISA, BY THE NEW ROAD.

3 *Recco*—A gradual ascent. A third horse from Recco to the next post, both going and returning. An extra half-post paid on quitting Genoa.
1 1/2 *Rapallo*—A third horse to the next post, both going and returning.
1 3/4 Chiavari—A third horse to the next post, going, but not returning.—Two Hotels at Chiavari.
2 3/4 *Bracco*—A third horse to the sum-

(1) It is much to be regretted that no post-houses are established between Turin and Mont-Genèvre, either at Nonè, Pignerol, or Fenestrelle. There is, however, an Inn at Nonè, and another at Fenestrelle; and the distance from the last-named village to Turin is computed to be eight posts and three quarters. Persons who travel *en voiturin* may pass Mont-Genèvre without difficulty.

mit of the Mountain. Price one livre and five sous, buonamano inclusive.

1 ½ *Mattarana*—A small Inn; not a good one.

1 ½ *Borghetto*—A third and fourth horse from Borghetto to Mattarana, but not *vice versâ*. Inns at Borghetto, *l'Hôtel de Londres*, and the *Hôtel de l'Europe;* latter very comfortable. A third and fourth horse from Borghetto to La Spezia, and *vice versâ*.

3 *La Spezia.*—Inns, *Hôtel de l'Europe; l'Hôtel de l'Univers;* and *l'Hôtel de Londres*—the second of these was, in 1835, clean and comfortable.

2 ¼ Sarzana—Inn, *l'Hôtel de Londres*, and good. This Town, the last in the Genoese Territories, is famous for delicious butter.

1 *Lavenza*—The post-road from Lavenza to Massa goes through Carrara, in order to avoid several miles of swampy land.

1 Massa—Inn, *Hôtel des quatre Nations*, and good.

1 *Pietra Santa*—Inn, *la Posta*, and good.

1 *Montramido*

2 Lucca—Inns, the *Hôtel Royal de la Grande Bretagne*, which is magnificent, the *Europa*, and the *Albergo Reale della Croce di Malta.*

2 *Pescia*

1 ½ Pistoja—Inn, *La Locanda di Londra*, and tolerable.

1 ½ *Prato*

1 ½ Florence

29¾ posts.

This road is smooth, hard, and excellently made; and the ascents and descents, though numerous, are not rapid. For forther particulars see, at the end of this Chapter, "Route *en voiturin* from Naples through Genoa, and by the Mont-Cenis, to Calais, in Spring, 1831."

ROUTE FROM GENOA TO TURIN, BY THE VAL DI SCRIVIA.

2 *Pontedecimo*—A third and fourth horse from Pontedecimo to Ronco, and *vice versâ*.

2 ½ *Ronco*—Inn, *La Croce di Malta*, and the *Hôtel Royal.*

2 *Arquata*—A third horse from Arquata to Ronco; but not *vice versâ*.

1 ½ *Novi*—Inn, *Hôtel de l'Europe*, and good. The road between Pontedecimo and Novi is a gallery cut out of marble rocks, with a torrent beneath. A few miles beyond Novi the Alps are discoverable.

3 ½ Alessandria—The *Albergo dell' Universo* is the best Inn. An extra quarter of a post is paid on quitting Alessandria.

2 ¼ *Felizzano*

1 ½ *Annone*

1 ½ *Asti*—Inn, the *Leone d'oro*, and small, but tolerably clean. There is at Asti another Inn, *The Albergo Reale*, disgustingly dirty.

1 ½ *Gambetta*

1 ½ *Dusino*

1 ½ *Poirino*—Inn, the *Angelo;* small, but clean and comfortable.

1 ½ *Trufforello*

1 ½ Torino—An extra half-post is paid on entering and on quitting Turin. This Road, by the Val di Scrivia to Novi, and thence to Turin, is excellent; and equally good at all seasons.

24¼ posts.

NEW ROUTE FROM GENOA TO ARONA.

2 ½ *Pontedecimo*

2 ½ *Ronco*

2 *Arquata*

1 ½ *Novi*

2 *Ponte di Scrivia*

2 *Pieve del Cairo*

3 *Mortara*

3 Novara

2 *Olleggio*

2 ½ Arona

23 posts.

This Road, which, at Arona, falls into the great military Route, leading to the Simplon, is shorter, by a few posts, than the road through Milan; but between Pieve del Cairo and Ponte di Scrivia the Po and the Tanaro are crossed in ferry-boats; and both these rivers frequently rise so high after rain, as to become, for a time, impassable. The Hotel at Pieve del Cairo is a very

good one; but the Post-houses do not abound with horses.

ROUTE FROM LEGHORN, THROUGH PISA, TO FLORENCE.

2 Pisa
1 *La Fornacette*
1 *Castel del Bosco*
1 *La Scala*—Inn, *La Posta*, and not a comfortable sleeping-place; but at Ponte d'Era, a few miles nearer to Pisa, the *Albergo dell' Abbondanza*, also called *The Albergo Maggiore*, is a good Inn.
1 *Ambrogiana*—Inn, *La Posta*, and very uncomfortable.
1 *La Lastra*
1 Firenze—The whole road from Leghorn to Florence is excellent, and almost totally exempt from hills. The journey does not occupy more than ten hours with post-horses. Persons who travel *en voiturin* generally sleep at Ponte d'Era.(1)

8 posts.

ROUTE FROM PISA, THROUGH LUCCA AND PISTOJA, TO FLORENCE.

2 Lucca—An extra half-post is paid on going from Pisa to Lucca; and an extra half-post on quitting Lucca.
2 Pescia
1 ½ Pistoja
1 ½ *Prato*
1 ½ Firenze

8 ½ posts.

Voiturins will take an English post-chaise, carrying three or four persons, from Lucca through Pistoja to Florence, in one day and a half, for nine scudi, *buonamano* not inclusive; and they will likewise convey luggage from Florence to Rome, for two scudi the hundred-weight.

ROUTE FROM FLORENCE, THROUGH SIENA, TO ROME.

1 *S. Casciano*—A post-royal. A third horse.
1 *Tavarnelle*—A third horse.
1 *Poggibonsi*—Inns, the *Albergo della Corona*, and *Il Leone rosso*. The former, though small, was, in 1835, clean and comfortable. The road from Florence to Poggibonsi is hilly, and, in general, paved.
1 *Castiglioncello*—A third horse. —Road good.
1 Siena—Best Inn, the *Aquila Nera*, already mentioned. Road hilly, but good.(2)
1 *Montaione*
1 *Buonconvento*—Road from Siena hither excellent; though, near Buonconvento, there is a long hill. Inn at Buonconvento, the *Cheval Anglais*, small, but tolerably good.
1 *Torrenieri*—A third horse to Poderina, and the same returning.
1 *Poderina*
1 *Ricorsi*—A third horse to Radicofani
1 *Radicofani*—A large and good Inn, already mentioned. Road from Buonconvento hither excellent, but hilly.
1 ½ *Ponte Centino*—This is the first Custom-house in the Ecclesiastical Territories; and Travellers who are not provided with a

(1) Persons who wish to go either from Leghorn or Pisa to Rome, without passing through Florence, may save three posts, by taking the direct road, through Poggibonsi, to Siena.—This journey *en voiturin* occupies about six days and a half; and *Voiturins* usually convey an English carriage, containing four persons, from Leghorn to Rome, for about sixteen louis-d'ors.

The direct road from Leghorn, through Pisa, to Poggibonsi, is as follows:—

Posts 5, to *La Scala*
1 ¼ *Castel Fiorentino*
1 ¾ *Poggibonsi*

(2) Travellers would do wisely to take wine and water from Siena, for the rest of their journey, both being excellent here, and unwholesome in most of the succeeding towns. It is likewise advisable to take fruit from Siena. On entering this city, Travellers are obliged to leave the keys of their trunks at the Gate, and pay half a paul; for which sum the keys are brought to the opposite Gate, and delivered up when their owners quit Siena.

Lascia passare for Ponte Centino meet with an unpleasant detention here, and pay for having their baggage plumbed. The road from the Post-house on Radicofani, to the torrent at the base of the mountain, is excellent; thence it traverses the rough bed of a torrent; and, beyond Toricelli, this torrent (as already mentioned) is, after rain, sometimes dangerous—but, in case of necessity, Travellers may sleep at Ponte Centino.(1) A third horse from Ponte Centino to Radicofani.

1 *Acquapendente*—The road beyond the torrent, to this Town, is excellent; the Inn here is a bad one.

3/4 *San Lorenzo Nuovo*—A bad Inn, already mentioned. Road excellent

1 *Bolsena*—Road excellent. A third horse to Montefiascone, and likewise to S. Lorenzo.

1 *Montefiascone*—Road good, but hilly.

1 Viterbo—Two good Inns, already mentioned. A third horse to the mountain.

1 *La Montagna*—Road good, but hilly.

1 *Ronciglione*—Road good. Inn, *Il Leone d'oro*. A third horse from Ronciglione to the Mountain.

1 *Monterosi*—Inn, *La Fontana*, and not good.

1 *Baccano*—Inn, *la Posta*, and tolerably good.

1 *Storta*

1 1/4 Roma—The road between Monterosi and the Ponte Molle, from the spot where the Loreto and Siena routes join, is occasionally rough; but, from the Ponte Molle to Rome, excellent. Travellers who are provided with a *Lascia passare* for the Porta del Popolo have no trouble with respect to Custom-house officers; but persons not so provided are obliged to stop at the Custom-house, and give from five to ten pauls, in order to save their luggage from a tedious examination. An extra quarter of a post is charged on entering Rome, and an extra half-post on quitting it.

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23 1/2 posts.

ROUTE FROM FLORENCE, THROUGH PERUGIA, TO ROME.

1 1/2 *Pontassieve*—A post-royal.

1 1/2 *Incisa*

1 *S. Giovanni*

1 *Levane*

1 *Ponticino*

1 Arezzo—Inn, *la Posta*

1 *Rigutino*—Inn good.

1 *Camuscia*—Inn, *la Posta*.

1 1/2 *Case del Piano*—A third horse hence to Camuscia.

1 *Magione*—A third horse to Perugia, and *vice versâ*.

1 1/2 *Perugia*—Inn, *la Corona*, and good. The road from Florence to Perugia is excellent; unless it be during wet seasons; when the Lake of Trasimenus sometimes overflows, and renders this route dangerous.

1 *La Madonna degli Angeli*—A third horse to Perugia, but not *vice versâ*.

1 *Foligno*—Inn, *la Posta*, and very comfortable.

1 *Le Vene*

1 *Spoleto*—Inn, *la Posta*, and good. A third horse to Strettura, and *vice versâ*. The mountain of La Somma, over which the road passes, is the highest point in this part of the Apennine. La Somma is supposed to derive its name from a temple dedicated to Jupiter Summanus, which stood on its summit.

1 *Strettura*

1 *Terni*—Here are three good Inns. The *Hôtel de l'Europe* is the best.

1 *Narni*—A third horse from Narni to Otricoli, and *vice versâ*.

1 *Otricoli*

(1) The price of oxen per pair, for aiding post-horses to draw heavy carriages from Ponte Centino up the mountain of Radicofani, is sixty baiocchi.

3/4 *Borghetto*—A third horse from Borghetto to Otricoli, but not *vice versâ.*

3/4 *Cività Castellana — La Croce bianca* is a tolerable Inn, though small.

3/4 *Nepi* — Inn comfortable as a sleeping-place, though small.

3/4 *Monterosi*

1 *Baccano*

1 *Storta*

1 1/4 Roma—The road from Perugia to Rome is excellent.

27 1/4 posts.

ROUTE FROM GENOA, THROUGH BOLOGNA, RIMINI, SINIGAGLIA, ANCONA, LORETO, AND TERNI, TO ROME.

2 *Pontedecimo* (1)

2 1/2 *Ronco*

2 *Arquata*

1 1/2 *Novi*

3 1/2 Tortona—*La Croce bianca* is a good Inn.

2 1/4 *Voghera*

1 1/4 *Casteggio*

1 3/4 *Broni*—Best Inn, *la Posta*

2 *Castel S. Giovanni* — Between this spot and Piacenza the road traverses the bed of the Trebia. (2)

2 Piacenza

2 *Fiorenzuola*—The *Albergo della Posta* is a good Inn.

1 *S. Donnino*

1 *Castel Guelfo*

1 Parma

1 *S. Ilario*

1 Reggio

1 *Rubiera*

1 Modena

1 1/2 *Samoggia*

1 1/2 Bologna—Between Samoggia and this City there is a Bridge thrown over the Reno. Bologna is famous for quinces.

1 1/2 *S. Niccolo*—The road crosses the Savena on a Bridge.

1 1/4 *Imola*—the *Forum Cornelii* of the Romans is seated on the *Via Æmilia,* which leads from Bologna to Rimini.

1 *Faenza*—Between Imola and this Town the road crosses the Santerno on a Bridge. Part of the road between S. Niccolo and Faenza is, during wet weather, dangerous.

Two posts and a half from Faenza stands Ravenna, the seat of empire under Theodoric, and worthy of notice on account of its antiquities, and likewise because it contains the Tomb of Dante. The Post-house here is a tolerable Inn.

1 *Forli*—The Post-house here is a tolerable Inn.

1 1/2 Cesena—The road, previous to entering this Town, crosses the Savio on a magnificent modern Bridge.

1 *Savignano* — Anciently *Compitum.*

1 Rimini—The road between this town and Fano is the *Via Flaminia.* Rimini, the *Ariminum* of the ancients, and once a considerable City, still exhibits remains of former magnificence.

1 1/2 *Cattolica*—Previous to arriving at this Town, the road crosses the Conca on a Bridge; but Travellers should bear in mind, that when the Conca rises high, in consequence of rain, the road is dangerous.

1 1/4 Pesaro

1 Fano—*La Belle Italie* is a good Inn.

1 *Maratta* — Between Fano and Maratta the road crosses the Metro, anciently *Metaurus,* celebrated for the defeat and death of Asdrubal, during the second Punic war.

1 Sinigaglia

(1) For particulars respecting the extra horses Postmasters are empowered to add, between Genoa and Novi, see "ROUTE FROM GENOA, BY THE VAL DI SCRIVIA, TO TURIN."

(2) A post-book, published at Paris in the year 1835, gives the distances from town to town, between Castel S. Giovanni and S. Ilario, as follows: —

Posts 3 1/2 from Castel S. Giovanni to Piacenza.
3 1/2 Fiorenzuola.
1 3/4 S. Donnino.
1 3/4 Castel Guelfo.
1 3/4 Parma.
1 3/4 S. Ilario.

Probably this computation is made in French posts.

1 1/4 *Case Bruciate*
1 Ancona
1 1/2 *Osimo*
1 Loreto
1 1/4 *Recanati*
1 1/4 *Sambucheto*
1 *Macerata*—The Post-house here is a good Inn.—The country between Loreto and Macerata is beautiful, and richly cultivated; and near the latter Town are ruins of the City of *Helvia Ricina*, built by Septimius Severus. Macerata is famous for artichokes.
1 1/2 *Tolentino*—The Square in this town exhibits a well-preserved piece of ancient Sculpture. After quitting Tolentino, the road traverses a part of the Apennine.
1 *Valcimara*—The number of torrents which issue from the eastern side of the Apennine is so considerable, that Travellers should not venture to go by way of Ancona and Loreto to Rome, after recent inundations, caused either by hard rain, or the melting of snow.
1 *Ponte alla Trave*
1 *Seravalle*
1 *Case Nuove*
1 *Foligno*
12 1/2 Roma—See the Route from Florence through Perugia to Rome.

74 posts.

ROUTE FROM FANO TO ROME BY THE VIA FLAMINIA.

1 *Calcinelli*—This road follows the course of the Metaro to Fossombrone.
1 *Fossombrone*—The Inn here has recently been improved. Between Fossombrone and Acqualagna is the Pass of Furlo.
1 *Acqualagna*
3/4 *Cagli*—Travellers going from Cagli to Acqualagna are charged only three quarters of a post. The post-house here is a comfortable Inn.
3/4 *Cantiano*—There being but one hotel in this Town, it is advisable for Travellers who mean to sleep here to arrive at an early hour.—A third horse from Cantiano to Scheggia.
1 *Scheggia*
1 *Sigillo*—This place contains only one Inn; and therefore Travellers who wish to avoid high charges should make an agreement with the landlord previous to entering his house; which, though small, is clean
1 *Gualdo*
1 *Nocera*—This Town is frequented on account of its Baths, and a medicinal Spring, supposed to be in many cases useful.
1 *Ponte Centesimo*
1 Foligno
1 *Le Vene*
1 Spoletto
1 *Strettura*
1 *Terni*
1 *Narni*—A third horse from Narni to Otricoli.
1 *Otricoli*—A third horse from Otricoli to Borghetto, and *vice versâ*.
3/4 *Borghetto*
3/4 *Cività Castellana*—Persons travelling post, who mean to continue their journey by the *Via Flaminia*, instead of going by Nepi, should hire horses of the Postmaster at Cività Castellana, to take them to Rome; as no Post-houses are now established between the former and the latter place.
1 *Rignano*
1 *Castelnuovo*
3/4 *Malborghetto*
3/4 *Prima Porta*
1 1/4 Roma

22 3/4 posts.

ROUTE FROM MILAN, THROUGH BERGAMO, BRESCIA, VERONA, VICENZA, AND PADUA, TO VENICE, BOLOGNA, AND FLORENCE.

1 1/2 *Colombirolo*—The country from Milan hither is beautiful.
1 *Vaprio*
1 1/2 Bergamo—Near Canonica, Travellers cross the Adda, anciently the *Adua*, on a superb Bridge.
1 *Cavernago*
1 *Palazzolo*

1 *Ospedaletto*
1 Brescia
2 *Ponte S. Marco*
1 *Desenzano*
1 ½ *Castelnuovo*
1 ½ Verona
1 ½ *Caldiero*
1 ½ *Monte Bello*
1 ¼ Vicenza—Inns, *l'Albergo Reale del Cappello rosso*, etc.
1 ¼ *Aslesega*—The country from Verona hither is beautiful.
1 ¼ Padua—The *Stella d'oro* has been already mentioned as a good Inn: the *Aquila d'oro* likewise is a good one.
1 ½ *Dolo*
1 ½ *Fusina*—Road, from Milan hither, excellent.
Venice, by water, five miles.
Travellers who go by land to Fusina, usually return by water to Padua; whence the distance is:
1 ½ to *Monselice*
1 ½ Rovigo
1 ½ *Polesella*
2 Ferrara—A Procaccio goes twice a-week from Ferrara to Bologna, by water.
1 ½ *Malalbergo*
1 *Capodargine*
1 Bologna
1 ½ *Pianoro*—Hence to Lojano a third horse, or oxen, to every caleche:—and for all the sharp ascents of this passage of the Apennine, carriages which usually travel with three horses must have four, and carriages which usually travel with four horses must have six, beside oxen.
1 ½ *Lojano*
1 *Filigare*
1 *Covigliajo*
1 *Monte Carelli*—On going from Monte Carelli to Covigliajo, a third horse, or oxen.
1 *Cafaggiolo*
1 *Fontebuona*
1 Firenze

42 ¾ posts.

ROUTE FROM MILAN TO BOLOGNA, THROUGH PIACENZA, PARMA, REGGIO, AND MODENA.

1 ½ *Melegnano*
1 ¼ Lodi—Inns, *l'Albergo del Sole; I tre Re*, etc.
1 ½ *Casal Pusterlengo*
2 Piacenza
12 Bologna—See "Route from Genoa, through Bologna, Rimini, Sinigaglia, Ancona, Loreto, and Terni, to Rome."

18 ¼ posts.

ROUTE FROM MILAN TO TURIN.

1 ½ *Sedriano*
1 *Buffalora*
3 Novara—This is an episcopal City, which occupies the site of the ancient *Novaria*, built on a river of the same name, now called La Gogna. The *Cathedral* merits notice; and the Inns, three in number, are *les Trois Rois*, *la Poisson d'or*, and *le Faucon*.
1 ½ *Orfengo*
1 ½ Vercelli—This Town, originally called *Vercellæ*, appears to have been built by the Cisalpine Gauls, on the river Sessites, now the Sesia. It afterwards felt into the power of the Romans, and became a Municipium. Strabo mentions some gold-mines near Vercellæ: and at a hamlet called Pollone, in this neighbourhood, there is supposed to have been a Temple, or Grove, dedicated to Apollo. The modern Town, seated at the confluence of the Serva and the Sesia, is large and populous. The Portico of its Cathedral merits notice. The principal Inns are, *le Lion d'or*, and *les Trois Rois*. Between Novara and Vercelli the country is marshy, and the air unwholesome. Rice grows luxuriantly here, and seems to be almost the only grain which is cultivated in this neighbourhood.
1 ¾ *S. Germano*
2 ½ *Cigliano*
1 ¼ *Rondizzone*
1 ¼ *Chivasso*
1 ½ *Settimo*
1 ½ Turin—Between Settimo and Turin the road is excellent, and the country fertile, well cultivated,

and watered by the rivers Doria-Riparia, Stura, Molone, Orco, and Doria-Baltea, all of which descend from the Alps.

18 1/4 posts

ROUTE FROM AOSTE TO TURIN. (1)

3 3/4 *Châtillon*
3 3/4 *Donas*
3 Ivrée—Anciently called *Eporedia;* a name derived, according to Pliny, from a Celtic word, which signifies good tamers of horses. This Town appears to have been a Roman Colony and a Municipium.
2 1/2 *Caluso*
1 3/4 *Chivasso*
1 1/2 *Settimo*
1 1/2 Turin

17 1/4 posts.

ROUTE FROM TURIN, OVER THE MARITIME ALPS, TO NICE.

2 1/4 *Carignano*
2 1/4 *Racconigi*
1 1/2 *Savigliano*
2 1/4 *Centallo*
1 1/2 Coni—Best Inn, *la Posta*
1 3/4 *Robillant*
1 3/4 *Limone*
4 *Tenda*
2 1/2 *Giandola*
2 1/2 *Sospello*
2 1/2 *Scarena*
2 1/2 Nice—Travellers going this road should provide wine for their journey at Turin.

27 1/4 posts.

ROUTE FROM ROME TO NAPLES.

2 *Torre di Mezza Via*—Hence, to Rome, the charge is only one post and a quarter.
1 1/2 *Albano*
3/4 *Genzano*—A third horse from Albano to Genzano (but not *vice versâ*); and for a carriage with either four or six horses, two in addition.
1 *Velletri*
1 *Cisterna*
1 1/2 *Torre de' tre Ponti*
1 *Bocca di Fiume*
1 *Mesa*
1 *Ponte Maggiore*
1 Terracina

(Pontine Marshes.) A third horse from Velletri to Genzano (but not *vice versâ*); and for each carriage drawn by either four or six horses, two in addition. The journey from Velletri to Terracina usually occupies from four to five hours with post-horses.

1 1/2 *Fondi*—A third horse in addition to every pair, from Fondi to Itri.
1 *Itri*
1 Mola—From Mola to Itri a third horse, as far as the Cenotaph of Cicero. The price of this horse is ten grana.
1 *Garigliano*—The toll paid for every Draught-horse, or Mule, on passing the Bridge, is two carlini. From the Garigliano to S. Agata a third horse is added to every pair.
1 *S. Agata di Sessa*
1 *Sparanisi*—A third horse in addition to every pair, from Sparanisi to S. Agata.
1 1/2 Capua—At the barrier here, four ducats are paid for every coach, or post-chaise; and two piastres for every open carriage on springs.
1 *Aversa*
1 1/2 Naples—An extra half-post is paid on entering and on quitting this city. (2)

22 1/4 posts

Persons in robust health, who travel post from Rome to Naples, may, by setting out very early the first morning, reach Terracina before the close of day; and again, by setting out very early the second morning, they may reach Naples that night. If, however, ill health, short days, or any other cause, compel Travellers to sleep two nights on the road, the best plan is to go to Velletri the first day, to set out soon

(1) There are no relays of post-horses at the first three stations.

(2) Travellers, on entering Naples, are obliged to deposit their passports at the Police-office; neither can they, till their departure, legally reclaim them.

after sunrise on the second day, drive to Mola di Gaeta, sleep there; and on the third day, by setting out early, it is practicable to reach Naples at the common hour for dinner. By pursuing this plan, Travellers pass the Pontine Marshes at the wholesomest time,—namely, between nine in the morning and three in the afternoon.

A light Carratella, containing two persons only, with but little luggage, usually goes from Rome to Terracina in ten hours and a half, and returns in nine hours—goes from Terracina to Naples in fourteen hours, and returns in eleven hours.

ROUTE FROM ROME TO TERRACINA, BY MARINO AND PIPERNO.

2 *Torre di Mezza Via*
1 *Marino*
1 *Fajola*—Between Marino and Fajola the road traverses a Mountain, clothed with wood, and very stony. Fajola is a small Town near a Forest, from which its name was derived: and that part of the Road which traverses the Forest being very bad, Travellers usually take the road by Albano and Genzano to Velletri.
1 Velletri
1 *Sermonetta*—The ancient *Sulmo*.
1 *Le Case Nuove*
3/4 *Piperno*—The descent from this Town, on the way to Naples, is very rapid.
1 *Maruti*
1 Terracina—The road in the valley between Piperno and Terracina is not good;—it consists of sandy mounds covered with cork-trees.

9 3/4 posts.

ROUTE FROM NAPLES TO PÆSTUM.

1 1/2 *Torre del Annunziata*—A post royal—on account of which, an extra half-post is charged.
1 1/2 *Nocera*
1 1/2 Salerno—From Nocera to Salerno, an additional horse to every pair.
1 *Vicenza*
1 *Eboli*
2 1/2 *Pæstum*, by way of Persano.

9 posts, including the post-royal.

ENVIRONS OF NAPLES.

1 from Naples to *Caivano*.
1 from *Caivano* to *Caserta*.
1/2 from *Caserta* to *S. Leucio*.
1 from Naples to *Pozzuoli*.
1 from *Pozzuoli* to *Fusara*, or *Licola*.
1 from Naples to *Astroni*.
1/2 from Naples to *Capo di Monte*.
1 from Naples to *Portici*, *La Favorita*, or *Torre del Greco*.

ROUTE FROM NAPLES TO REGGIO,

The distance being calculated in Posts.

1 1/2 *Torre del Annunziata*—Anciently *Oplonti*, one of the Stations of the *Via Domitiana*, which extended to *Surrentum*. A post-royal.
1 1/2 *Nocera de' Pagani*—Anciently *Nuceria Alfaterna*.
1 1/2 Salerno—Anciently *Salernum*, and now supposed to contain between twelve and thirteen thousand inhabitants.
A third horse to every pair from Nocera to Salerno.
1 *Vicenza*—No relay of horses here.
1 *Eboli*—Anciently *Eburi*.
1 1/2 *Duchessa*—A third horse to every pair from Eboli to Duchessa, and *vice versâ*.
1 1/2 *Auletta*—A third horse from this place to Duchessa. Auletta is famous for abundance of Manna, and likewise for bad air.
1 1/2 *Sala*—Supposed, by some writers, to occupy the site of the ancient *Marciliana*.
A third horse from Auletta to Sala.
1 1/2 *Casalnuovo*—A third horse from this place to Lagonegro.
1 1/2 *Lagonegro*
1 *Lauria*
1 *Castelluccio*
1 *Rotonda*
2 *Castrovillari*
2 *Tarsia*—Supposed to be the ancient *Caprasiæ*. Air bad; population small.
1 1/2 *Ritorto*
1 1/2 Cozenza—Anciently *Consentia*,

and, according to Strabo, the Capital of the Brutii, is now the Metropolis of Calabria Citra, and the See of an Archbishop. It is watered by the Busento and the Crati, and contains about eight thousand Inhabitants. The climate is damp.

Jornandes, Bishop of Ravenna, who lived in the sixth century, records that Consentia, or rather the small river Baxentinus, which he represents as washing the walls of Consentia, was celebrated on account of the following circumstance:—Alaric, shortly after his conquest of Rome, died prematurely at or near Consentia; and his army, to do honour to the memory of their lamented Chief, forcibly diverted, by the labour of a captive multitude, the course of the river, that they might construct in its vacant bed the Royal Sepulchre, embellished with the splendid spoils of the fallen Mistress of the world. No sooner was this done than the waters were restored to their natural channel; and the identical spot where the remains of Alaric had been deposited was concealed by the inhuman massacre of the prisoners who had been employed to execute the work.

It is impossible not to admire that respect for a departed Hero which induced the army of Alaric to inter him where his remains could neither be disturbed nor insulted: but great, indeed, must have been the detestation in which he was held by Rome and her Allies, to make such a precaution needful.

1 *Rogliano*
2 *Coraci*
2 *Tiriolo*—The Gulphs of Saint Eufemia and Squillace, seen on descending the Hill beyond Tiriolo, are reputed to form the finest view in Calabria. The margin of the former Gulph once contained a large and populous town; which, together with all its inhabitants, one boy excepted (who became in consequence of the catastrophe a maniac), sunk suddenly into the water, leaving no trace behind. This melancholy event was caused by a tremendous earthquake.
1 ½ *Casino Chiriaco.*
1 ¼ *Torre Masdea*
1 ¼ Monteleone—This Town was built about the year 1254, on the site (it is supposed) of the ancient *Hipponium*, which (as already mentioned), on becoming a Roman Colony, took the name of *Vibo Valentia*. Its vicinity was famous for a Grove and Meadow of singular beauty, where stood a magnificent Temple dedicated to Proserpine. Its Haven is recognised in the present Harbour of Bivona. The Modern Town, erected partly in a fertile plain, and partly on a rising ground, is the Capital of the second district of the second Calabria Ultra. Its wines are excellent; its grapes have the reputation of being the best in Europe; and its horses are highly valued.
2 *Rosarno*—Visited by *Mal'aria.*
1 ½ Palmi—This Town, the Capital of the third division of the second Calabria Ultra, contains about six thousand Inhabitants.
1 ½ *Scilla*—So called from the contiguous Rock, and famous for its grapes and wine.
1 *Villa S. Giovanni*
1 *Reggio*—Here flourish the fruiting palm, the Indian fig, and the American aloe.

From Reggio Travellers cross the Faro to Messina.

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40 Neapolitan posts.

Between the months of April and November it is usual to go from Monteleone to Nicotera, and thence to Palmi; in all four Posts.

The Strada Regia from Naples to Reggio is excellent: but Calabrian Inns, generally speaking, furnish very few accommodations, except beds, kitchen-fire-places, stew-pans, and an oven for cooking meat, with which Travellers usually provide themselves. Eggs, vegetables, bread, and table-wine, may be

obtained in large towns: and a servant who understands cookery and speaks Italian may usually supply Travellers with tolerable food during a journey through Calabria.

ROUTE, EN VOITURIN, FROM NAPLES TO SALERNO, PÆSTUM, REGGIO, AND MESSINA,

With a light open carriage containing two persons, and drawn by three horses. Dining-places in this Route are marked with an asterisk; sleeping-places with a cross.

1st day. Salerno†, miles 28.

2d day. *Eboli*, going round by Pæstum*, miles 25.

Apertosa†, miles 21.

3d day. *La Sala**.

Lagonero†, miles 34.

4th day. *Caserna**.

La Rotonda†, miles 32. The accommodations at Rotonda are tolerably good.

5th day. *Murano**.

Cassano†, miles 26. Eight miles out of the direct Road.

6th day. *Spezzano*†, miles 18. The Inn at Spezzano is tolerable: but Travellers, instead of sleeping here, frequently seek accommodations for the night at Cassano, contiguous to the spot where stood the ancient Cossa.

7th day. Cozenza*.

Rogliano†, miles 38. (The Inn at Rogliano is tolerable.)

8th day. *Casanova di San Pietro**.

San Pietro Tiriolo†, miles 32. A very bad Inn.

9th day. *Pizzo**. The unfortunate, because too brave, Murat was shot at Pizzo, after a mock trial: and the battle of Maida took place near this Town, which borders on the Gulph of Saint Eufemia.

Monteleone*, miles 30. The Inn at Monteleone is good.

10th day. *Palmi.**

Bagnara†, miles 36. A tolerable sleeping-place.

11th day. Reggio*, miles 20. *The Locanda di Francasaro*, at Reggio, is tolerably good.

12th day. Messina†, by the Straits. Best Inn, *The Gran Bretagna*.

At Salerno, in 1834, the cleanest and most comfortable Inn was *The Hôtel des Etrangers*, formerly *La Speranza*. The entrance to this Hotel is, however, calculated to prejudice Travellers against it.

An English Gentleman who went from Naples to Messina in 1833, by the last-mentioned Route, kindly gave it to the Author: and this Gentleman paid, for a light open carriage drawn by three horses, sixty ducats from Naples to Reggio.

ROUTE FROM NAPLES TO OTRANTO,

The distances being calculated in Posts.

1 ½ *Marigliano*

1 ½ *Cardinale*

1 ½ *Avellino*—This City contains above thirteen thousand Inhabitants. A third horse to every pair from Cardinale to Avellino, and *vice versâ*.

1 ½ *Dentecane*—A third horse to every pair from Avellino to Dentecane, and *vice versâ*.

1 ½ *Grottaminarda*—A third horse to every pair from Dentecane to Grottaminarda.

1 *Ariano*—A third horse to every pair from Grottaminarda to Ariano. This Town stands on an elevated situation; and was, according to report, originally built by Diomedes. Remains of its ancient Walls and Castle may be traced. War and Earthquakes have frequently ruined Ariano; but it now possesses near twelve thousand Inhabitants; and was, about the year 1070, erected into a Bishoprick.

1 *Savignano*

1 ½ *Ponti di Bovino*

1 *Pozzo d'Albero*

1 Foggia—A large City.

1 ½ *Passo d'Orta*

1 *Cerignola*—This Town contains an ancient milliary Column, bearing the names of Nerva and Trajan, the inscription upon it being as follows:—

LXXXI.
Imperator Cæsar
div. Nerv. F.
Nerva Traianus
Aug. Germ. Dacie.
Pontif. maxim. trib. pot. XIII.
Imper. vi. cons. V.
P. P.
Viam a Benev. Brundus.
Pecunia sua F.

1 *S. Cassano*
1 Barletta—A handsome City containing near eighteen thousand Inhabitants, a good Theatre, a fine Mole, and a Gate called Porta di Mare, erected by Charles III., and worthy of observation.
1 *Bisceglie*—A beautifully-situated Town, containing upwards of thirteen thousand Inhabitants.
1 *Giovinazzo*—Here are handsome edifices and between five and six thousand Inhabitants. The Walls erected by Trajan may still be traced.
1 1/2 Bari—This City, the Capital of the district, contains nearly nineteen thousand Inhabitants, and is said to have been founded by the Son of Dædalus. In the days of Nero it was a Municipium: its Cathedral is one of the oldest Christian Churches in Italy, and its other public buildings are handsome, especially the Theatre. Ruggero, Monarch of Sicily, was crowned at Bari; and Bona, Queen of Poland and daughter of Isabella of Arragon, died here.
1 1/2 *Casamassima*
1 1/4 *Gioja*
1 1/2 *Mottola*
1 1/2 Tarento—A large Town.
1 *Monteparano*
1 *Manduria*
1 3/4 *Guagnano*
1 1/2 *Lecce*—This Town has upwards of fourteen thousand Inhabitants; and stands on the ruins of the ancient *Licia*. It is encircled by strong Walls, and possesses a Tower built or repaired by the Emperor Charles V., to whom one of its Gates was dedicated. It is now the See of a Bishop, and was once a Roman Colony.
1 1/2 *Martano*
1 1/2 *Otranto*—Here are strong Fortifications, and a handsome Port, together with a Cathedral, the pavement of which is said to have been executed by the Normans. Its Columns are ancient, and were taken from a Temple consecrated to Minerva.

Otranto is the See of an Archbishop; and contains a Lazzaretto which accommodates three hundred individuals.

ROUTE FROM PARIS, THROUGH TONNERRE, TO GENEVA; AND THENCE, BY THE SIMPLON, AND THROUGH BRESCIA AND MANTUA, TO ROME; WITH THE NAMES OF THE BEST INNS FOUND ON THIS ROAD DURING THE YEAR 1830.

1 from Paris to *Villejuif*
1 1/4 *Fromenteau*
1 1/2 *Essonne*
1 1/4 *Ponthierry*
1 *Chailly*
1 1/4 *Fontainebleau*—Inns, *Hôtel de la Ville de Lyon—Grand Hôtel Britannique—Hôtel de la Sirène.*
3 *Fossard—Hôtel de la Poste.*
1 *Villeneuve-la-Guyard*
1 1/2 *Port-Sur-Yonne*
1 1/2 Sens(1)—Inn, *Hôtel de l'Écu*, and very comfortable.
1 3/4 *Villeneuve-le-Roi*—Inn, *la Poste*, at the southern extremity of the Town.
1 *Villevallier*
1 *Joigny*—Hotel, *les Cinq Mineurs*, and very comfortable.
2 *Esnon*
1 1/2 *St. Florentin*
1 1/2 *Flogny*
1 3/4 Tonnerre—*Hôtel de la Poste*, a good Inn.
2 1/4 *Ancy-le Franc*
2 *Aizy-sur-Armançon*
1 1/2 *Montbard*—Inn tolerable.
2 1/2 *Villeneuve-les-Couvers*
1 1/2 *Chanceaux*
1 1/2 *St. Seine*(2)
1 1/4 *Val de Suzon*
2 *Dijon*(3)—*Hôtel du Parc*, and very comfortable.

(1) For an account of the extra horses Postmasters are authorised to put to travelling-carriages, on the road between Villejuif and Villevallier, see "ROUTE FROM PARIS TO GENEVA, THROUGH FONTAINEBLEAU AND DIJON."

(2) For an account of the extra horses between Montbard and St. Seine, see "ROUTE FROM PARIS TO DIJON, THROUGH TONNERRE."

(3) For an account of the extra horses on the road between Dijon and Geneva, see "ROUTE FROM PARIS TO GENEVA, THROUGH FONTAINEBLEAU AND DIJON.

2 *Genlis*
1 3/4 *Auxonne—Hôtel du Grand Cerf.*
2 Dôle—*Hôtel de la Ville de Paris.*
2 1/2 *Mont-sous-Vaudry*—A country Inn, small but good.
2 1/4 *Poligny—Hôtel de la Tête d'or —Hôtel de Genève*—the latter is the better of the two.
1 1/2 *Montrond* (Jura).
1 1/2 *Champagnole--Hôtel de Genève;* and much improved within the last few years.
1 1/2 *Maison-Neuve*
1 1/2 *St. Laurent—Hôtel de la Poste.*
1 1/2 *Morez—Hôtel de la Poste.*
1 1/2 *Les Rousses*
1 3/4 *La Vattay*
2 *Gex*—Inn, *les Balances.*
2 Geneva—Inn, *les Balances,* and very comfortable.
2 1/2 *Dovaine*
2 Thonon—Inn, *les Balances,* and improved within the last few years.
1 1/2 *Evian*
2 1/2 *St. Gingolph—Hôtel de la Poste,* and very comfortable.
2 1/4 *Vionnaz*
2 1/4 *St. Maurice—Hôtel de l'Union.*
2 1/4 *Martigny,* Inn, *le Cygne.*
2 1/4 *Riddes*
2 1/4 Sion—Best Inn, *la Poste:* sign, *le Lion d'or.*
2 1/4 *Sierre*
2 1/4 *Turtmann*—Inns, *le Soleil d'or,* and *le Lion d'or;* both tolerable.
2 1/4 *Viége*
1 1/2 *Brigg*—Two Inns: the *Hôtel d'Angleterre* is the best.
2 1/2 *Barisello*—Beds may be found here in case of necessity.
3 1/2 *Sempione*—Inn, *la Poste,* and very comfortable.
2 1/4 *Isella*
2 1/4 *Domo d'Ossola*—Inns, the *Grand Hôtel de la Ville,* and the *Hôtel d'Espagne:* former best.
2 *Vogogna*
3 *Baveno*—Inn, *la Croix de Malthe,* and very comfortable.
2 1/2 *Arona*—On approaching Arona, the Road passes a Path which leads to the spot where the Statue of San Carlo Borromeo is erected.
1 1/2 *Sesto Calende*—Between Baveno and Sesto are two Inns, both of which appear to be good. At Sesto there is a tolerably good Inn on the edge of the Lake.
2 *Cascina*—Inn, *la Posta,* and good.
1 1/2 *Rho*
1 1/4 *Milan*—Inn, the *Gran Bretagna,* and very comfortable.
1 1/2 *Cascina de' Pecchi*
1 *Vaprio*
1 1/2 Bergamo—Inns, *l'Albergo Reale —l'Hôtel du Phénix.*
An extra quarter of a post is paid for ascending to the Town.
1 *Cavernago*
1 *Palazzolo*
1 *Ospedaletto*
1 Brescia—Inn, *I due Torri,* and good
This Road, through Bergamo to Brescia, is usually preferred by Travellers, for the sake of visiting the former City: but the following road is shorter, by four or five leagues; and persons who travel *en voiturin* usually divide the journey thus:—*First Day* from Milan, *Triviglio* and *Calcio.* Inn at the former, *la Regina d'Inghilterra,* and sufficiently good for a dining-place —Inn at the latter, *la Croce di Malta,* small but clean, and not uncomfortable as a sleeping-place. Six miles nearer to Brescia, at a large Town called Chiari, there are three Inns, *Second Day, Brescia* and *Desenzano.* Inn at the former already mentioned. Inn at the latter, *l'Albergo Imperiale e Reale,* and very good.
2 *Ponte San Marco*
1 *Desenzano*
1 1/2 *Castelnuovo*
1 1/2 Verona—Inns, *Torre di Londra —l'Hôtel du Grand Paris,* etc.
Travellers who do not wish to visit Verona usually take the following Road to Mantua; because shorter by two posts and a half than that which passes through Verona.
From *Brescia* to *Ponte San Marco,* posts 2—from *Ponte San Marco* to *Castiglione le Stiviere,* posts 1 1/2; and from *Castiglione* to *Mantua,* posts 3.

1 1/4 *Villafranca*
3/4 *Roverbella*
1 Mantua—Inn, the *Albergo della Fenice*
1 1/2 *S. Benedetto*—Inn, *Il Leone bianco*; small and not comfortable; it contains, however, two clean rooms with beds in each; and two other bed-chambers for servants. Immediately before reaching San Benedetto, Travellers cross the Po, in a *pont-volant*.
1 1/2 *Novi*
1 *Carpi*—Inn, *Il Leone d'oro*.
1 1/4 Modena—Inns, the *Albergo Reale*—the *Albergo di S. Marco*; both are good.
1 1/2 *Samoggia*
1 1/2 Bologna (1)—Inns, *Grande Albergo Imperiale; Hôtel Royal de St. Marc*—both good.
1 1/2 *Pianoro*
1 1/2 *Lojano*
1 *Filigare*
1 *Covigliajo*
1 *Monte Carelli*
1 *Cafaggiolo*
1 *Fontebuona*
1 Firenze(2)—Hotels, *Schneiderff's*, *Gasperini's*, etc.
1 *San Casciano*—The inn here contains only two rooms for Travellers: both are small, and badly furnished; but the larder is not ill provided.
1 *Tavarnelle*
1 *Poggibonsi*
1 *Castiglioncello*
1 Siena
1 *Montarone*
1 *Buonconvento*
1 *Torrenieri*
1 *Poderina*
1 *Ricorsi*
1 *Radicofani*
Persons who travel *en voiturin* usually dine at *La Scala*, a country Inn, beyond San Quirico, and provided with several beds.
1 *Ponte Centino*
1 *Acquapendente*—The road passes through a Torrent on approaching Acquapendente.
3/4 *San Lorenzo*
1 *Bolsena*—The *Aquila d'oro* is clean and tolerably comfortable; but it stands in a pestiferous air.
1 *Montefiascone*—Inn, the Post-house, outside of the Town.
1 *Viterbo*
1 *La Montagna*
1 *Ronciglione*—Two Inns; *il Leon d'oro*, and *l'Aquila nera*.
1 *Monterosi*
1 *Baccano*
1 *Storta*—A bad Inn, with one tolerable eating-room for Travellers, and two or three bed-chambers.
1 1/4 Roma (3)

174 posts.

(1) For an account of the extra horses on the road between Bologna and Florence, see "ROUTE FROM MILAN, THROUGH BERGAMO, BRESCIA, VERONA, VICENZA AND PADUA, TO VENICE, BOLOGNA, AND FLORENCE."

(2) For an account of the extra horses on the road between Florence and Rome, see "ROUTE FROM FLORENCE, THROUGH SIENA, TO ROME."

(3) Persons who pursue this Route will find it particularly advisable to have their baggage plumbed at the Frontier Custom-house between San Benedetto and Modena; and again at Pietramala; as this precaution secures trunks from being searched, between that place and Ponte Centino.

ROUTE FROM ROME TO FLORENCE, BY RIETI, TODI, ORVIETO, AND CLUSIUM, WITH A LIGHT PHAETON AND GOOD HORSES.

Osteria di Correse, miles twenty—A single house, with only two beds, and those not very good. Travellers would do well to provide a dinner, and take it with them from Rome.

Rieti. As far as the Osteria of Nerola, the road is tolerably level; but from Nerola to Poggio San Lorenzo, and four miles farther, there is a steep ascent. Extra horses, or oxen, may be procured by sending to bespeak them at Nerola; between which place and Poggio San Lorenzo is *the Osteria di Massacci*, built on an Ancient Tomb, and still retaining its original shape. Opposite to it are remains of other Tombs; and between them was the ancient road. Poggio S. Lorenzo is a very small Village, with a miserable Osteria. Beyond the ascent, for which oxen or extra-horses are re-

quired, the road descends gently the whole way to Rieti, and is in excellent condition. *Renzi's Hotel* on the Corso at Rieti was, during 1834, clean and comfortable, though not large. The Duomo contains a beautiful Chapel, by Bernini; and over its altar is a Cameo of the Madonna, in white marble on a dark ground, and of an immense size. In the subterranean Church called "La Grotta," is an Ancient Milestone, now used as a support, but formerly the forty-second milestone on the *Via Salaria*. The Capuchin Convent commands a magnificent view; and in the ancient Refectory of the Convent of S. Domenico, are fine Frescos of the School of Raphael. The Cav. Ricci, a celebrated Literary Character, has at Rieti a Palazzo which contains a choice though a small collection of Paintings by old Masters.

The road from Rieti to the Falls of Terni is level and excellent; and in distance thirteen miles; from the Falls to the Town of Terni is five miles. From Terni a road goes to Todi; and after driving four miles and a half on this road, Travellers usually turn to the right, in order to see the village of Cesi, which contains a Grotto so cold that Cellars are made to communicate with it, and preserve wine during summer. Here is an ancient Fortress, the foundations of which were put together without cement; and here likewise is an Estruscan Wall.

Hence to S. Gemini is four miles and a half: and two miles distant, on the road to Todi, stood the ancient City of *Carsoli*, scarce any remains of which exist, except a small Church built with fragments of the City, and a Triumphal Arch, twenty-eight English feet and seven inches in height, sixteen feet broad above its base, and twelve feet six inches below it. The stones which compose this Arch are large, and put together without cement. Not far distant is a Mineral Spring, containing Magnesia and Iron, and famous for its medicinal qualities. The road from S. Gemini to Todi is excellent, but so hilly that carriages in general would require an extra horse. At Castel Todino, six miles from S. Gemini, there is an Osteria in which Travellers may dine. Hence to Todi is twelve miles. That Town, being situated on a hill, is visible from a great distance, and commands magnificient views. Its Hotel, *La Locanda di Vicenzo Sisti*, though small, is clean, and capable of accommodating a family. Its Cathedral is Gothic, handsome, and embellished with good Frescos: and the Door f the Church of S. Fortunato is a beautiful specimen of Gothic architecture. The Church called Il Tempio della Consolazione, and built in the form of a Greek Cross, does great credit to the memory of its Architect Bramante: but the Edifice most worthy of attention is *the remains of the Temple of Mars;* a fine specimen of Etruscan architecture. The part remaining was the interior o the Temple, and is in perfect preservation. Till lately it was covered, as far as the cornice; but three Niches are now quite uncovered. The entire length of the Temple is a hundred and thirty-seven English feet; and the height thirty-one feet eight inches. Each of the Niches is fifteen feet two inches wide; and the distance between the Niches is sixteen feet seven inches. The Cornice is handsome, and in depth two feet ten inches and a half.

From Todi, Travellers usually return to Castel Todino with an extra horse; and then proceed on their journey to Narni, having eight miles of road down hill to the Ponte Rotto. Between S. Gemini and Narni are two very ancient bridges, one o which passes over the Calamone, and the other over the Caldaro. *The Locanda della Campana* at Narni was, in 1834, a comfortable Hotel. Thence Travellers who wish to visit the ancient *Fallari* usually go overnight to Città Castellana, although the Post-house there is not a comfortable Inn. *Fallari* stood at the distance of five miles from Città Castellana; but no part of the town, except its walls, now remains; they are built of tufo, in the Etruscan style; and are nearly perfect; forming a circuit of about two miles. The West Gate is quite perfect, and still used as an entrance. From *Fallari* Travellers usually proceed to sleep at Ronciglione; thence going next day to examine the Amphitheatre at Sutri. This town is four miles from Ronciglione, by a carriage-road, though not a good one. In its Cathedral are the marble tables of the College, and

the Succession of the Pontiffs of Sutri down to the time of Trajan. The Amphitheatre stands on the outside of the town, and is cut out of solid tufo, and even now nearly perfect. There are three ranges of seats; and round the arena is a covered passage, cut through the rock, with door-ways leading into it, and two vomitories on one side and one on the other. The form of this Amphitheatre is oval; its greatest length being about one hundred and sixty-one feet and a half, and its greatest breadth one hundred and thirty-four feet three inches. The slope of the seats, from the top of the arena to the upper range, is fifty-three feet, and the passage behind the upper seats is six feet wide. The circuit of the Arena is about six hundred and twenty feet; and the Arena is, at the present moment, a common vegetable-garden. According to general belief this Amphitheatre was erected by Statilius Taurus, a native of Sutri, and the first person who built a similar edifice in the Campo Marzo at Rome. From Sutri Travellers usually proceed to Viterbo; going next morning to Orvieto, by Montefiascone, and the Osteria di Capraccia, eight miles from Montefiascone, and a poor hovel. Bagnara, near this Osteria, is a small town with a little Inn, containing two clean beds; and close to it stands a Village called Cività, and placed on a perpendicular tufo rock about four hundred feet high, and having only one entrance. The road from Capraccia to Orvieto is excellent, and chiefly down hill, though the descent is not steep. The appearance of Orvieto from the heights above it is singular. Its walls, formed by the hand of nature on an isolated tufo rock, rise almost perpendicularly, and are encompased with lofty hills. The river Paglia receives another stream, the Chiane, close under the town, and both fall into the Tiber at three miles distance. Orvieto, at different periods, gave refuge to thirty-two Popes; the first of whom was Giovanni X., the last Clement VII. At present it contains only seven thousand inhabitants; but at one period that number was doubled. It is clean, well built, and embellished with fine palaces. In that called the Gualterio are Frescos by Domenichino, Albano, etc.: and in the Chapel of this Edifice is a Fresco, representing the Archangel Michael, supposed to have been done by Luca Signorelli. In the Palazzo Petrangeli is a fine Painting of the Madonna and five Saints, by Pietro Perugino. The great Well, called Pozzo di S. Patrizzio, is one of the wonders of Orvieto. Clement VII., finding that if the town were besieged it must surrender from want of water, in failure of rain, employed Antonio da Sangallo in the construction of this Well, which was not finished till the time of Paul III. There is but a small quantity of water in it now; and of that the people of Orvieto make no use. The Cathedral here owes its existence to the Miracle of Bolsena, recorded in the Stanzi di Raffaele at Rome. The linen cloth stained with blood by this Miracle was brought to Orvieto by Urban IV., and the inhabitants erected their Cathedral as a proper place in which to deposit this relic. The Cathedral is ornamented with fine Bassirilievi by Giovanni Pisano, Arnolfo of Florence, Fra Guielmo of Pisa, and other Sculptors. Here likewise is the History of the Blessed Virgin, in Mosaic; the Baptism of our Saviour; the marriage of the Blessed Virgin, copied from Pomerancio, and her Coronation, copied from Lanfranco. The circular Window in this Church is particularly beautiful; and the form of the building represents a Latin Cross four hundred palmi in length, and one hundred and forty-eight in width. Some of the windows are alabaster in place of glass, and the middle Aisle is ornamented with Statues of the Apostles. On each side of the High Altar is a Statue by Mochi. The Coro di Tarsia (inlaid work by Sanese Artists) merits observation. Behind the High Altar is the Tabernacle containing the linen stained with blood. The weight of the Reliquario (solid silver) is four hundred Roman pounds, and it is beautifully worked by Ugolino Veri, of Siena. The Chapel of the Madonna di S. Brizio merits especial notice, there being in this Chapel a celebrated Painting by Luca Signorelli, which Michel-Angelo Buonaroti studied frequently before he finished the Sistine Chapel at Rome. Some parts of this Fresco are not surpassed either by Buonaroti or Raphael. The *Pietà*

in the Cathedral at Orvieto is a beautiful Work, by Ipolito Scalza, the Pupil of Buonaroti. It is cut out of a single block of Carrara marble, and consists of four figures one third larger than life.

The Hotel here is clean, comfortable, and cheap; the price of living per day being only five pauls (coffee not inclusive), for a single man, who may have a well-furnished lodging for about thirty scudi per annum. A Bishop resides at Orvieto, and during autumn a Cardinal.

An extra horse is requisite on leaving this town to proceed to Città della Pieve, thirty miles distant. The road winds down to the river Paglia, which it passes on a Bridge of five arches, and then, turning to the left, crosses the Chiane on a Bridge of one arch. Shortly afterwards the road, which is excellent, ascends a mountain to Ficulle. The Osteria at the last-named place only serves to refresh horses; Travellers therefore proceed through Monteleone to Città della Pieve. Monteleone contains a good Osteria, and the town commands a fine view of the Valley of the Chiane. On the mountain, and on the side of the road near the town, are large quantities of sea-shells. The country near Monteleone abounds with fine timber.

Città della Pieve is a considerable place, with broad and well-built streets. Its Cathedral contains a painting by Pietro Perugino, and the view from the Nunnery outside of the town is very fine. In 1834 there was no Hotel at Città della Pieve; but the Magistrates were building one. At the house of a person named Donna Valentine there were, however, comfortable Lodgings for three or four Travellers. Hence to Chiusi, anciently *Clusium*, is chiefly down hill; and the views are fine, particularly that of the Lake of Perugia.

The Collection of Etruscan Antiquities belonging to Signor Cassuccini, at Chiusi, are very interesting: they were found in his own grounds; and he has erected a gallery for them: he is particularly civil; and any person wishing for a sight of his Gallery has only to send to his house, which is opposite to the Inn, and he immediately despatches a servant with the key. The Tomb preserved in his grounds, about a mile from the town, is curiously cut out of sand-stone, and painted in Fresco, the colours being perfectly fresh. All these grounds are full of Tombs, much below the present surface of the earth; and the communication was by streets, or rather lanes, some of them not more than three feet wide. Close to the Lake, in ground belonging to the Grand Duke of Tuscany, is a fine Tomb composed of Travertino: and near the Nunnery already mentioned, which is two miles distant from Chiusi, are well-preserved Tombs. The Inn at Chiusi is small, but clean.

Here are vestiges of the ancient Etruscan Walls of *Clusium*.

Hence Travellers usually go to Fojano, passing through Vagliano. Fojano is furnished with a small but comfortable Inn; and the Church of La Fraternità in this town contains eight Paintings by Pietro di Cortona, in his best style.

The Females at Fojano are handsome, and the wine is excellent.

Hence to Arezzo the road is level and good, and equally so from Arezzo to Florence.

ROUTE, EN VOITURIN, FROM PISA, BY WAY OF VOLTERRA, TO SIENA.

1st day. Volterra — Miles of Tuscany, about 38. Inn, the *Croce di Malta*; a tolerable, though not a very good, sleeping-place.

A baiting-place for horses may be found between Pisa and Volterra; — but Travellers should carry provisions with them.

The road is excellent; and the ascent to Volterra gradual.

2d day. Siena.—Miles, about 30.

Road good, but hilly; turns on the hills somewhat narrow.—There are, however, no precipices; and midway, at Lower Colle, provender for horses may be procured, and extra horses obtained, if wanted. The descent from Volterra to the bottom of the lofty eminence on which that City stands is rapid; the descent from Upper to Lower Colle is likewise rapid (and slippery, because paved); but the ascent from Lower Colle

to Siena is gradual; one short hill excepted. The country between Volterra and Siena is bold and well-wooded.

Eight hours should be allowed for going from Pisa to Volterra; and eight more for going from Volterra to Siena.

The distance from Pisa to Siena, by the road which Travellers usually pursue, is as follows:—

From Pisa to Poggibonsi, miles 49.
From Poggibonsi to Siena, miles 16.

Consequently, this road is very little shorter than the other; though preferable with respect to accommodations.

ROUTE, EN VOITURIN, FROM LUCCA TO MODENA, OR REGGIO, BY THE NEW ROAD OF THE FOCE A GIOGO; WITH A LIGHT OPEN CARRIAGE AND TWO POWERFUL HORSES.

Miles.

13 ½ *Ponte d'Oro*—2 hours. Road excellent, and parallel with the Serchio. From Ponte d'Oro to the Baths of Lucca is one mile and a quarter; and here the Traveller should sleep, either at *The Europa*, or *The Minerva*, both being comfortable Inns.

As there are no post-horses on this Road to Modena, and as no good sleeping-place can be found nearer than Paullo, it is necessary, in order to accomplish the journey thither in the space of one day, to have extra horses; which are, indeed, requisite as far as La Foce. Thirty-five Tuscan pauls for a pair of extra horses to La Foce is the price usually demanded at the Baths of Lucca.

6 *Tereglio*—1 ½ hours. Previous to arriving on this spot, the Road begins to ascend a mountain; and this ascent continues to La Foce. The Road, which is excellent, though precipitous, passes under Tereglio; contiguous to which, on the left, stands a handsome Hotel, built by the Government, but sadly neglected, owing to the dearth of Travellers on this Road. The Hotel in question, however, contains several beds, and is sometimes used as a sleeping-place: it might be made tolerably comfortable, if its Master were apprised of the intended arrival of Lodgers.

The mountains in this neighbourhood are covered with timber-trees, chiefly beeches of a large size.

9 *Ospidaletto*—3 ¾ hours. Here stands an Osteria commanding a fine view of Livorno, Viareggio, and Val d'Arno; and furnishing good bread, butter, eggs, bacon, and wine, but neither tea nor coffee. The Padrone, in 1831, spoke French and Spanish. During six months of the year this eminence is clothed deep with snow, insomuch that carriages can only pass during summer: but between Tereglio and Ospidaletto, when the hoary mantle of winter has disappeared, there rises on one little spot such a host of flowers, as may vie with the celebrated *Prato Fiorito*, near the Bagni di Lucca. Several of the Iris tribe are most beautiful, especially the orange lily.

3 *La Foce*—1 ¼ hours. The ascent from Ospidaletto hither is very rapid; but the Road is good, and passes through noble forests of pines. La Foce is the highest point of the whole Road; and was not exempt from snow at the end of June, 1831. About three miles beyond this spot stands an Osteria, where food may be obtained for horses; and about four miles farther is the Pistoja road, which turns off to the right:—but continuing to the left, the Traveller descends to Fiumalbo, passing the Dogana of Modena by the way. At this Dogana, in 1831, passports were examined, in order to ascertain that they bore the signature of the Austrian Minister at Florence.

8 *Fiumalbo*—1 ¼ hours. This Place lies under the Road, which consequently does not pass through it, but pursues its

course to the bed of a torrent, which it crosses by means of a fine Bridge, consisting of four arches; and then proceeds, by means of two smaller Bridges, to

3 *Pieve-à-Pelago*—½ hour. This is a little Village containing an Osteria, where food may be obtained for horses. Travellers in general, however, proceed across another Bridge to Birigazzi; the last eight miles to which place is a continual though gentle ascent.

8 *Birigazzi*—1¾ hours. The Osteria here is dirty, and affords food for horses only; but it has the advantage of being little more than half a mile distant from a small Volcano, called by the neighbouring peasants *Il fuoco del Diavolo*, and similar to that near Pietra Mala, on the way from Bologna to Florence, except that it has a slight smell, and a small appearance of sulphur about it; and except, likewise, that it is less potent than the Volcano near Pietra Mala, as rain and wind extinguish it for the moment. There are Coal-mines near this spot.

2 *Santona*—½ hour. A small Village with an Osteria.

13 *Paullo*—2 hours. The descent from Santona hither is gentle, and the Inn at Paullo (called *La Posta*, though destitute of Post-horses) is a clean and comfortable sleeping-place, where the charges are moderate.

23 *Fromigine*—4½ hours. A constant and gradual descent from Paullo hither. The country is picturesque and highly-cultivated; and the Road, by being placed on the ridges of a long line of hills, exhibits beautiful views of the valleys on each side, and commands a prospect of the extensive plains of Lombardy, the mountains near Bologna, etc., etc. The Road is bordered by noble chestnut and walnut trees, and perfumed with considerable quantities of sweet briar. The Inn at Fromigine (called, like that at Paullo, *la Posta*) is disgustingly dirty, and furnishes little or nothing to eat. Here the Road divides into two branches; one of which, leading to Modena, is seven miles in distance; and the other, leading to Reggio, twelve miles in distance.

7 *Modena*—1¼ hours.

12 *Reggio*—2¼ hours—Going by the Cross-Road. But the distance going from Fromigine to Modena, and thence to Reggio, is twenty five miles.

100½ miles, going straight to Reggio.

The whole of this Road may be called excellent; but persons travelling with a heavy carriage should not have less than six horses, or four horses and two oxen, to go from Tereglio to La Foce. The ascents are much more rapid on the Lucca side than on that of Modena.

Persons going from Lucca, or its Baths, to Modena, Milan, or Venice, would shorten their journey considerably by preferring the road of the Foce a Giogo to that which leads round by Florence and Bologna: but as the former is not a post-road, the Inns are scantily provided with eatables; and therefore Travellers usually take their provisions with them.

ROUTE, EN VOITURIN, FROM ROME TO FLORENCE, THROUGH PERUGIA, WITH A BERLIN DRAWN BY FOUR MULES.

	Hours.	
Monterosi . . .	7	
Cività Castellana	3½	
Terni	7½	
Spoleto	5½	Between Strettura and this Town, oxen are required to ascend the Mountain of La Somma.
Foligno . . .	4½	
Perugia	5½	Oxen are required to ascend the Mountain on which Perugia stands.
Torricella . . .	4½	
Camuscia . . .	6	
Arezzo	5½	
San Giovanni .	6½	
Firenze	7	

It is unwholesome to travel from Florence through Perugia to Rome, from the time when the great heats commence till after the autumnal rains have fallen; — and it is almost equally unwholesome to travel from Rome through Siena to Florence, during the great heats.(1)

ROUTE, EN VOITURIN, FROM FLORENCE, THROUGH SIENA TO ROME, WITH AN ENGLISH POST-CHAISE, DRAWN BY THREE HORSES.

	Hours.
Poggibonsi . .	6—First day.
Siena	3 ½
Buonconvento .	3 ½
S. Quirico . .	2 ¾—Second day.
La Scala . . .	3
Radicofani . . .	3
Torricelli . . .	2 ¼—Third day.
S. Lorenzo Nuovo	3
Bolsena	1 ½ From S. Lorenzo Nuovo hither the road lies on the margin of the Lake of Bolsena; the air of which has been already mentioned as unwholesome.
Montefiascone .	3—Fourth day.
Viterbo	2 ¼
Monterosi . .	6—Fifth day.
Roma	6—Sixth day.

ROUTE, EN VOITURIN, FROM ROME TO NAPLES, WITH AN ENGLISH POST-CHAISE, DRAWN BY THREE HORSES.

	Hours.
Velletri	6—First day.
Terracina . . .	9 ½—a stop of two hours on the Pontine Marshes inclusive.—Second day.
Fondi	2
S. Agata	6—Third day.
Capua	3 ½
Naples	3 ½

ROUTE, EN VOITURIN, FROM ROME TO NAPLES, WITH AN ENGLISH POST-CHAISE, DRAWN BY FOUR HORSES.

Velletri	First day. An extra horse from Albano.
Mola	Second day. An extra horse from Itri.
Caserta	Third day.
Naples	Fourth day.. at eight in the morning.

The usual charge for conveying a carriage, in this manner, from Rome to Naples, and finding beds, and two meals a-day, for one master and four servants, is about sixty scudi, *buonamano* not inclusive.

ROUTE, EN VOITURIN, WITH AN ENGLISH POST-CHAISE AND FOUR HORSES, FROM NAPLES TO ROME, BY THE VIA LATINA.

Days.		Roman Miles.	
1st.	*Capua*	19,	going round by Caserta, in order to see the Palace and Aqueduct there, and the Amphitheatre at ancient Capua. The time occupied in travelling from Naples, through Caserta, to modern Capua is about four hours and a half.
2d.	*Albergo delle Pique* .	20,	hours, four and a quarter. A single house, and as a dining-place tolerable.
	San Germano . . .	14,	hours, three. The Inn here contains six or eight tolerable beds, and an eating-room. On arriving at San Germano, Travellers usually visit the remains of the ancient city of *Casinum;* going next morning to the Abbey of Monte Casino (an excursion which occupies something less than half a day), and afterwards proceeding on their journey. The Abbot of Monte Casino, who resides chiefly in a spacious mansion at San Germano, is exceedingly

(1) Persons who wish to see the Cascade of Terni, and avoid sleeping at Torrecella, where the inn is comfortless, should stop the first night at *Cività Castellana* — the second at *Terni*—the third at *Spoleto*—the fourth at *Perugia*—the fifth at *Camuscia*—and the sixth at *S. Giovanni;* or the *Locanda del Pian della Fonte.*

Days.		Roman Miles.	
			hospitable, and often receives and entertains those Travellers who cannot find beds at the Inn. A new and commodious Hotel was, however, building, in 1832, at San Germano; and another is now, 1835, on the anvil; but both are unfinished.
			Beyond San Germano, and at the distance of about three miles from the Hotel of the Melfa, stands Aquino, the ancient *Aquinum*, about one mile out of the High Road; and Travellers would do well to make their arrangements for seeing *Aquinum* on their way to the Hotel of the Melfa.
3d.	*Hotel of the Melfa* .	10,	hours, two. This newly-erected Hotel is pleasantly situated, large, and furnished with clean beds: but, when first opened, the person entrusted to conduct it was ignorant and insolent: a complaint was, however, made against him; and he has been replaced by a civil and intelligent person, who is reasonable in his charges.
			From the Hotel of the Melfa Travellers frequently extend their wanderings to Arpino, and Isola di Sora, a distance of fourteen miles; and persons who have time to spare are well repaid for going; as the Saturnian Fortress of *Arpinum*, the Falls of the Liris at Isola, and the remains of a contiguous Villa, which belonged to Cicero, are all exceedingly interesting.
			Arpino (anciently *Arpinum*), situated on a lofty eminence, fourteen miles from the Inn of the Melfa, contains no place of reception for Travellers, except a small Wine-house; where, however, chops might be cooked, and vegetables boiled. It belonged, in 1833, to a publican called Andrea Colli Giacomo, and furnished three tolerably clean beds. Good bread, wine, and mutton, are usually found in this Town. Hence to Isola di Sora the descent is about two miles in length; and, owing to the roughness of the path, it is difficult to reach the two Cascades in the Village of Isola under an hour. (1) The six smaller Cascades are contiguous to the Paper-Manufactory, and near a Ferry which leads to the Villa *Arpinas Ciceronis*, the *Amalthea Ciceronis*, etc. It is advisable for Travellers, on arriving at Arpino, to send their carriages to wait for them at Isola, in order to convey them to Ceprano; there being no public-house with clean beds at Isola: but if it were possible to procure a tolerably good private lodging in that Village, Travellers would do well to sleep there and proceed next morning to Ceprano.

(1) A Carriage-road was making, in 1833, from Arpino to the Town of Sora.

Days. Roman Miles.

5th. *From the Hotel of the Melfa to Ceprano* } 8, hours, two. Ceprano, the Frontier Town of the Roman State, contains a new and handsome Hotel, tolerably furnished and provided with several beds. Respecting eatables, the Proprietor does his best to please Travellers.

Frosinone . . . . 12, hours, three. The ascent to this magnificently-situated Town is long and steep; and, being paved, it is likewise slippery: oxen, therefore, are requisite, and always in waiting, to draw up heavy carriages. Frosinone does not contain good or even tolerable Inns; but half a quarter of a mile beyond the Town, and near the river which waters it, a new Hotel has been recently built, and furnished with several good beds.(1)

From Frosinone Travellers usually make an excursion to Veroli, and Alatri; the first being about four miles distant from Frosinone, the Second four miles distant from Veroli. Light carriages may scale the commanding eminence on which the Pelasgic Fortress of Alatrium stood, and proceed to the entrance of the modern Town, called Alatri; but as they could not without difficulty penetrate far into the streets, Travellers usually go on foot to examine the ancient Walls which surround the modern Town, the antique Bassi-rilievi sculptured on the stones composing those Walls, the Acropolis, its stupendous angular Wall, principal Entrance, and Sallyport.

This deviation from the direct road to Valmontone occupies about four hours.

Ferentinum, another Pelasgic Fortress, now called Ferentino, stands on an eminence, close to the road, at the distance of six miles from Frosinone; and its Walls, Gates, and Acropolis may be seen in half an hour.

6th. *Valmontone* . . . 25, hours, five. The Inn, here, stands on the outside of the Walls, and (as already mentioned) is large, and contains a considerable number of bed-rooms, two of which have been recently provided with three clean beds: but Travellers who intend sleeping at Valmontone should not fail to send beforehand to Sig. Pio. Ballarati, who resides in this Town, and has a neat lodging with three good beds to let by the night: he can likewise procure beds for servants.

7th. *Rome* . . . . . 25, hours, five and a half. Beyond Lugnano the road, on ascending and descending a hill, is rough; because the ancient pavement of which it is composed wants repair. No part, indeed, of the road from Lugnano to Rome

(1) A good Carriage-road, which has no fault but that of being in some places sandy, extends from Frosinone to Terracina, and is computed to be thirty-five miles in length.

is so good as that from Naples to Lugnano, which may with truth be called most excellent.

134 miles.

As no post-horses are found on this road, persons who wish to travel rapidly, without stopping to examine Pelasgic walls, and other objects of interest, might go with the same horses from Naples to San Germano the first day—from San Germano to Valmontone the second day—and from Valmontone they might reach Rome early on the third day. To accomplish this, however, it would be requisite to have strong horses and a light carriage: but persons who travel with a heavy carriage might, by ordering their Voiturin to lead his horses over-night to Capua, and by taking for themselves next morning other horses from Naples to Capua, reach San Germano before sunset: and persons travelling from Rome to Naples might, by ordering the Roman Post-master to send four horses over-night to Frosinone, and then hiring of the Post-master, for themselves next morning, four other horses from Rome to Frosinone, reach Naples on the second night of their journey; provided they could, in case of their horses being fatigued on arriving at Capua, procure fresh horses from that town to proceed to Naples. Travellers should, however, bear in mind that the gates of Capua are usually closed at, or soon after, sunset, and not re-opened till sunrise.

Roman Voiturins have of late years been prohibited from sending relays of horses from one town in the Roman States to another: but this prohibition does not affect Post-masters.

The Inns on the *Via Latina* are scantily provided with eatables, because the number of persons who frequent the road is, at present, small. Good bread, excellent wine, eggs, macaroni, hams, or bacon, may, however, be found without difficulty; butchers' meat, tea, coffee, and sugar, Travellers should take with them; and they should likewise bear in mind that, at the present moment, the only eligible sleeping-places on this road are at Capua, San Germano, the Inn of the Melfa, Ceprano, Frosinone, and Valmontone.

ROUTE, EN VOITURIN, FROM CALAIS TO ROME, DURING THE WINTER OF 1820, WITH AN ENGLISH POST-CHAISE, DRAWN BY FOUR STRONG HORSES.

The Voiturin was Emery, now deceased; who charged, for conveying a landaulet drawn by four horses, and finding two meals a-day, with three good bed-rooms every night, for one master and two servants, a hundred and ten Louis-d'ors: he defraying all expenses, except the customary fees to Servants at Inns. Had this journey been undertaken at a more favourable season, Emery would not have demanded so high a price.

Days.		Inns.
1st	*Boulogne*	Hôtel du Nord.
2d	*Montreuil*	Hôtel de Londres.
	Bernay	La Poste.
3d	*Airaines*	La Poste.
	Granvilliers	Hôtel d'Angleterre.
4th	*Beauvais*	Écu de France.
	Beaumont	Le Paon.
5th	Paris	Hôtel Bristol.
6th	*Montgeron*	Hôtel de la Chasse.
	Melun	Hôtel de France.
7th	*Fossard*	La Poste.
	Sens	L'Écu
8th	*Joigny*	Les Cinq Mineurs.
	Auxerre	Hôtel de Beaune.
9th	*Lucy-le-Bois*	La Poste.

Days.		Inns.
	Rouvray	L'ancienne Poste.
10th	*Saulieu*	La Poste.—A good Inn.
	Arnay-le-Duc	
11th	*La Rochepot*	Le Chevreuil.
	Châlons-sur-Saône	Les Trois Faisans.
12th	*Tournus*	Hôtel du Sauvage.
	Macon	Hôtel de l'Europe.
13th	*Villefranche*	Le Faucon.
	Lyon(1)	Hôtel du Parc.
14th	*La Verpellier*	Le Chapeau rouge; a bad Inn.
15th	*La Tour du Pin*(2)	Hôtel de Cholat.
	Les Échelles	La Poste; and remarkably clean.
16th	Chambéry	Hôtel du Petit Paris.
	Maltaverne	A good Hotel.
17th	*Aiguebelle*	Hôtel de l'Union.
	St. Jean-de-Maurienne(3)	Hôtel de l'Europe.
18th	*St. Michel*	Hôtel de Londres.
	Modane	Hôtel du Lion d'or.
19th	*Lans-le-bourg*	Hôtel Royal.

Owing to an uncommonly rapid and heavy fall of snow upon Mont-Cenis, it was found needful there to place the bodies of carriages in *Traîneaux*, as far as Molaret; though the wheels were drawn over the mountain without being taken off their axles. Voiturins pay from twenty to thirty francs for conveying the body of a carriage in this manner from Lans-le-bourg to Molaret or Susa; and Travellers, to avoid stopping at the former place while their carriages are remounted, usually proceed to the latter. Carriages, generally speaking, are five hours in ascending in a *Traîneau* from Lans-le-bourg to La Grande Croix; and five hours in descending from La Grande Croix to Susa.

20th	*La Grande Croix*	Delicious Trout may be procured here.
	Susa	La Posta.
21st	*S. Ambrogio*	Albergo della Vigna;—a bad Inn.
	Turin	La Pension Suisse.
22d	*Villa Nuova*	Albergo di S. Marco.
	Asti	Il Leone d'oro.
23d	*Alessandria*	Albergo del Universo
	Tortona	La Croce Bianca.
24th	*Broni*	La Posta.
	Castel S. Giovanni(4)	Albergo di S. Marco.
25th	*Fiorenzuola*	La Posta.
	Borgo S. Donnino	La Croce Bianca
26th	*S. Ilario*	La Posta; a bad Inn.
	Rubiera	Only one Inn.
27th	*Castel Franco*(5)	Albergo di S. Marco.
	Bologna(6)	Albergo Imperiale.

(1) Most of the fine forest-trees, which once bordered the road from Boulogne hither, have been cut down; and small houses, chiefly Inns, have risen in their stead.

(2) French and Savoyard Frontier Custom-houses are found between La Tour du Pin and Les Échelles.

(3) A tolerable Inn, called *L'Hôtel du Petit St. Julien*, between St. Jean de Maurienne and St. Michel.

(4) A frontier Custom-house, belonging to Maria-Louisa. Between Castel S. Giovanni and Fiorenzuola Travellers ford that celebrated torrent, the Trebia; which is sometimes dangerous after heavy rains.

(5) A Frontier Custom-house of the Pope's.

(6) Persons travelling *en voiturin* frequently sleep at *Pogioli* the evening of the day on which they dine at *Bologna*. Pogiola is a single house, with a few tolerably good beds; but quite a country inn. The next day it is practicable to dine at *Covigliajo*, and sleep at *Le Maschere;* where the accommodations, eatables excepted, are tolerable: and on the following day it is practicable to reach *Florence* at an early hour.

Days.		Inns.
28th	*Lojano*	La Posta; not a good sleeping-place.
	Covigliajo	La Posta.
29th	*Le Maschere*	A single House.
	Florence	Il Pelicano.

The road over the Apennine, between Bologna and Florence, is so well constructed, as to be almost constantly passable, even during heavy falls of snow; but on descending from Lojano to Florence, during frosty weather, it is sometimes needful to chain one hind wheel and one fore wheel transversely at the same moment, and always necessary to double-chain one wheel.

30th	*Tavarnelle*	Merely a resting-place for horses.
	Poggibonsi	La Corona.
31st	Siena	L'Aquila Nera.
	Buonconvento(1)	Le Cheval Anglais.
32d	*Locanda della Scala*	A single House.
	Radicofani	Hôtel de Mont-Cenis, next door to the Post-house.

Travellers who arrive late in the day, during winter, on the summit of this mountain, should not attempt descending till the next morning; as the descent, from being rapid, and near the brink of precipices is dangerous without good driving light; although the road, over Radicofani, is at all seasons smooth and hard.

33d	*Bolsena*	L'Aigle d'or.
	Montefiascone	The Inn here was shut up during 1835.
34th	*Ronciglione*	Il Leone d'oro.
	Monterosi	La Fontana.
35th	*Storta*	
	Roma	

The road, after heavy rain, is very indifferent between Lucy-le-Bois and Arnay, between La Rochepot and Châlons, between Villefranche and Lyon, and between Tortona and Broni; but, in every other part, perfectly good. After heavy rain, however, it is advisable to go from Turin to Milan, and thence to Bologna, instead of taking the shorter road through Alessandria.

ROUTE, EN VOITURIN, FROM CALAIS, BY PONTARLIER, TO NEUCHATEL; AND THENCE THROUGH LAUSANNE AND BEX, BY THE SIMPLON, TO BOLOGNA.

From Calais to Auxonne, this Route is the same as the last.

1st day's journey from	Auxonne, *Mont-sous-Vaudrey*	hours	5 1/2
»	*Salins.* Inn, *le Sauvage*		4
2d »	*Levier.* Inn, *le Sauvage*		4 1/2
»	*Pontarlier.* Inn, *le Lion d'or*		3 1/2
3d »	*Couvez.* Inn, *le Lion d'or*		3 1/2
»	Neuchatel. Inns, *le Faucon—les Balances*		4 1/2
4th »	*Concise.* Inn, *l'Écu de France*		4 1/2
»	*Orbe.* Inn, *la Maison de Ville*		3 3/4
5th »	Lausanne. Inns, *le Faucon—le Lion d'or*		5
6th »	*Vevay.* Inn, *the City of London*		3
»	*Bex.* Inn, *l'Hôtel de l'Union*		4
7th »	*Martigny.* Inn, *le Cygne*		2
»	Sion. Inn, *le Lion d'or*		4
8th »	*Tourtemagne.* Inn, *le Lion d'or*		5
»	*Brigg.* Inn, *l'Hôtel d'Angleterre*		4
9th »	*Village of Simplon.* Inn, *la Poste*		6 3/4

(1) Oxen are requisite, during winter, to draw carriages up the hill near Buonconvento.

10th	»	*Domo d'Ossola.* Inn, *la Posta*	4 3/4
	»	*Fariola.* Inn, *il Leone d'oro*	4
11th	»	*Sesto Calende.* Inn, *la Posta*	5 1/2
	»	*Cascina.* Inn, *la Posta*	3 1/2
12th	»	Milan. Inn, *Gran Bretagna*	4 1/2
	»	Lodi. Inn, *la Posta*	4 1/2
13th	»	Piacenza. Inn, *Albergo della Tre Ganasce*	5
	»	*Fiorenzuola.* Inn, *la Croce Bianca.*	4
14th	»	Parma. Inn, *il Paone*	5
	»	Reggio. Inn, *Albergo Reale*	4
15th	»	Modena. Inn, *Hôtel de S. Marco*	4 1/2
	»	*Samoggia.* Inn, *la Corona*	3
16th	»	Bologna	4

The Road from Auxonne to Salins is good, till it approaches the latter Town, situated in a dell of the department of the Jura, and consisting of old houses and dirty streets execrably paved, but surrounded with picturesque scenery. Beyond Salins the road ascends a steep and lofty mountain; passes through a fine wood of firs; and then descends to Levier and Pontarlier. The verdure in this country is beautiful; and the turf, which resembles velvet, is enamelled, during spring and autumn, with multitudes of Alpine flowers. Pontarlier (anciently *Ariolica*), stands in a pretty situation; and its streets are broad and clean: almost immediately beyond it, in the Village of Verrières, is the French frontier Custom-house; and near this spot the road divides into two branches; one going to Neuchâtel, the other to Lausanne.(1) The Neuchâtel road passes through a narrow gorge of the Jura to a plain, whence it is carried about midway up a mountain, and formed into a magnificent gallery; the soil above which is prevented from falling by very strong hurdles, placed one row above the other: and beyond this gallery the extensive Lake of Neuchâtel, and the Glaciers of Berne (being the Jungfrau,(2) the Moine, the Eigher, etc.), suddenly present themselves to view. The road then descends to the margin of the Lake, where the scenery is bold, rich, and beautiful.(3) Neuchâtel, a large Town, contains two Inns, *le Faucon* and *les Balances.* There are several handsome villas in the neighbourhood; and the new and excellent road from Portarlier hither, is a superb work. From Neuchâtel to Lausanne the road passes through a lovely country to Concise; where the Inn is clean and comfortable: and thence it proceeds to Orbe, which, though a small village, has a tolerable Inn.

This Passage of the Jura, by Salins, through Pontarlier, to Lausanne, is far preferable to that by way of Poligny:—there being only one steep hill in the Pontarlier road, and nothing to alarm the most fearful Traveller. The road from Lausanne, by Vevay and Bex, to the Swiss Frontier, is likewise good and flat, one steep hill between Lausanne and Vevay excepted.

The Custom-house at Verrières is no great annoyance to persons who travel in their own carriage.

ROUTE FROM FLORENCE THROUGH BOLOGNA, VENICE, VIENNA, PRAGUE, AND DRESDEN, TO HAMBURG.(4)

23 *Fusina*—See "Route from Milan through Bergamo, etc., to Venice, Bologna, and Florence." Venice, by water, five miles;—and thence, by water, to *Mestre*, five miles.

1 1/2 *Treviso*—Principal Inn, *La Posta*

1 *Spresiano*

(1) At Ouchy, near Lausanne, there is a good Inn, *l'Hôtel de l'Ancre*, whence Steamers go to and from Geneva daily.

(2) This Mountain rises from the Valley of Lauterbrounn to the height of 12,852 feet, and is the most magnificent and extraordinary Alp of all the northern chain.

(3) A Steam-packet plies upon this Lake, when weather permits, between Yverdon and Neuchâtel.

(4) See, under "GERMANY," the price of post-horses in that country.

1 *Conegliano*
1 1/2 *Sacile*
1 Pordenone (1)—anciently *Portus Naonis*
1 3/4 *Valvasone*
1 *Codroipo*
1 3/4 Udine
1 1/2 *Nogaredo*
2 *Goertz*
1 *Cernicza*
1 *Wippach*
1 *Prawald*
1 *Adelsberg*—See, under "GERMANY," the Route from Vienna to Trieste.
1 *Lasse*
1 *Ober-Layback*
1 1/2 Laybach—See, under "GERMANY," the Route from Vienna to Trieste.
1 1/2 *Podpetsch*
1 *S. Oswald*
1 *Franz*
1 *Zilly*
1 1/2 *Gannowitz*
1 *Freistritz*
1 1/2 *Mahrburg*—See, under "GERMANY," the Route from Vienna to Trieste.
1 1/2 *Ehrenhaussen*
1 *Lebring*
1 *Kahlsdorf*
1 Gratz—See, under "GERMANY," the Route from Vienna to Trieste.
1 *Pegau*
1 *Rettelstein*
1 Bruck *on the Muhr*—Inn, *l'Autruche.*
1 *Murzhofen*
1 *Krieglach*
1 *Murzuschlag*
1 1/2 *Schottwein*
1 1/2 *Neukirchen*
1 *Neustadt*—Inn, *le Lion d'or.*
2 *Neudorf*
1 Vienna
1 *Enzersdorf*
1 *Stockerau*
1 *Mallebern*
1 *Hollabrunn*—Inn, *le Cerf.*
1 *Jezelsdorf*
1 Znaym
1 *Freynersdorf*
1 *Budweis*—Inn, *le Cerf.*
1 *Schelletau*
1 *Stannern*
1 Iglau
1 *Stecken*
1 *Deutschbrodt*
1 *Steindorf*
1 *Jenikau*
1 *Czaslau*
1 Kollin
1 *Planian*
1 *Bômischbrod*—Inn, the Post-house.
1 *Bicchowitz*
1 Prague
1 *Strzedokluk*
1 *Schlan*
1 *Teinitz*
1 *Laun*
1 *Merschowitz*
1 *Toplitz*
1 *Ormensa*
1 *Peterswald*
1 1/4 *Zechist*
1 1/4 Dresden
1 1/2 *Meissen*
1 1/4 *Stanchitz*
1 1/4 *Wernsdorf*
1 *Wurtzen*—Inn, *la Croix Noire.*
1 1/2 Leipzig—See, under "GERMANY," the Route from Hamburg to Leipsic.
1 3/4 *Landsberg*—Inn, *l'Ours.*
2 *Coethen*
1 1/2 *Kalbe*—Inn, *l'Étoile.*
1 1/2 Magdeburg—Inn, *la Cour de Prusse.*
2 *Burgstal*
2 *Stendal*
1 1/2 *Osterburg*
1 *Arentsee*
1 1/2 *Lenzen*

(1) Travellers who take the Klagenfurt road cross the *Tagliamento*, and then proceed to—

Villach	1 1/2
Velden	1
Klagenfurt	1
St. Veit	1
Friesach	1
Neumarkt	1
Unzmarkt	1 1/2
Judenberg	1 1/2
Knitteleld	1
Lraubath	1
Leoben	1
Bruck	1
Posts	13 1/2

2 1/4 *Lubthen*
1 3/4 *Boitzenburg*
2 *Eschenburg*
1 1/2 Hamburg—Inns, *Hôtel de toutes les Russies*, etc.

130 3/4 posts.

ROUTE FROM DRESDEN, THROUGH BERLIN, TO HAMBURG.

3 *Meissen*
1 1/2 *Klappendorf*
2 *Oschatz*
4 1/4 *Torgau*
3 1/4 *Pretsche*
3 *Wittenberg*
2 *Grobstadt*—Travellers (as already mentioned) should go from Kropstadt through Jutterbock to Treuenbritzen.
2 1/2 *Treuenbritzen*
2 1/4 *Belitz*
2 3/4 *Potsdam*—Though the horses are changed between Potsdam and Berlin, the four posts are paid for at once.
4 *Berlin*
1 1/2 *Botzow*
2 *Fehrbellin*
2 *Kyritz*
1 1/2 *Kleezke*
1 *Perleberg*
1 1/2 *Lenzen*—This Town is charmingly situated. A ferry over the Elbe.
2 1/4 *Lubthen*
1 1/2 *Boitzenburg*
2 *Eschenburg*
1 1/2 Hamburg—The Road from Berlin to Hamburg is excellent, two German miles excepted, which belong to the King of Denmark; who has hitherto prevented the amendment of the road in his territories.

47 1/4 posts.

ROUTE FROM BERLIN TO HAMBURG.—(NEW ROAD.)

German miles.

2 Spandau—A celebrated Fortress.
3 1/2 *Nanen*
2 *Pessin*
1 3/4 *Frisak*
2 1/2 *Wusterhausen*
1 *Kyritz*
3 *Kletzke*
2 1/4 *Perleberg*
3 *Warnow*
2 Ludwigslust—The Capital of Mecklenburg Schwerin.
2 3/4 *Redewin*
2 1/4 *Vellahn*
2 1/2 *Boitzenburg*
4 1/2 *Echeburg*
3 Hamburg

38 miles.

The whole of this Road is good, except that part which passes through the territory of Denmark.

ROUTE FROM FLORENCE, THROUGH MANTUA AND BY THE TYROL, TO AUGSBURG AND WURTZBURG.

9 Bologna
1 1/2 *Samoggia*
1 1/2 Modena
1 1/4 *Carpi*
1 *Novi*
1 1/2 *S. Benedetto*
1 1/2 Mantua
1 *Roverbella*
3/4 *Villafranca*
1 1/4 Verona
1 1/2 *Volarni*
1 1/4 *Peri*
1 1/4 *Ala*—Inn, *la Corona*.
1 Roveredo—This Town was anciently called *Roboretum*: its principal Inns are, *la Rosa* and *la Corona*.
1 3/4 Trent—From Verona hither the road follows the course of the Adige.—Trent, anciently called *Tridentum*, is placed in a delightful valley at the base of the Alps, between Italy and Germany. Its Cathedral, a Gothic edifice, contains an excellent Organ; and beyond the Gate of San Lorenzo is a fine Bridge, thrown over the Adige. The principal Inn here is *l'Aigle d'or*.
1 *Lavis*—Between Lavis and the next post, Salurn, lies the Village of San Michele; opposite to which, on the right bank of the Adige, is the entrance into a Valley anciently denominated *Naunia*, from the Naunus, a considerable river, which flows

through it. The Naunes, a brave Alpine nation, were subjugated by Augustus; whose triumphal car, according to Pliny, they followed to the Capitol. Naunia is now called the Val di Non. The Town on the right of the entrance to this Valley bears the name of Mezzo Lombardo,—in Latin, *Meta Longobardica;* and that on the left is denominated Mezzo Tedesco,—in Latin *Meta Teutonica.* Signor Pinamonti, of Trent, who has lately published an account of this Valley, describes it as containing above forty thousand inhabitants; as having produced several distinguished literati, divines, and statesmen;—and as being so rich in picturesque scenery, that Travellers would find themselves amply repaid for visiting it.

1 *Salurn*—Inn, *la Couronne.*
1 *Egna*
1 *Brandzol*
1 *Botzen*—Inns, the Post-house, and *la Scala.* Botzen stands on the banks of the Eisach, amidst lofty mountains; and hence to Brixen the drive is lovely.
1 *Deutschen*
1 *Kollman*
1 ½ *Brixen*—This Town is beautifully placed at the confluence of the rivers Rienz and Eisach: its Cathedral contains good pictures. Inns, *la Croix* and *l'Eléphant.*
1 *Ober-Mittenwald*
1 *Sterzingen*—The Post-house is a very comfortable Inn. The road between Sterzingen and Innspruck traverses, for several miles, a lofty chain of Mountains called the Brenner.
1 *Brenner*—The Post-house is a good Inn. From Sterzingen to Brenner a steep ascent, but an excellent road.
1 *Steinach*
1 *Schônberg*—The Inn here is good.
1 Innspruck—This City, the Capital of the Tyrol, and reputed to contain 10,000 inhabitants, is placed in a romantic Valley, watered by the river Inn, anciently the *Ænus.*—The *Mausoleum* erected here in the Franciscan Church, to record the principal incidents of the life of Maximilian, merits notice. *Le Soleil d'or* is a good Inn; and *l'Aigle* is tolerably good.
1 *Zirl*—Few scenes can vie in sublimity with the Passage of the Zirl.
1 *Platten*
1 *Ober-Miemingen*
1 ¼ *Nassereit*—Inn, the Post-house.
1 *Lermos*—Inn, *le Lion d'or.*
1 ½ *Reito*—Inn, the Post-house.
1 *Fuëssen*
¾ *Rosshaupten*
1 ½ *Schongau*
1 *Hohenwart*
1 ¼ *Lechfeld*
1 ½ Augsburg—Principal Inns are, the *Three Moors,* and the *White Lamb.* See, under "GERMANY," the Route from Frankfort to Augsburg.
1 ½ *Meittingen*
1 Donawert
1 ½ Nordlingen
1 ½ Dunkelspuhl
1 *Creilsheim*
1 ½ *Blaufelden*
1 ½ *Mergentheim*
1 *Bischefsheim*
1 ½ Wurtzburg—Principal Inn, *la Cour de Bavière.* See, under "GERMANY," the Route from Vienna to Ostend.

68 ¼ posts.

The road through the Tyrol, from Trent to Innspruck, was once excellent; and is still good, though it has been, of late years, injured by heavy cannon and artillery-waggons passing over it. The views in this country are picturesque, beautiful, and sublime: and where the road quits the plains of Italy to ascend the Rhætian Alps, are two gigantic and extraordinary rocks, which seem to have been severed by the hand of Nature for the purpose of affording a passage to the Adige; whose graceful sinuosities embellish every scene in which they present themselves.

ROUTE FROM VENICE TO TRENT.

Mestre, by water.
1 ½ Treviso

1 3/4 *Castelfranco*
1 1/2 *Bassano*
2 1/2 *Primolano*
2 *Borgo di Sugana*—Between this Town and Primolano, Travellers pass the little river Riga, and enter the Tyrol, beginning, at Borgo di Sugana, to pay one florin per horse.
1 1/2 *Pergine* — A third horse from Trent to Pergine, and *vice versâ*.
1 Trent

11 3/4 posts.

ROUTE EN VOITURIN, DURING SUMMER, FROM ROME, THROUGH FLORENCE AND MILAN, BY THE SIMPLON TO GENEVA; AND OVER THE JURA ALPS TO POLIGNY, DIJON, MELUN, PARIS, AND BOULOGNE. (1)

First day, *Baccano* and *Ronciglione*.
Second day, *Viterbo* and *Bolsena*.
Third day, *Radicofani* and *San Quirico*.
At the Custom-house on Radicofani, Travellers usually pay from three to six pauls, according to the number of their trunks, for having them plumbed,—and thus secured from examination in the Tuscan State.
Fourth day, *Montaroni* and *Siena*.
If luggage be not plumbed, it is examined on going into Siena, by the Roman Gate.
Fifth day, *Barbarino* and *Florence*.
On entering the latter City, Travellers usually give a few pauls to the Custom-house Officers. The *Aquila Nera* is the Inn usually resorted to by Vetturini
Sixth day, *Le Maschere* and *Pietramala*.
Seventh day, *Poggioli* and *Bologna*.
Eighth day, *Modena* and *Marsaglia*.
Ninth day, *Parma* and *San Donnino*.
Tenth day, *Piacenza* and *Casal-Pusterlengo*.
Beyond Piacenza, on the opposite side of the Po, is a Custom-house where trunks, and even the inside of carriages, undergo a strict examination; but where nothing appears to be considered as contraband, except silks, and other wearing-apparel not made up. It is advisable to have luggage plumbed here.
Eleventh day, *Melegnano* and *Milan*.
Twelfth day, *Cascina* and *Sesto Calende*.
Thirteenth day, *Fariolo* and *Vogogna*.
Travellers (if the weather be favourable) usually send their carriages empty from Sesto to Fariolo, going themselves in the Steam-packet; or hiring, at Sesto, a boat, which costs a Napoleon, *buonamano* to the Boatmen inclusive; and proceed first to Arona, next to the Borromean Islands, and then to Fariolo.
Fourteenth day, *Domo d'Ossola* and *Simplon*.
Fifteenth day, *Brigg*.
Sixteenth day, *Tourtemagne* and *Sion*.
Seventeenth day, *Martigny* and *St. Maurice*.
Eighteenth day, *St. Gingouph* and *Thonon*.
Nineteenth day, *Geneva*.
Twentieth day, *Gex* and *Morez*.
Travellers are obliged to have their passports signed at Gex; and at the French Custom-house between Gex and Morez, trunks are completely unpacked, and rigorously examined; as likewise are the insides of carriages: nothing, however, seems to be considered as contraband, by the searchers here, except wearing-apparel not made up, Roman pearls, and Geneva watches and trinkets for sale. At Morez, trunks, etc. are again examined.
Twenty-first day, *Champagnole* and *Poligny*.
On arriving at Poligny, Travellers are usually obliged to deliver up their passports at the Sous-Préfecture, whence they are forwarded to Paris: new passports (the expense of which is fifty sous each) are substituted for those left at the Sous-Préfecture.

(1) So little care is now taken of the Simplon road, that Travellers should neither attempt leaving nor entering Italy by this route, sooner in spring than June, nor later in autumn than October.

Twenty-second-day, *Mont-sous-Vaudrêy* and *Auxonne.*

Twenty-third day, *Dijon* and *Pont-de-Pany.*

Twenty-fourth day, *Vitteaux* and *Rouvray.*

Twenty-fifth day, *Lucy-le-Bois* and *Auxerre.*

Twenty-sixth day, *Joigny* and *Sens.*

Twenty-seventh day, *Fossard* and *Melun.*

Twenty-eighth day, *Charenton* and *Paris.*

The road from Fossard, through Melun, to Paris, contains less pavement than that through Fontainebleau; but is more hilly, and not so pleasant. The mode of proceeding, with respect to passports at Paris, has been already mentioned.

Twenty-ninth day, *Beaumont* and *Beauvais.*

Thirtieth day, *Granvilliers* and *Airaines.*

Thirty-first day, *Nouvion* and *Montreuil.*

Thirty-second day, *Boulogne.*

It has been already mentioned, that the passage from Boulogne to Dover is, generally speaking, accomplished in less time than from Calais to Dover; but the Boulogne Steam-packets neither go so often, nor so regularly, to London, as those from Calais.

The *Commissionnaires* at the Boulogne Hotels, undertake to embark carriages and luggage, and pay for the permit, etc., which altogether amounts to about forty francs; beside ten francs for the *Commissionnaire.*

British Travellers, who design landing at Dover, should be careful not to bring with them a single article which pays duty, if they would wish to avoid detention, fatigue, and needless expense.

The Voiturin was Balzani, *Padrone di Vetture* at Rome; who charged, for conveying a landaulet drawn by three strong horses, and two meals a-day, with four good bed-rooms, every night, for two Masters and two Servants, a hundred Louis-d'or, *buonamano* inclusive: he defraying the expenses of barriers and toll-bridges; and likewise furnishing extra horses whenever needful, and paying the tax levied in France upon foreign Voiturins. (1)

ROUTE, EN VOITURIN, FROM FLORENCE TO VENICE, MILAN, TURIN, AND OVER MONT-CENIS TO PONT-DE-BEAUVOISIN, DURING THE SUMMER OF 1822, WITH AN ENGLISH LANDAULET, DRAWN BY THREE HORSES.

	Hours.	Days.	Inns.
Le Maschere	3½		
Pietramala	4½	1st	A single house.
Poggioli	5½		(Not far beyond Pietramala is the Barrier where luggage may be plumbed for Venice.)
Bologna	3½	2d	San Marco.
Il Te	2¾		A single house.
Ferrara	2½	3d	I Tre Mori.
Rovigo	7		La Posta.
Monselice	3½	4th	La Posta.
Dolo	5		La Campana.
Mestre	4½	5th	La Campana.
Venice	2½	6th	Il Leone Bianco.
Padua	6½		Stella d'ora.
Vicenza	4½	7th	I due Rode.
Villa Nuova	4		A comfortless single house.
Verona	3½	8th	I due Torri.

(1) The most profitable money Travellers can take from Rome to defray the expense of this journey is Louis-d'ors and Napoleons; there being in general no agio upon gold at Rome. But if there be an agio, the best plan is to take Spanish dollars, and change them into Napoleons at Florence.

	Hours.	Days.	Inns.
Peschiara	3		Inn bad.
Ponte San Marco	3½	9th	La Posta.
Brescia	2		I due Torri.
Antignate	4½	10th	Il Pozzo.
Gorgonzola	4¾		Albergo Grande al Ponte: extravagantly dear, and comfortless. Gorgonzola is famous for its excellent cheese, called Stracchini.
Milan	2	11th	Gran Bretagna.
Magenta	3½		Albergo Grande.
Novara	3½	12th	I tre Re.
Vercelli	3½		I tre Re.
Cigliano	5	13th	La Corona grossa.
Chivasso	2½		I due Buovi Rossi.
Torino	3½	14th	
S. Ambrogio	4		
Susa(1)	5½	15th	
Lans-le-bourg	8		
Modane	2½	16th	
St. Jean de Maurienne	3½		
Aiguebelle	6	17th	
Chavanne	4		A comfortless single house.
Chambéry	2	18th	
Echelles	4½		La Poste.
Pont-de-Beauvoisin	2½	19th	La Poste.

ROUTE, EN VOITURIN, FROM NAPLES TO ROME, SIENA, FLORENCE, LUCCA, GENOA, TURIN, AND BY THE MONT-CENIS TO PONT-DE-BEAUVOISIN, PARIS, AND CALAIS, DURING THE SPRING OF 1827, WITH AN ENGLISH LANDAULET, DRAWN BY FOUR HORSES.

If Travellers, instead of going by way of Florence, turn off at Poggibonsi, passing through Cammiano, La Scala, and Pisa, to Lucca, they save about twenty miles; and make this by far the shortest road from Naples to Calais—that by the Simplon excepted.

Days.		Roman Miles.	
1st.	Capua	16	Road rough. Inn, the Post-house.
	S Agata	16	Road excellent. Inn, the Post-house.
2d.	*Mola*	17	Road excellent. Inn, the *Villa di Caposele.*
	Terracina	24	Road excellent. Inn good.
3d.	*Pontine Marshes*	26	Road excellent. Inn at *Torre de' tre Ponti*, or opposite to the Braschi Villa: former best.
	Velletri	14	Road excellent. Inn, *Albergo Nuovo*, Piazza del Duomo.
4th.	*Albano*	11	Road good. Inn, *l'Europa.*
	Rome	16	Road excellent.
5th.	*Monterosi*	24	Road excellent. Inn, *Fa Fontana.*
	Ronciglione	10	Road excellent. Inns, the *Aquila Nera*, and *Leone d'oro.*
6th.	*Montefiascone*	27	Road excellent. Inn, outside of the town.
	Acquapendente	21	Road excellent. Inn, the Post-house, and not good.
7th.	*La Scala*	12	Road excellent, the bed of the torrent excepted. Inn, a single house.
	Buonconvento	16	Road excellent. Inn, the *Cheval Anglais.*
8th.	Siena	16	Road excellent. Inn, the *Aigle Noir.*

(1) Balzani's drivers take post-horses from Susa to the Italian Barrier.

Days.		Roman Miles.	
	Poggibonsi	16	Road excellent. Inn, the *Albergo della Corona.*
9th.	Florence	24	Road excellent.
10th.	*Pistoja*	20	Road good. Inn, *La Locanda di Londra.*
	Lucca	25	Road good. Inn, *la Croce di Malta.*
11th.	Massa	25	Road good. Inn, *Hôtel des Quatre Nations.*
12th.	Sarzana	14	First seven miles a narrow, rough, and, in wet weather, a swampy road; which may be avoided by going through Carrara. Inn, *Hôtel de Londres.*
	La Spezia	13½	At a short distance beyond Sarzana, Travellers cross the Magra.(1) Road good, but it crosses the beds of two small torrents. Inn at La Spezia, the *Hôtel de l'Univers.*
13th.	*Borghetto*	14	A high hill beyond La Spezia; after passing which the road descends to the side of the Magra. Inn at Borghetto, *l'Europa.* The Passage of a part of the Apennine, called the Bracco, commences at Borghetto, and terminates at Sestri.
14th.	*Sestri*	20	Inn, *Hôtel de la belle Europe.* From Borghetto to Mattarana is an ascent of eight miles; the inclination of the road being about the same as that of the Simplon; but the width is not so great. Mattarana contains a small Inn, where Travellers, in case of necessity, might sleep. Hence the ascent continues for four miles; the road being cut through rocks of marble, on the side of a lofty mountain; and as this part of the passage is unsheltered, it would, in stormy weather, be dangerous. The descent to Sestri is, in length, about eight miles; and, with regard to smoothness and hardness, the whole road from Borghetto to Sestri is perfection.
15th.	*Ruta*	15	Inn, the *Gran Bretagna;* a small breakfasting-place. From Sestri the road lies on the sea-shore as far as Chiavari, where it begins to ascend another branch of the Apennine, and is again cut through marble rocks at the brink of a precipice, which overhangs the sea. About midway between Sestri and Ruta, it passes through two Grottos, delved in a rock of hard yellow marble. Near these Grottos there is a sad want of parapet-walls. On coming to Ruta, the road passes through another Grotto, the length of which is very considerable.
	Genoa	15	The goodness of the road between Sestri and Chiavari, and thence to Genoa, cannot be exceeded even in Italy; where fine roads are now almost universal.
16th.	*Ronco*	18	Inn, *La Croce di Malta,* and very comfortable.

(1) The passage-boat is a tolerably good one: and, according to the tariff, every four-wheeled carriage, drawn by four horses, pays three francs for the passage.

Days.		Roman Miles.	
			Road excellent; it passes, for five miles, through a flat country, and then ascends a lofty mountain of the Apennine, not exposed to every blast of wind, like the old road over the Bocchetta; but securely sheltered throughout the whole passage, which terminates at Ronca.
	Novi	20	Inn, *Hôtel de l'Europe.* The road, which is flat and good, passes through a lovely little valley, almost circular, and embellished with a water-fall.
17th.	Alessandria	12	Inn, *Grande Albergo d'Italia.* Road good.
	Asti	18	Inn, *Il Leone d'oro.* Road good.
18th.	*Poerino*	15	Inn, *l'Angelo.* From Asti hither there is a gentle descent almost the whole way. Road good.
	Turin	12	Road excellent.
19th.	*S. Ambrogio*	12½	Inn, *la Vigna.* Road excellent.
	Susa	10	Inn, *la Posta.* Road good.
20th.	*Lans-le-bourg*	20	Inn, the *Hôtel Royal.* Road excellent to the first Post-house. Hours, in ascending, two and a half. Near the Valley, embellished with a pretty miniature Lake, an Avalanche seems to have fallen lately; the trees and fences being broken by immense masses of snow; but the road remains uninjured. Hours, in ascending from the first Post-house to La Grande Croix, about two and a half. Road excellent, and, thus far, free from snow. From La Grande Croix to Lans-le-bourg, some snow in the road, and an immense quantity on each side. Time employed in going, two hours and fifty minutes. Beyond the Post-house, for a considerable distance, the road, on the 16th May 1827, was a sheet of ice, bordered with walls of snow twenty-feet high; and the Lake of Mont-Cenis was completely frozen.
	Modane	14	Inn, the *Lion d'or.* The road from Lans-le-bourg to Modane suffered by the inclement winter of 1827:—one of the Galleries gave way; and considerable quantities of earth fell from the heights above it. These mischiefs, however, are now repaired.
21st.	*St. Jean-de-Maurienne*	20	Inn, the *Hôtel de l'Europe.* Road excellent.
	Aiguebelle	16	Inn, the *Hôtel de l'Union.* Road excellent.
22d.	*Montmélliant*	14	Inn, the Post-house. Road excellent.
	Chambéry	10	Inn, *Hôtel du petit Paris.* Road excellent.
23d.	*Pont-de-Beauvoisin*	24	Inn, *la Posta.* Road excellent.
	La Tour-du-Pin	16	Inn, *Hôtel Chôlat.* Road requires some trifling repairs.
24th.	*La Verpillière*	18	Inn, the *Chapeau Rouge.* Road tolerable.
	Lyon	18	Inn, *Hôtel du Parc.* Road tolerable.
25th.	*St. Georges*	24	Inn, *Hôtel du Chêne vert.* Road tolerable.
	Macon	20	Inn, *Hôtel de l'Europe.* Road in bad condition.

Days.		Roman Miles.	
26th.	*Tournus*	18	Inn, *le Sauvage*. Road bad.
	Châlons-sur-Saône .	16	Inn, *les Trois Faisans*. Road better than near Macon.
27th.	*La Rochepot* . . .	18	Inn, *le Chevreuil*. Road badly paved for two miles beyond Chalons, and afterwards tolerable.
	Arnay	20	Inn, *la Croix Blanche*.
28th.	*Saulieu*	18	Inn, the Post-house.
	Rouvray	14	Inn, *l'Hôtel de l'ancienne Poste*.
29th.	*Vermanton* . . .	27	Inn comfortless. Road bad.
	Auxerre	16	Inn, *Hôtel de Beaune*. Road tolerable.
30th.	*Joigny*	19	Inn, *Hôtel des Cinq Mineurs*. Road tolerable; some part of it paved.
	Sens	18	Inn, *l'Ecu*. Road heavy, and ill kept.
31st.	*Fossard*	23	Inn, *la Poste*. Some part of the road is paved, the rest heavy and ill kept.
	Melun	23	Inn, the *Hôtel de France*. Near Melun the road is paved, and in bad condition.
32d.	*Montgeron*	18	Inn, the *Ville de Lyon*. Road indifferent.
	Paris	15	Road tolerably good.
33d.	*Beaumont*	20	Inn, *le Paon*. Road paved, and well kept.
	Noailles	16	Inn, *Hôtel de Calais*. Road tolerably good.
34th.	*Marseille-sur-l'Oise*	24	Inn, the *Epée Royale*. Road tolerably good.
	Poix	16	Inn, the *Berceau d'or*. Road good.
35th.	Abbeville	26	Inn, the *Tête de Bœuf*. Road good.
	Bernay	13	Inn, the Post-house. Road good.
36th.	Samer	27	Inn, the *Tête de Bœuf*. Road good, except the pavement and hill in the Town of Montreuil.
	Boulogne	11	Inn, *Hôtel du Nord*. Road good.
37th.	Calais	22	Inn, *Roberts's Hotel*. Road good.
	Number of Roman miles	1236	
	Number of English miles from Calais to London by the Steam-packet .	126	

It is difficult to ascertain, with any degree of precision, the distance from Naples to Calais; because French posts are not all of the same length; and the length of Italian posts varies materially; added to which, there are no mile-stones placed regularly in any part of the Route; and consequently the foregoing calculations with respect to the number of Roman miles from one stage to another may sometimes be erroneous:—but the state of the roads in May, 1827, (after a long series of heavy rain) is given with accuracy; and the best Inns are recapitulated, for the convenience of Persons who travel *en voiturin*.

The following Route, nearly similar to that which precedes it, is given for the benefit of persons who travel *en voiturin*, and who may wish to be made acquainted with the state of the roads, during the height of summer, in Italy and France, at the present moment, 1835; and who may likewise wish to know what Inns are at present the most comfortable.

ROUTE, EN VOITURIN, FROM ROME, THROUGH VOLTERRA, PISA, LUCCA, GENOA, AND TURIN, BY MONT-CENIS AND CHAMBÉRY, TO PARIS AND CALAIS, WITH AN ENGLISH POST-CHAISE AND FOUR HORSES.

Days.		
1st.	*Boccano*	Dining-place. Inn, the Post-house, and much improved.

Days.		
	Ronciglione	Sleeping-place. Inn, *Il Leone d'oro*, and tolerably good.
2d.	*Viterbo*	Dining-place. Inn, the *Aquila Nera*, and very comfortable.
	Bolsena	Sleeping-place. Inn, the *Aigle d'or*, and good. View of the Lake from the Inn very beautiful.
3d.	*La Novella*	Dining-place. Inn, a single house; small, but clean and comfortable. The person who built this Inn likewise built at Ponte Centino another, which, though small, is clean.
	La Scala	Sleeping-place. Inn, a single house, containing clean beds, but not a good larder.
4th.	*Buonconvento*	Dining-place. Inn, the *Cheval Anglais*, and tolerably good.
	Siena.	Sleeping-place. Inn, the *Aquila Nera*, and very comfortable.
5th.	Volterra	Dining-place. Inn, the *Croce di Malta*. Distance from Siena about thirty miles.
	Poggibonsi	Sleeping-place. Inn, *Albergo della Corona*, and very comfortable. Distance from Volterra to Poggibonsi about twenty miles.(1)
6th.	*La Scala di Pisa* . . .	Dining-place. Inn, the Post-house; and better to dine than to sleep at.
	Ponte d'Era	Sleeping-place. Inn, the *Albergo Grande*, and very comfortable.
7th.	Pisa	Dining-place. Inn, the *Albergo dell' Ussero*, remarkably well regulated, and comfortable.
	Lucca	Sleeping-place. Inn, *l'Europa*; clean, well furnished, and provided with a good cook.
8th.	*Pietra Santa*	Dining-place. Inn, the Post-house, and good.
	Sarzana	Sleeping-place. Inn, *Hôtel de Londres*, and good. As the boat which conveys carriages over the Magra is safe, Travellers should, at all seasons, prefer going in this boat, to fording the river.
9th.	La Spezia	Dining-place. Inn, *Hôtel de l'Univers*, and very comfortable.
	Borghetto	Sleeping place. Inn, *Hôtel de l'Europe*, and tolerably comfortable.
10th.	*Sestri*	Dining and sleeping-place; as the passage of the Bracco, between Borghetto and Sestri, occupies nearly a whole day. Inn, *Hôtel de la belle Europe*.
11th.	*Ruta*	Dining-place. Inn, the *Grande Bretagne*, small.
	Genoa	Sleeping-place. Inn, the *Croce di Malta*, and excellent.
12th.	*Ronco*	Dining place. Inn, the *Croce di Malta*, and very comfortable.
	Novi	Sleeping-place. Inn, *Hôtel de l'Europe*, and good.

(1) The most direct way of going from Siena to Volterra and Pisa is by the new Road, lately constructed, between the last-named City and Volterra; as, by taking that Road, Travellers avoid going round through Poggibonsi. The distance from Volterra to Pisa is thirty-eight miles of Tuscany, as already mentioned.

Days.		
13th.	*Alessandria*	Dining-place. Inn good, the *Albergo Grande d'Italia.*
	Asti	Sleeping-place. Inn, *Il Leone d'oro.*
14th.	*Poirino*	Dining-place. Inn, *l'Angelo ;* small, but very clean and comfortable.
	Turin	Sleeping-place. Inn, the *Pension Suisse,* and very comfortable
15th.	*S. Ambrogio*	Sleeping-place. Inn, *la Vigna,* and better to dine than to sleep at.
16th.	*Susa*	Dining-place. Inn, the Post-house, and good.
	Lans-le-bourg	Sleeping-place. Inn, the *Hôtel Royal.*
17th.	*St. Michel*	Dining-place. Inn, the *Hôtel de Londres,* and very comfortable.
	Grande Maison	Sleeping-place. This is a single house; and, though very small, clean and comfortable. Being the Post-house, it is provided with good coach-houses.
18th.	*Maltaverna*	Dining-place. Inn, the Post-house, and very comfortable.
	Chambéry	Sleeping-place. Inn, the *Hôtel du petit Paris,* and good.
19th.	*Pont-de-Beauvoisin* . .	Dining-place. Inn, the Post-house, and a good place to dine at; but the bed-rooms are damp. (1)
	La Tour-du-Pin . . .	Sleeping-place. Inn, *Hôtel du Cholat,* and tolerably good.
20th.	*St. Laurent-des-Mures* .	Dining-place. Inn, *Hôtel des Quatre Fontaines ;* very clean, but the larder is not well supplied.
	Lyon	Sleeping-place. Inn, *Hôtel du Parc,* and very comfortable.
21st.	*Villefranche*	Dining-place. Inn, *Hôtel du Faucon,* and good.
	Maison Blanche . . .	Sleeping-place. Inn, *Hôtel de Bourgogne,* and remarkably clean and comfortable.
22d.	*St. Albin*	Dining-place. Inn, the *Hôtel de l'ancienne Poste ;* small, but clean.
	Tournus	Sleeping-place. Inn, *le Sauvage,* and tolerably good.
23d.	*Châlons-sur-Saône* . . .	Dining-place. Inn, the *Trois Faisans,* and very comfortable.
	La Rochepot	Sleeping-place. Inn, the Post-house; small, but comfortable.
24th.	*Arnay*	Dining-place. Inn, the Post-house, and good.
	Saulieu	Sleeping-place. Inn, the Post-house, and good.
25th.	*Rouvray*	Dining-place. Inn, the *Hôtel de l'ancienne Poste,* and very comfortable; it is kept by the children of the late Postmaster.
	Vermanton	Sleeping-place. Inn, *la Madeleine,* and so bad, that it ought to be avoided.
26th.	Auxerre	Dining-place. Inn, *Hôtel de Beaune,* and remarkably comfortable.
	Joigny	Sleeping-place. Inn, the *Cinq Mineurs,* and very comfortable.
27th.	Sens	Dining-place. Inn, *l'Écu,* and very comfortable.
	Fossard	Sleeping-place. Inn, *l'Hôtel de la Poste,* and very comfortable.

(1) There is now a new landlord, who is doing his utmost to prevent dampness in the bed-rooms.

Days.		
28th.	Melun	Dining-place. Inn, the *Hôtel de France*, and remarkably comfortable.
	Montgeron	Sleeping-place. Inn, *Hôtel de la Chasse*, and good.
29th.	Paris	Dining-place. Inn, *Hôtel de Hungerford*, Rue Caumartin, No. 31. Clean, quiet, and cookery good.
30th.	*Beaumont*	Dining-place. Inn, *le Paon*, and tolerably good.
	Noailles	Sleeping-place. Inn, *Hôtel de Calais;* small, but clean.
31st.	*Marseille-sur-l'Oise* . .	Dining-place. Inn, the *Épée de France;* small, but clean,
	Poix	Sleeping-place. Inn, *Hôtel du Berceau d'or;* clean and comfortable, but no lock-up coach-house.
32d.	Abbeville	Dining-place. Inn, the *Bull's Head*, and remarkably comfortable.
	Bernay	Sleeping-place. Inn, the Post-house, and remarkably comfortable.
33d.	*Montreuil*	Dining-place. Inn, *Hôtel de la Cour de France*, and good.
	Samer	Sleeping-place. Inn, the *Tête de Bœuf*, and very comfortable.
34th.	*Boulogne*	Dining-place. Inn, the *Hôtel du Nord*, and remarkably comfortable.
	Calais	Sleeping-place. Inn, the *Hôtel Royal*, kept by Roberts, and remarkably comfortable.

During the summer of 1831, the road from Rome to Ronciglione was in excellent condition; thence to Viterbo perfectly good; and between Viterbo and Radicofani good, except the bed of the torrent, which is always rough. From Radicofani to Genoa the whole of the road was excellent; and from Genoa to Turin equally so. At Genoa it was necessary, in 1831, for Travellers going to Turin and Paris, to have their passports examined and signed at the Police-Office; for which the fees demanded were about five francs. It was likewise necessary to have the signature of the French Consul at Turin, which costs nothing. From Turin to Lans-le-bourg the road was excellent; and equally so to Pont-de-Beauvoisin: from that town to La Tour-du-Pin the road was good, though hilly: and thence to Lyon excellent; from Lyon to Villefranche the ascent is somewhat rapid; but the road was good all the way to Chalons, a piece of rough *pavé* on approaching that town excepted. From Chalons to Chissey the road was good: and thence, by La Rochepot and Arnay to Saulieu, very good, it being now a post-road, which was not the case formerly. From Saulieu to Avallon, and about half a mile beyond the latter town, great improvements have been made in the road; but near Lucy-le-Bois improvements are still needful. From Lucy-le-Bois to Melun the road was good (a few pieces of rough *pavé* excepted); this would not, however, have been the case in winter; and from Melun to the pretty village of Montgeron, the road was rough even during summer. Montgeron is only five leagues distant from Paris, to which Metropolis a new approach has been lately made, by means of a handsome iron Bridge, called the Pont d'Ivry; and Travellers who cross this Bridge, and go through Ivry to Paris, save a full hour.

From Rome to Calais, including the passage of Mont-Cenis, a drag-chain is unnecessary for any carriage not immoderately loaded: and at the present moment the most profitable money for a Traveller going *en voiturin*, to take from Rome, is Spanish dollars; which persons passing through Genoa to Paris

should convert into French five-franc pieces at Genoa. (1)

As Travellers may derive benefit from knowing what was the state of the roads in France and Italy during the winter and spring of 1833, the following account of the Author's journey from Calais to Naples at that period, by the last-mentioned Route, is subjoined: and it may likewise be useful to inform Travellers that the Inns specified in the last-mentioned Route were those she stopped at in 1835, with the exception of the *Albergo del Moro*, now the Post-house at Castel-Fiorentino, where she dined, on her way from Ponte d'Era to Siena. *Il Moro*, at Castel-Fiorentino, is a new Inn, which contains several good bed-rooms furnished with clean beds. The larder also is usually well furnished; and here may be had an excellent white wine, served in peculiarly-shaped flasks, with necks of an extraordinary length. This wine is supposed to be so salutary that medicines throughout Tuscany are commonly administered in it.

The Author set out from London for Calais on the 29th of January 1833, and learnt, from dear-bought experience, that Travellers should not trust a *Commissionnaire* to pass their luggage through the Calais Custom-house, but attend to the business themselves; as the Custom-house officers in that Port were, during the year 1833, unjustifiably rigorous, seizing Ladies' dresses, although cut out and made up, the immense sleeves then worn excepted.

The whole Road from Calais through Beauvais to Paris was, during the winter and early part of spring, 1833, in very bad condition; and between Paris and Mongeron, almost impassable; owing to deep ruts and overpowering quantities of mud. Through Melun to Lyon the road was execrable as far as Arnay; but good, comparatively speaking, from Saulieu to Lyon; bad from Lyon to Pont-de-Beauvoisin; but good thence to Chambéry: through the rest of Savoy much less good than usual; through the Maurienne, from St. Jean onward, thickly sprinkled with snow;—and from Modane to Lans-le-bourg, on the eighth of March, almost impassable, owing to a great fall of snow, and a tempestuous wind, justly denominated, by the Natives of the Alps, a *Tourmente;* as it lifts the fine particles of frozen snow into the air, and then drives them, with terrific violence, into the eyes of Travellers, often producing blindness, and sometimes occasioning death. On the eighth and ninth of March Cenis was impassable; the track from Lans-le-bourg onward being completely lost in snow; but, on the tenth, the Courier passed; and consequently the Author of this Work ventured to put herself and her carriage into one *traîneau*, her Female Servants into another, and her luggage, pole, and wheels, into a third; and then, by the assistance of a powerful mule to each *traîneau*, eight *Cantonniers* to support and clear the way for the carriage, and others to take care of the servants, wheels, etc., she was fortunate enough to pass the Mountain in safety; the only inconvenience she sustained being that of having her carriage filled by small particles of frozen snow; as she was fearful of drawing up the glasses, lest an overturn should occur;—for the descent into the Valley of San Niccolo, and that part of the Gallery beyond it where an avalanche fell, some time since, and did serious mischief, were extremely dangerous, notwithstanding that every possible care was taken by the *Cantonniers*. (2) The *traîneaux* were dismissed at a Refuge near Mola-

(1) Spanish dollars are usually current for nearly their full value between Rome and Genoa: where they pass for five lire and six soldi of that Town, but not of the Sardinian kingdom in general. Twenty soldi of Genoa make one lira of Genoa. Twenty-four soldi are required to make a Sardinian lira. Spanish dollars may usually be exchanged for nearly their full value at Paris, but not upon the road between that city and Genoa.

(2) While the Author of this Work, in March, 1833, was directing her Servants with respect to the manner of placing her carriage (one of Elliot's construction) in a *traîneau* at Lans-le-bourg, the Landlord of the Hotel there introduced to her notice a Female Peasant, born and bred at Lans-le-bourg, and (according to the certificates she produced) in her hundred and nineteenth year. Her countenance was pleasing, and exempt from those deep furrows which usually mark extreme old age; her eyes were expressive, although they had a greyish hue; her voice was clear and strong; her

retto, instead of being ordered to proceed to the Post-house there; a wrong measure; because the Refuge furnishes no sort of lever for mounting carriages. The road from the above-named Refuge to Susa was good; and the Passage of the Mountain, from Lans-le-bourg to Susa, reckoning a stop to purchase bread and wine at La Grande Croix, and another stop at the Refuge, to remount the carriage, occupied nearly twelve hours.

The Road from Susa to Turin, and from Turin to Genoa, was good; though not so superb as usual: but from Genoa to Sestri, and by the Bracco to Spezia, Sarzana, Carrara, and Pisa, it was excellent, and thence to Rome very good. From Rome to Naples, likewise, it was good; except that part which lies between Capua and Naples, and to avoid which, Travellers have been already advised to go by Caserta.

The time employed by the Author in passing the Bracco, with a light English post-chaise and four horses, was as follows:—

Mounting to the first Post-house beyond Sestri, aided by extra horses, about two hours. Descending to Borghetto, about three hours.

Six miles may be saved by going straight from Pietra Santa to Pisa, instead of passing through Lucca, and the straight road is perfectly good.

With respect to the roads of France, they have lately been so much neglected as to make it advisable for persons travelling from Calais to Paris, during winter, to go by way of Amiens; and likewise for persons travelling at the same season, from Paris to Lyon, to go by way of Fontainebleau: the road which passes through Amiens being less affected by winter rains than that which passes through Beauvais; and the Road which passes through Fontainebleau being, at every season, better than that which passes through Melun.

It has already been noticed, under the article "Passports," that Travellers going from Paris into Tuscany must now have their passports signed by the Tuscan as well as the Austrian Ambassador at Paris; a new regulation.

ROUTE, EN VOITURIN, FROM ROME, THROUGH NICE AND MARSEILLE, TO LYON AND PARIS.

See the preceding Route so far as Genoa.

Days.		
1st.	From Genoa, sleeping-place . . .	*Savona.*
2d.	Sleeping place .	*Oneglia.*
3d.	Sleeping-place .	*Vintimiglia.*
4th.	Sleeping-place .	*Nice.*
5th.	Sleeping-place .	*Cannes.*
6th.	Sleeping-place .	*Flassans.*
7th.	Sleeping-place .	*Pin.*
8th.	Sleeping-place .	Marseille.
9th.	Sleeping-place .	*Saint Canal.*
10th.	Sleeping-place .	Avignon.
11th.	Sleeping-place .	*Montélimart*
12th.	Sleeping-place .	Valence.
13th.	Sleeping-place .	*Vienne.*
14th.	Sleeping-place .	Lyon.

From Lyon to Paris, see the preceding Route.

A drag-chain is necessary, between Genoa and Nice, for every description of carriage.

person slim, but rather short; and her manner of walking announced strength and activity. Her hearing was perfect, and her eye-sight good; but she complained very much of not being able to see quite so well with one eye as with the other. She said she had been married four times without having any children; and added that throughout her long life Providence had blessed her with uninterrupted health. She was living, and well, in 1835.

CHAPTER VII.

AUSTRIAN DOMINIONS.

Passports.—Money of the Imperial Territories.—Bankers' Accounts.—Vienna Bank-bills.—Price of Post-horses, etc. in the Austrian-German Dominions.—Most profitable Money Travellers can take from Tuscany to Germany.—Persons going from Tuscany to Venice should have their Baggage plumbed at Florence.—Fees to Custom-house Officers at Bologna and Venice.—Price of Apartments at Hotels in Venice—of Dioner'—of a Gondola.—Wages of a Valet-de-place.—Articles best worth purchasing.—Arrival and Departure of Letter-Couriers.—Milan.—Lodging-houses.—Hotels.—Job-carriages.—Hackney-coaches.—Valets-de-place.—Boxes at La Scala.—Arrival and departure of Letter-Couriers.—Vienna.—Pound-weight.—Braccio.—Charges at Hotels.—Price of Dinner at a Table d'Hôte—of Dinner at a Restaurateur's.—Wages of a Valet-de-place.—Price per night of one Bed-room at an Inn.—Hackney-coaches.—Sedan-chairs.—Medical Men.—Shops.—Articles best worth purchasing, and their Prices.—Expense of going into the Parterre at the Opera House.—Usual Price of a Box.—Travellers advised to go Post from Vienna to Dresden.—Arrival and Departure of Letter-Couriers.—Diligence.—Prague.—Articles best worth purchasing.—Wages of a Valet-de-place.—Price of a Job-carriage.—Hackney-coaches.

No Foreigner is allowed to enter the dominions of the Emperor of Austria, without exhibiting a passport, signed by an Austrian Ambassador.(1)

MONEY COINED IN THE IMPERIAL TERRITORIES.

Gold. Souverain—worth, in Austria, florins 13, krëutzers 20, convention money.
Half-souverain—florins 6 ½, kr. 10.
Imperial ducat—florins 4, kr. 30.

Silver. Imperial crown—florins 2.
Imperial florin—florins 1.
Half-florin—kr. 30.
Piece of krëutzers 20.
Ditto of krëutzers 10.
Ditto of krëutzers 5.
Ditto of groschen 1—kr. 3.
Italian crown—florins 2.
Italian half-crown—florins 1.
Livre of Austria—kr. 20.
Half-livre—kr. 10.
Quarter of a livre—kr. 5.

Copper. Piece of krëutzers 6.
Groschen 1—kr. 3.
Piece of krëutzers 2.
Krëutzer—worth deniers 4.
Half-krëutzer—deniers 2.

(1) Persons who travel with their own carriage in those parts of Germany where the roads are rough, and the ruts deep, should be careful to have their axle-trees precisely the same length with those of post-carriages belonging to the country.

Bankers' accounts are kept throughout Bohemia, Moravia, and Austria Proper, in *paper* florins and krëutzers. Care should be taken to distinguish between the good silver florin, and the *paper* florin, which is so much depreciated that five paper florins are not more than equal to two good ones. The good florin is worth from twenty-four to twenty-five pence halfpenny English; and hence it will be seen that the paper florin is worth about ninepence halfpenny English. The good florin contains sixty krëutzers: and the depreciated florin contains also sixty krëutzers, equally depreciated.(2) In fact, the copper money has received a second depreciation; so that a piece marked "30 krëutzers" passes only for six paper krëutzers: but there has lately been a new copper coinage, which is current; and a plated coinage of three krëutzer pieces, with a base silver coinage of money, worth from two to six krëutzers. There are likewise paper notes of one, two, five, ten, twenty, etc. depreciated florins. The silver coin most in use is the zwanziger, circulated and known by that name even in the Lombardo-Venetian States; where it passes for twenty krëutzers. The zwan-

(1) The above statement, with regard to the value of paper florins, etc. was perfectly correct during the year 1827: but whether it still be so or not, the Author of this Work is unable to ascertain.

ziger circulates also in Bavaria, where it passes for twenty-four Bavarian krëutzers; and the Austrian florin in Bavaria passes for one Bavarian florin and twelve krëutzers.

PRICE OF POST-HORSES IN THE AUSTRIAN GERMAN DOMINIONS.

The price of draught-horses throughout the Austrian Dominions, and other parts of Germany, is fixed in the different moneys of the respective countries.

In Austria, Bohemia, and Moravia, the charge for each draught-horse was, in 1827, one paper florin per German mile, or two paper florins per post.

A German post usually is about two German miles: and one German mile is about four English miles and a half.

A German Postilion, like those of France and Italy, expects more than his legal claim; and seems to think he has a right to as much per post for himself as Post-masters charge per horse: indeed, if he drive three horses, he expects to receive, per post, one third more than the price for each horse; and if he receive at the rate of one florin and a half per post, for each of his horses, he will drive nearly as fast as an English postilion.

The road-tax costs from ten to thirty krëutzers per post. Thus the expense of travelling post in the Austrian-German dominions is, in English money, about seven-pence or seven-pence half-penny, per English mile. The roads, generally speaking, are good. The price of post-horses varies from time to time.

The Post-master at Vienna cannot furnish Post-horses without an Order from the Chancery.

A carriage conveying but two persons, and but one trunk, is allowed to travel with two horses only; and carriages with four inside places, and two trunks, are seldom compelled to travel with more than four horses.

Persons who intend travelling from Rome through Florence to Venice, and thence to Vienna, or any other part of Germany under Austrian government, should provide themselves, at Rome, with as many Napoleons as they may be likely to want between that city and the confines of Germany: and they should also endeavour to purchase, of the money-changers at Florence, souverains and imperial sequins sufficient for the imperial Dominions in Germany.

From the commencement of Saxony to the town of Hamburg, Napoleons are the most profitable money for Travellers.

Persons going from Tuscany to Venice should have their baggage plumbed at Florence; which operation usually costs about five pauls.

At the gate of Bologna the Custom-house Officers expect a present of five pauls per carriage; and at Ferrara, on quitting the town, Travellers are expected to make the same present.

VENICE.

Good apartments, containing from six to eight beds, cannot usually be procured, at any one of the principal Inns, for less than a Napoleon per night. Breakfast, for masters, costs two francs a-head—dinner, five francs—and the charge per head for servants, by the day, is six francs.

A gondola, with only one *Gondoliere*, costs four francs per day; and contains in its cabin four persons; who may secure themselves from rain, these boats being conveniently fitted up with awnings, glasses, and Venetian blinds: they are likewise furnished with handsome lanterns at night.

The wages of a *Valet-de-place* are from four to five francs a-day.

The articles best worth purchasing at Venice are, gold chains, seals, etc., sold by weight, according to the price of gold—necklaces, and other personal ornaments, made with very small beads of various colours—wax candles—Moka coffee—chocolate—books, and maps.

The Piazza di S. Luca contains a Dispensary, where prescriptions are made up according to the London pharmacopœia. Several English patent medicines, and patent anti-attrition, may be found in this Dispensary.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Sunday, at eight in the morning, arrives the Courier from Padua—*at ten* arrive letters from Vienna, Trieste, etc.; Milan, Verona, Mantua, Brescia, Piedmont, Genoa, Switzerland, France,

Spain, Great Britain, and the Netherlands.

Monday, at eight in the morning, arrive letters from Padua, Vicenza, etc.—*at ten* from Vienna—and *at four in the afternoon* from Milan, Brescia, Verona, France, Switzerland, Spain, Great Britain, the Netherlands, the Tyrol, Germany, Ferrara, the Ecclesiastical State, the kingdom of Naples, and the Duchy of Modena.

Tuesday, at eight in the morning, arrive letters from Padua, Vicenza, etc.—and *at ten*, from Vienna, Milan, Mantua, etc., and Tuscany.

Wednesday, at eight in the morning, arrive letters from Padua—and *at ten* from Vienna, Trieste, Milan, Verona, etc., Genoa, and Piedmont.

Thursday, at eight in the morning, arrive letters from Padua and Rovigo —*at ten*, from Vienna, Milan, Verona, etc.; France, Switzerland, Spain, Great Britain, and the Netherlands—and, *at four in the afternoon*, from Ferrara, the Ecclesiastical State, Naples, and Modena.

Friday, at eight in the morning, arrive letters from Padua—and *at ten* from Vienna, Trieste, etc.; Milan, Mantua, etc.; Tuscany, the Tyrol, and Germany.

Saturday, at eight in the morning, arrive letters from Padua—and *at ten*, from Vienna and Milan.

Sunday, at three in the afternoon, go letters for Vienna, Mestre, Treviso, etc.; Trieste, Milan, Verona, Vicenza, etc.—and, *at five in the afternoon*, for Padua.

Monday, at three in the afternoon, go letters for Milan, Padua, Vicenza, Verona, etc.—and, *at six in the afternoon*, for Vienna, and the intermediate cities.

Tuesday, at noon, go letters for Ferrara, the Ecclesiastical State, Naples, and Modena—*at three in the afternoon* for Vienna and Milan—and, *at six in the afternoon*, for Padua.

Wednesday, at six in the afternoon, go letters for Milan, Verona, Mantua, Parma, Piacenza, Tuscany, Brescia, Bergamo, Piedmont, Genoa, Switzerland, France, Spain, Portugal, Great Britain, the Netherlands, the Tyrol, Hamburg and Germany, Vienna, Mestre, Treviso, etc.; Trieste, and Padua.

Thursday, at three in the afternoon, go letters for Vienna, Milan, etc.—and, *at six in the afternoon*, for Padua.

Friday, at noon, go letters for Padua, Ferrara, the Ecclesiastical State, Naples, and Modena—*at three in the afternoon* for Milan, Vicenza, Verona, etc.—and, *at six in the evening*, for Vienna, Mestre, Treviso, etc.; and Trieste.

Saturday, at half-past eight in the evening, go letters for the Ecclesiastical State, Naples, Milan, Verona, Mantua, Parma, Piacenza, Tuscany, Brescia, Bergamo, Piedmont, Genoa, Switzerland, France, Spain, Portugal, Great Britain, the Netherlands, the Tyrol, Hamburg, and Germany; Padua, Treviso, Vienna, and Trieste.

The Post-office is always open from eight in the morning till five in the afternoon; and, on some days of the week, till a later hour.

MILAN.

Lodging-houses in this City are numerous, and not very high-priced. Hotels are expensive. A job-carriage usually costs from fifteen to sixteen francs per day; and the price of *Fiacres* is the same as at Paris. A *Valet-de-place*, if hired for a very short time, and expected to act as a *Cicerone*, commonly demands five francs per day; and the expense of a good box, large enough to accommodate four persons, at *La Scala*, on Sundays, seldom amounts to less than from twenty-five to thirty francs, entrance-money inclusive; which is one franc and a half per head; but, on other days, a box may frequently be hired for ten francs. The price per head for admittance to the *Parterre* is one franc and a half.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Sunday, *arrive letters from* Switzerland.

Monday, *from* Genoa, Great Britain, France, Spain, Portugal, Turin, Venice, Germany, and other parts of northern Europe.

Tuesday, *from* Naples, Rome, Tuscany, Switzerland. etc.

Wednesday, *from* Genoa, Great Britain, etc., as on Monday.

Friday, *from* Genoa, Great Britain,

etc., as on Monday—and *from* Tuscany, Rome, Naples, Venice, Germany, other parts of northern Europe, and Switzerland.

Saturday, *from* Switzerland and the Netherlands.

Sunday, *at eleven in the morning, go letters* for Switzerland and the Netherlands.

Monday, *at six in the afternoon*, for Venice, etc.—*at nine in the evening* for Genoa, Spain, etc.—and *at ten* for Turin, France, Great Britain, etc.

Tuesday, *at eleven in the morning*, for Switzerland.

Wednesday, *at one in the afternoon*, for Switzerland and the Netherlands—*at six in the afternoon* for Venice, Germany, and other parts of northern Europe—*at nine in the evening* for Florence, Rome, Naples, Genoa, etc.—and *at ten* for Turin, France, Great Britain, etc., as on Monday.

Thursday, for Switzerland.

Saturday, *at nine in the evening*, for Genoa, etc., as on Monday—and *at ten* for Venice, Germany, and other parts of northern Europe; Florence, Rome, Naples, Turin, France, Great Britain, etc., as on Wednesday.

The Post-office is open every day of the week, from nine o'clock in the morning till nine at night.

Diligences set out from the Post-office every day during summer, at three o'clock, A.M. for Como; arriving there at seven, A.M., in time for the Steam-boat which starts for the head of the Lake; and going back to Milan in the afternoon, immediately on the return of the Steam-boat. A Traveller who is pressed for time may, by the aid of this conveyance, leave Milan at break of day, enjoy the scenery on both sides of the Lake of Como, and return to Milan to sleep; thus accomplishing the excursion in less than twenty-four hours.

A Diligence goes from Milan daily, Sundays and other Festivals excepted, at six o'clock, A.M., to Sesto Calende, meeting there the Steam-boat of the Lago Maggiore about noon; and returning to Milan about eight o'clock, P.M.

A Diligence likewise goes to Lecco; whence starts another Steam-boat, which also navigates the Lake of Como. The Lecco Branch of this Lake merits notice.

VIENNA.

The pound-weight at Vienna is eighteen ounces; and the common measure, called a *braccio*, is somewhat longer than that of Florence.

The Shops in this City are richly furnished; and the articles best worth purchasing seem to be eyder-down, black lace, furs, household linen, Bohemian kerseymere, and broad cloth.

The usual price in the *parterre* at the Opera-house, is one florin; but upon extraordinary occasions, two.

A *Valet-de-place* usually expects one florin per day.

The number of *Fiacres* is above six hundred; which are distributed in various parts of the Town and Fauxburghs; and remain on their respective stands from seven in the morning till ten at night: they are good carriages; and go into the country as far as Neustadt, Presburg, etc., if required. There being no fixed fares for these carriages, it is necessary that persons who hire them should make a bargain with the drivers previous to setting out. By the hour the price usually is from thirty-six to forty-eight krëutzers, good money. Each *Fiacre* is numbered; and its master is under the control of a Commissioner of the Police. Visits of etiquette are not usually made in *Fiacres*, but in *Voitures de Remise;* of which there are three hundred, to be hired per day, week, month, or year. The price, per day, is six florins; and per month, one hundred and fifty florins, beside a present to the driver. Sedan-chairs, amounting to about forty, are numbered, and distributed in various parts of the Town, for the use of the public. The chairmen wear a red uniform, and are forbidden to carry either the Sick or the Dead. The fares are not fixed; but for what is called "*a course*" the usual price is one florin and 30 krëutzers, good money. The Chairmen are amenable to the Police.

The General Post-office, situated at the Wollzeile, No. 918, is open every day from eight in the morning till twelve; and from half-past two till half-past seven in the evening. Wednesdays and Saturdays letters are received till eight in the evening. Letters for the Austrian States may be franked or not,

as the writer pleases; letters for other countries must be franked.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Monday morning arrives the post from Italy, Spain, France, and Great Britain.

Tuesday morning from Saxony, and the northern countries.

Thursday morning from Italy.

Saturday morning from Saxony.

Monday afternoon at three o'clock, the post *goes* to Italy.

Wednesday evening to Saxony and the northern countries; Spain, France, and Great Britain.

Thursday evening to Italy.

Saturday evening to Spain, France, and Great Britain.

The Posts of the Imperial German Dominions arrive and depart daily.

Under the same roof with the General Post-office is that of the Short Post, which conveys letters and small packets to all parts of the City, and its Suburbs, three times a-day. Most of the Tobacconists and Lottery-office Keepers receive letters for the Short Post.

A Diligence sets out for Presburg at eight o'clock every morning; another, for Italy, at half-past seven every Monday morning; and another for Prague and Dresden, at nine o'clock every Tuesday morning. One place in a Vienna Diligence costs a florin per station, and every Passenger is allowed to carry fifty pounds weight of baggage.(1)

PRAGUE.

The articles best worth purchasing here are, Silesian lawns, table-linen, Bohemian lustres, and other kinds of glass.

The wages usually demanded by a *Valet-de-place* is thirty-four krëutzers a-day; and the price of a job-carriage is two florins and thirty krëutzers a-day.

There are good Hackney-coaches in this City.

(1) The *Eilwagen* goes from Vienna to Prague in thirty-six hours.

CHAPTER VIII.

GERMANY.

Money of Saxony.—Price of Post-horses.—Dresden.—Pound-weight.—Common Measure.—Price of Apartments in the principal Hotels.—Price of Dinner at Hotels, and at the Houses of Restaurateurs.—Wages of a Valet-de-place.—Price of Job-carriages, Sedan-Chairs, Wine, and bottled Beer.—Articles best worth purchasing.—Arrival and Departure of Letter-couriers.—Expense of franking Letters for England.—Diligence.—Hamburg.—Money, Bankers' Accounts, etc.—Pound-weight.—Price per head for Dinner at a Table d'Hôte.—Price of Claret.—Cambric the Article best worth purchasing.—Price of Post-horses, etc., in the Dominions of Prussia, Hesse, Brunswick, and Hanover.—Roads in Northern Germany.—Wienerwagens.—Markschiffs.—Private Vessels.—Voyage from Frankfort on the Mein to Cologne—ditto from Ratisbon to Vienna.—Route from Hamburg to Leipsic.—Population of Leipsic.—Objects best worth notice.—Promenades.—Prices at the German Theatre.—Best Inns—Fairs.—Prices at Inns.—Wages of a Valet-de-place.—Job-carriages, and Hacks.—Route from Leipsic to Dresden—from Leipsic through Gotha to Frankfort on the Mein—from Leipsic to Brunswick—from Brunswick to Hanover—from Hanover to Gottingen—from Leipsic to Dantzick—from Frankfort on the Mein to Berlin—from Berlin to Amsterdam—from Frankfort on the Mein to Augsburg—from Augsburg to Constance, Schaffhausen, and Basle—from Augsburg to Ratisbon—from Ratisbon to Bareuth—from Bareuth to Leipsic—from Ratisbon to Munich—from Ratisbon to Prague—and from Vienna through Ratisbon and Brussels to Ostend.—Packets from Colchester to Ostend; from Ostend to Harwich; and from Ostend to Margate.—Route from Frankfort on the Mein through Cassel to Munster.—Voyage on the Rhine from Mayence to Coblentz.—Excursion from Gottingen to Hartz.—German Baths.—Carlsbad.—Expenses there.—Pyrmont.—Expenses there.—Spa.—Expenses there.—Route from Vienna to Saltzburg—from Vienna to Venice—from Vienna to Carlsbad, through Egra and Zwoda—from Hanover to Pyrmont—from Hamburg to Pyrmont—from Brussels, through Liege, to Spa—from Vienna to Baden—from Vienna to Presburg—from Deutsch Altenburg to Belgrade—from Presburg to Kaschau and Tokay—and from Vienna to Trieste.—Pola and its Antiquities.

MONEY OF SAXONY.

THALER, worth 24 Gute Groschen, or 30 Silver Groschen, and equal to about three English shillings and twopence.

Piece marked "Einen 3 Thaler," equal to about one English shilling and one penny.

Piece marked "Einen 6 Thaler," equal to about sixpence halfpenny.

Piece marked "Einen 12 Thaler," equal to about threepence farthing.

Piece worth one Grosche.

Piece worth half a Grosche.

Each Gute Grosche (an imaginary coin) is estimated at something more than three English halfpence; and each silver Grosche is worth something more than five farthings.

Bankers' accounts are kept both in imaginary and silver Groschen.

Prussian money passes current everywhere in Dresden, except at the Post-office.

PRICE OF POST-HORSES, ETC. IN SAXONY.

For every draught-horse the charge is ten groschen per mile; and every postilion, driving three or four horses, has a right to ten groschen. Couriers, whether travelling in a carriage or on horseback, pay twelve groschen a-mile. Two persons, if travelling in their own carriage, are obliged to take three horses; but, if travelling in a Post-master's carriage, not more than two horses. The charge for a Post-master's carriage is four groschen per mile; and the charges for greasing wheels from three to four groschen.

DRESDEN.

The pound weight of Dresden is sixteen ounces; the aune, or common measure, two feet; and the foot twelve inches.

The best apartments in the principal Hotels usually cost from four to five florins per day (one florin being equivalent to sixteen groschen); and dinner, in these Hotels, is commonly charged at a florin per head; though Travellers may be tolerably well served at twelve groschen.—*Restaurateurs* give good dinners at ten groschen per head.

The wages of a *Valet-de-place* are one florin per day.

A job-carriage for the whole day costs about three florins; for the half day, two florins and four groschen.

The price of a Sedan-chair, in the Old Town, is two groschen for going to any part of it; and two for returning: in the New Town exactly double;—and the chairmen charge one grosche for every quarter of an hour, when they are kept waiting.

Wine of the country is usually charged at ten groschen per bottle; and bottled beer at something less than three groschen.

The articles best worth purchasing in this City are black and white lace, which may be bought of the Lace-makers.

ARRIVAL AND DEPARTURE OF LETTER-COURIERS.

Sunday afternoon, arrive letters from Vienna, Prague, etc.; and likewise from Great Britain, France, Holland, Hamburg, Amsterdam, Belgium, Hanover, Brunswick, etc.

Tuesday morning, from Italy, the Tyrol, Switzerland, etc.

Wednesday afternoon, from Vienna, Prague, etc.

Thursday afternoon, from Holland, Belgium, Hamburg, etc.

Sunday morning, at eight o'clock, the post goes to Hamburg, with letters for Great Britain, etc.

Monday afternoon, at three o'clock, to Holland and Belgium; and *at six,* to Prague, Vienna, etc.; Venice, Italy in general, and Switzerland.

Wednesday, at noon, to Holland, Denmark, France, etc.

Friday, at one in the afternoon, to Prague, Vienna, etc.

Letters must be sent to the post one hour, and parcels two hours, before the Courier sets out. Letters for Great Britain pay eight groschen each.

Wednesday morning, at eight o'clock, the Diligence sets out for Prague and Vienna; and Thursday morning, at the same hour, for Hamburg. The *Eilwagen* goes from Dresden to Leipsic in one day.

HAMBURG.

Accounts are kept in marks and skillings: a mark being from sixteen to eighteen pence, English, according to the exchange; and a skilling the sixteenth of a mark. Convention dollars do not pass for quite two florins at Hamburg; no money being current there but that of Hamburg and Denmark.

The pound-weight is sixteen ounces.

Several of the Inns contain a *Table-d'Hôte,* at which the price, per head, for dinner, is from twelve skillings to two marks.

Claret is good and cheap; being usually sold at two marks a-bottle.

Almost every article of commerce may be purchased at Hamburg; but, though exempt from Port-duties, things in general are dear, cambric excepted.

PRUSSIAN DOMINIONS.

MONEY OF PRUSSIA.

Frederic-d'or, stamped as being 5 Thalers, but now equal to $5\frac{3}{4}$.

Double Frederic-d'or, stamped as being 10 Thalers, but now equal to $11\frac{1}{2}$. There is, however, a loss upon these gold coins, if they are carried out of Prussia.

Thaler, worth 24 Gute Groschen, or 30 Silver Groschen, and equal to about three English shillings.

Piece marked "Einen 3 Thaler," equal to about one English shilling.

Piece marked "Einen 6 Thaler," equal to about sixpence.

Piece marked "Einen 12 Thaler," equal to about threepence.

Each Gute Grosche (an imaginary coin) is estimated at three English halfpence: and each silver Groschen is worth five farthings.

Bankers' accounts are kept both in imaginary and silver Groschen.

PRICE OF POST-HORSES.

West Prussia.—The charge for every draught-horse, per German mile, is 12 Silver Groschen and a half; or 10 Gute Groschen. The *Wagenmeister,* or Superintendent of Post-carriages, receives five Silver Groschen per Post, or Station; and postilions are entitled to six Silver Groschen per mile, but usually receive from eight to ten. The *Chaussée Geld,* or road-tax, is variable. This charge, together with that for post-

horses and the *Wagenmeister*, is presented to Travellers in a printed paper at every station.

East Prussia.—The charge for each draught-horse is ten Silver Groschen per mile. Other charges are the same as in West Prussia; and the *Wagenmeister* being paid at every Station, Travellers may have their wheels greased, or not, as they please.

At Berlin, one mile more than the actual distance is charged, it being a post-royal.

A light carriage, containing only two places, is allowed to travel with only two horses, provided it convey but two persons and one trunk;(1) if it convey three persons, they must take three horses;—and caleches conveying four persons must have four horses. Every berline, or carriage with four inside places, must have four horses; and, if it contain four persons, five horses; but, if it contain from five to seven persons, six horses are indispensable:—and if, moreover, it be heavily charged with baggage, Postmasters are authorised to put on eight horses.

The price of a *Calèche de Poste*, furnished by a Postmaster, is six groschen per station.

Postilions are obliged to drive one German mile an hour on well-paved roads; one mile, in an hour and a quarter, on good roads not paved; and one mile, within an hour and a half, where the road is sandy.

On quitting Berlin, every Traveller should have a passport from Government; which the *Wagenmeister* commonly procures. Travellers should likewise have their trunks plumbed.

HESSE.

Persons who travel post pay ten groschen per German mile for every draught-horse; and for Couriers' horses twelve groschen. If the post be from two miles and a half to three miles in distance, the postilion is entitled to eight groschen, provided he drive three or four horses; and he is entitled to ten groschen, provided there be six horses. If the length of the post be from one mile and a half to two miles only, and the postilion drive three or four horses, he is entitled to six groschen; and provided there be six horses, he is entitled to eight groschen.

The legal claim of the *Wagenmeister* at each station is two groschen; and the charge for greasing wheels, from three to four groschen.

BRUNSWICK.

Persons who travel post pay twelve groschen per German mile, for every draught-horse.

A berline conveying six persons, servants inclusive, together with trunks not exceeding three quintals in weight, is allowed to travel with only four horses.—A post-chaise conveying four persons, servants inclusive, is allowed to travel with only three horses; and if it convey but three persons, it is allowed to travel with only two horses.

HANOVER.

Persons who travel post pay twelve groschen per German mile for every draught-horse.

A postilion who drives two or three horses is entitled to six groschen; if he drive four horses, his claim is eight groschen; and he is entitled to sixteen groschen, provided there be six horses: but, if a post be uncommonly long, namely, from four to five miles in distance, he is entitled to seven groschen, provided he drive two or three horses; nine, if he drive four horses; and eighteen, if there be six horses.

The *Wagenmeister's* claim is from three to six groschen per post; and the expense of greasing wheels, from three to four groschen.

In Hanover, the old Louis passes for only four crowns and sixteen groschen, in paying either the post, or the tolls; but is current for five crowns in paying for grease, *Trinkgeld* (drink-money), and expenses at inns.

The roads in the north of Germany are, generally speaking, bad; and the *mélange* of territories is an obstacle to their improvement: moreover, the distances from place to place are not determined with precision; and, therefore, Post-masters sometimes exact.

(1) Postmasters are occasionally empowered to put three horses, if there be only two passengers; and four, if there be only three passengers.

There is a kind of carriage, half open, and containing four persons, to which, if it be not encumbered with much baggage, Postmasters have no right to put more than two horses, except in the Hanoverian territories. This carriage is called a Wienerwagen.

BAVARIA.

PRICE OF POST-HORSES.

The charge for every draught-horse, per post, is one florin and fifteen krëutzers. A postilion, conducting two horses only, is satisfied with about one Bavarian florin (one shilling and ninepence English) per post; and in the Bavarian territories there is no road-tax.

On entering and leaving Munich, and likewise on entering and leaving Augsburg, Travellers pay one florin and thirty krëutzers per post.

TYROL.

PRICE OF POST-HORSES.

The charge for every draught-horse, per post, is one florin and twelve krëutzers: but the Bavarian currency is used; so that, in fact, this charge amounts to only one Austrian florin. The postilions are satisfied with the same remuneration as Travellers commonly give in Bavaria.

The noble rivers which intersect Germany render travelling by water practicable and pleasant; there being on many of these rivers Marktschiffs (a sort of *Coche d'eau*), which travel regularly from city to city.

Private vessels, likewise, may be procured.

The Voyage from Frankfort on the Mein to Cologne is delightful; as is that from Ratisbon to Vienna.(1)

ROUTE FROM HAMBURG TO LEIPSIC.(2)

7 ¼ *Lenzen*
1 ½ *Arendsee*
1 *Osterburg*
1 ½ *Stendal*—The *Cathedral of St. Nicholas* merits notice.
2 *Burgstall*
2 Magdeburg—This City is supposed to contain 33,000 inhabitants. Best Hotel, *la Cour de Prusse*, already mentioned.
1 *Salze*
1 *Kalbe*
1 ½ *Coethen*—Inn, *l'Ours.*
1 *Zoerbig*
1 *Landsberg*
1 ½ Leipzig

22 ¼ posts.

This Town is supposed to contain 33,000 inhabitants. The objects best worth notice are: the *Pleissenburg*—the *Paulinum*—the *College of the Princes*, and the *Red College*—the *ancient Arsenal*—the *Hôtel de Ville*—the *Cour d'Auerbach*, in Fair-time—the *Exchange*—the *College of St. Thomas*—the *Manège*—the *Theatre*—the *Churches of St. Nicholas* and *St. Thomas*—the House which contains thirteen ceilings by Oeser—the *Esplanade*—and the *Public Libraries.*

The Promenades are numerous and pleasant. The prices at the German Theatre are—for a box in the first row, four crowns; in the second row, three crowns; in the third row, eight bons-groschen; and for a place in the *parterre*, six bons groschen; unless it be Fair-time, when something more is paid.

The three Fairs are held at Christmas, Easter, and Michaelmas; and at these Fairs as many books are said to be sold yearly as amount to 500,000 rix-dollars.

The principal Inns are, the *Saxische Hof*—the *Preussische Hof*—and the *Baierische Hof.* The first is an excellent Hotel, but expensive.

The price of a front room, fuel inclusive, at an Inn, is one florin per day; and of a back room, eight bons-groschen—unless it be Fair-time, when a

(1) A *Coche d'eau* goes every Sunday from Ratisbon, and arrives at Vienna in three days, or three and a half. The passage-money, for a gentleman or lady, is a ducat; and for a servant, a convention dollar.

(2) The Route from Hamburg through Berlin, to Dresden, is not mentioned under "GERMANY;" because it follows as an appendage to the Route from Florence to Hamburg; and the New Road from Dresden to Prague, being comprehended in the Route from Florence to Hamburg, is consequently omitted under "GERMANY."

good room cannot be obtained under two crowns. The wages of a *Valet-de-place* are one florin per day; unless it be Fair-time, when he expects a crown. Job-carriages and common Hacks may always be found before the gates of St. Pierre and Grimma.

Leipsic will henceforth be memorable for having given its name to one of the most important modern battles ever fought—a battle in which near half a million of men, commanded by three Emperors, a King, and an Heir-apparent to a throne, were engaged during little less than a hundred hours—they fought in a circle embracing above fifteen miles.

ROUTE FROM LEIPSIC TO DRESDEN.

1 ½ *Wurzen*—The *Cathedral* here merits notice.
1 ¼ *Luppe*
2 *Klappendorf*
1 ¼ *Meissen*
1 ½ Dresden

7 ½ posts.

ROUTE FROM LEIPSIC THROUGH GOTHA, TO FRANKFORT ON THE MEIN.

1 ¼ *Lützen*—Near this small Town is the spot on which Gustavus Adolphus perished; and a stone marks the spot where the hero's body was found.

Charles XII., being in the neighbourhood of Lutzen, went to visit the field of battle; little thinking, perhaps, that treachery would soon destroy his life, as it did that of his model, Gustavus.

1 Weissenfels—The *Castle* here, and its *Church*, merit notice. Inn, *les Trois Cygnes*.

1 Naumburg—The *Cathedral* here merits notice. Best Inns, *le Brochet*, and *le Cheval Noir*. The wine of this neighbourhood resembles Burgundy.

1 *Eckardtsberg*—Between Naumburg and Eckardtsberg the road traverses the mountain of Kæsen.

1 ½ Weimar—The Town Church merits notice. Best Inns, *the Erb Prinz*, and *the Elephant*.

1 ½ Erfurt—The *Cathedral* here merits notice. The City contains a University. Best Inn, *the Romish Kaiser*.

1 ½ Gotha—The inhabitants of Gotha are estimated at 11,000. The *Château*—the *Great Terrace*—the *Arsenal*—the Churches called *Kloster* and *Neumarkts Kirchen*—the *English Garden*—the *public Library*, and that of the Sovereign—the *Royal Collection of Paintings*, etc.—and *the Gymnasium*, merit notice.

Best Inns, *le Nègre; la Retraite; le Grelot d'Argent*, etc.

The road to Gotha is execrable in wet weather.

1 ¾ *Eisenach*—The *Rautenkrantz* is the best Inn. The Castle of Wartburg, which stands on the summit of a hill in this vicinity, once served as an asylum to Luther.

¾ *Marksuhl*
1 *Vach*
¾ *Buttlar*—Inn, the *Post-house*.
1 *Hunefeld*
1 Fulda—This City contains 12,000 inhabitants. The objects best worth notice are: the *Château*—the *Cathedral*—the Churches of *St. Boniface* and *St. Michael*—the *Convent of St. Sauveur*—the *Benedictine* and *Franciscan Convents*—the *Porcelain Manufacture*, and the Library belonging to the University.

The celebrated Baths of Bruckenau are near Fulda. The Inn called *Zum Kurfursten* is recommended by Travellers. The wine of St. John's mountain, in this neighbourhood, is excellent, and sold in sealed bottles out of the Prince Bishop's cellar.

¾ *Neuhof*
1 *Schlüchtern*
1 *Saalmünster*
1 *Gelnhausen*—*Le Soleil* is a good inn.
1 ½ Hanau—A pretty Town. The Castle merits notice. Inns good.
1 Frankfort

21 ¼ posts.

The inhabitants of Frankfort are estimated at 43,000, beside near 7000

Jews, who live detached from the rest of the people.

The objects best worth notice in this City are: the *Cathedral*—the *Church of St. Catherine*—the *Convent des Prédicateurs*, containing a celebrated Assumption, by Albert Durer—the *Hôtel de Ville*—the *Teutonic Palace*—the *Exchange*—the *Arsenals*—the *Hôtel-Dieu*—the *Maison de force*—the *Hospital of St. Esprit*—the *Theatre*—and the *Bridge*, thrown over the Mein. The ancient Ramparts of this City have been converted into Shrubberies and Promenades.

Inns excellent. The *Hôtel d'Angleterre*, the *Hôtel Weidenhof*, and the *Hôtel de toutes les Russies*, are especially recommended by Travellers.

Frankfort Fair is held twice a-year; namely, at Easter, and during the latter end of Summer.

ROUTE FROM LEIPSIC TO BRUNSWICK.

1 ¼ *Groskugel*
1 ¼ Hall — Inns, *l'Anneau d'Or*—*Prince Royal de Prusse*—*Lion d'Or*.
Among the objects best worth notice here are, the *Cathedral*, and the *University*.
1 ½ *Koennirn*
1 ½ *Aschersleben*—The *Church of St. Etienne*—the *Public School*—and the *ruins of the Château d'Ascanié*, merit notice.
1 *Quedlinburg*—The *Château*—the *Library*—and the Promenade, called *le Bruhl*, merit notice.
1 Halberstadt
1 ¾ *Roklum*
2 ½ Wolfenbüttel
1 ½ Brunswick

13 ¼ posts.

Brunswick is supposed to contain 28,000 inhabitants. The objects best worth attention in this City are: the *Castle* called *Grauen Hof*—the *new Hôtel de Ville*—the *Most-Haus*, in the Square, before which is an antique Statue of a Lion—the *Buildings of the Carolinum*—the *Opera-house*—the *Cathedral*—the *Hospitals*—the *Fountain, in the Place de Hegenmarkt*—the *Church of St. Nicholas*, which contains two good Pictures—the *Churches of St. Catherine* and *St. Andrew*—the *old Hôtel de Ville*—the *royal Collection of Natural History, Paintings*, etc.—and the *Carolinum Library*.

Brunswick is famous for a sort of beer called *Mumm*.

Best Inn, *l'Hôtel d'Angleterre*.

At Wolfenbüttel, near this City, there is a valuable Library; and at the *Château de Salzdahlum* a good collection of Pictures.

ROUTE FROM BRUNSWICK TO HANOVER.

1 ½ *Peine*
1 *Skude*
1 ½ Hanover

4 posts.

This City has about 19,000 inhabitants; and the objects best worth observation are: the *Opera-house*—the *Royal Stables*—the *Monument of Werlhof*, in the public Cemetery—the *Monument of Leibnitz*—*Herrnhausen*, a Royal Residence, with a Garden (in the old French style) containing a fine collection of Exotics—*Mont-Brillant*, another Royal Garden—and the Garden which once belonged to Count Walmoden, where ancient and modern Sculpture and some Paintings may be found.

Best Inns (1829), *l'Hôtel de Monsieur Haase*, and *l'Hôtel de Madame Ahles*.

ROUTE FROM HANOVER TO GOTTINGEN.

1 *Tiedenwiesen*—This road is excellent.
1 *Bruggen*—Inn, the *Post-house*.
1 ½ *Eimbeck*
1 *Nordheim*—A famous Organ in the parochial Church.
1 Gottingen

5 ½ posts.

This City contains near 8000 inhabitants. The objects best worth notice are: the Buildings of the *University*—the *Observatory*—the *Lying-in Hospital*—the *Anatomical Theatre*—the *Botanic Garden*—the *Manège*, and the Library, belonging to the University, and reputed to be the best in Germany.

Inns, *la Couronne*—*le Roi de Prusse*, etc.

The environs of Gottingen are in-

teresting, especially the excursion to Hartz.

ROUTE FROM LEIPSIC TO DANTZIC.

Miles.
3 *Eilenburg*
3 *Torgau*—The principal Church here contains the Tomb of Catherine a Boria, Luther's Wife.
3 *Herzberg*
2 ½ *Hohenbuckau*
2 *Luckau*
2 *Lubben*
3 ½ *Liberosa*
3 *Mühlrose*
2 Frankfort on the Oder—This City has 10,000 inhabitants; and among the objects best worth notice are: the Churches of *St. Mary* and *St. Nicholas*—the *Chartreuse*—the *Hôtel de Ville*—the *Casernes*—the *Hôtel-Dieu*—the *Bridge*—the *Monument of Prince Leopold of Brunswick*, who was drowned in the Oder, by attempting to save the lives of others—and the *Monument of Kleist*, the Poet.
There is a University here: and among the best Inns are, *le Lion d'Or; les Trois Couronnes*, and *l'Aigle d'Or*.
4 Custrin—Inns, *le Cerf d'Or*, etc.
2 ¾ *Neudamm*
3 ¼ *Soldin*
3 ¾ *Pyritz*
3 Stargard—The Church of St. Mary, in this Town, merits notice. The best Inn is *les Trois Couronnes*, near the Post-house.
2 ¼ *Massow*
3 *Neugard*
2 ½ *Plathe*
2 ¼ *Pinnow*
1 *Romahn*
4 *Cöerlin*
3 ¾ *Cöeslin*
3 ¾ *Pankenin*
2 ¾ *Schlave*
3 ½ *Stolpe*—Famous for the amber found in its vicinity.
3 ½ *Lupow*
5 *Godentau*
3 ¾ *Neustadt*
3 ¾ *Katz*
2 ¼ Dantzig

87 ¾ miles.

This City contains near 40,000 inhabitants; and among the objects best worth notice are: the *Exchange*—the *Cathedral*, which is one of the finest churches in Europe—the *Lutheran College*—the *Hôtel de Ville*—the *Cour des Nobles*—the *Arsenal*—and the *Junker-Garten*.

Inns, *la Maison Anglaise*—*les Trois Nègres*, etc.

ROUTE FROM FRANKFORT ON THE MEIN TO BERLIN.

Miles.
2 Hanau
3 *Gelnhausen*
2 *Saalmünster*—Inn, the *Post-house*, and clean.
2 *Schlichtern*
2 *Neuhof*
1 ½ Fuld
2 *Hunefeld*
2 *Putlach*
1 ½ *Vacha*
2 *Marksuhl*
1 ½ *Eisenach*
3 ½ Gotha—The *Riesen* is recommended by Travellers as a good Inn, where the charges are reasonable.
3 Erfurt
3 Weimar
3 *Eskersberg*
2 ½ Naumburg
2 *Weissenfels*
2 *Lutzen*
2 Leipzig—The Inns at Leipsic have been already named.
2 ½ *Delitsch*
2 *Bitterfeld*
4 ¾ Wittenberg—Midway between Bitterfeld and Wittenberg is a Post-house, where the horses are changed. Best Inn at Wittenberg, the *Wein Trabe*, already named.
2 *Kroppstadt*
2 ½ *Treuenbritzen*
2 ¼ *Belitz*
2 ¾ Potsdam—Inns, the *Einsiedler*, and the *Stadt Rom*, already named.—The whole of this Road is excellent.
4 Berlin

65 ¼ miles.

ROUTE FROM BERLIN, BY HALBERSTADT, MINDEN, BIELEFELD, MUNSTER, WESEL, AND EMMERICK, TO AMSTERDAM.

1 *Zehlendorf*
1 Potsdam
1 1/2 *Grosscreutz*
1 Brandenburg
2 *Genthin*
1 3/4 *Burg*
1 3/4 Magdeburg
1 5/8 *Egeln*
1 7/8 Halberstadt
1 1/8 *Zilly*
1 *Rimbek*
1 1/2 *Beinun*
1 1/2 *Nettlingen*
1 1/8 *Hildesheim*
1 1/4 *Elze*
1 1/2 *Hohnsen*
1 1/4 *Hesse-Oldendorf*
1 1/4 *Buckdeburg*
5/8 Minden
1 *Rehme*
3/8 *Herfort*
1 Bielefeld
1 *Brockhagen*
1 7/8 *Warensdorf*
1 3/4 Munster
1 1/4 *Appelhulsen*
1 *Dulmen*
1 3/4 *Tushaus*
5/8 *Schmerbeck*
1 Wesel
1 1/2 *Rees*
1 Emmerick
1/2 *Elten*
1 1/2 Arnheim—The posts of Holland begin here.
3 1/4 *Luntern*
2 1/4 *Amersfort*
3 *Naarden*
2 Amsterdam.

53 1/4 posts of Prussia.
10 1/2 posts of Holland.

63 3/4 in all.

ROUTE FROM FRANKFORT ON THE MEIN TO AUGSBURG.

1 Hanau — Philipsruhe and Wilhelmsbad, in this neighbourhood, merit notice.
1 *Dettingen*—Memorable for the battle of 1743.
3/4 *Aschaffenburg*—Inn, *l'Aigle d'or.*
1 *Obernburg*
1 1/4 *Miltenberg*
1 *Hundheim*
1 *Bischofsheim*—Inn, the *Cerf.*
1 *Mergentheim*—Inn, the *Cerf.*
1 3/4 *Blaufelden*
1 1/2 *Crailsheim*—Famous for its Porcelain Manufacture, and Mineral Waters.
1 1/4 *Dünkelsbühl*—The Church of the Carmelites, in this Town, is adorned with a fine Picture.
1 Fremdingen
1 *Noerdlingen*—A Crucifix, attributed to Michael Angelo, and an excellent Painting, by Albert Durer, embellish the principal Church here. Inn, the *Couronne.*
1 1/2 Donawert—Inn, the *Couronne.*
1 1/4 *Meidengen*
1 1/4 Augsburg

18 1/2 posts.

Augsburg, formerly denominated *Augusta Vindelicorum,* the largest City in Swabia, and supposed to be the most ancient, is seated between the rivers Lech and Wertach, and has 30,000 inhabitants. The objects best worth notice here are: the *Cathedral,* which comprises twenty-four chapels, and is ornamented with a celebrated Picture of the Resurrection, by Zoll—the *Abbey of St. Ulric*—the *Church of St. Anne*—the *Hôtel de Ville*—the *Tower of Perlach*—the *Arsenal*—the *House of Correction*—the Gate called *Einlass*—the Public Fountains—some private Houses, which contain antique paintings in fresco—and the Libraries belonging to the Cathedral and St. Ulric's; the latter of which possesses the drawings and sketches of Albert Durer.

Augsburg exhibits vestiges of Roman Antiquities.

The *Trois Maures* has been already mentioned as the best Inn; the *Agneau Blanc,* in the Fauxburgh, likewise merits recommendation.

ROUTE FROM AUGSBURG, TO CONSTANCE, SCHAFFHAUSEN, AND BASLE.

1 1/2 *Schwabmünchen*
1 3/4 *Mindelheim*
1 1/2 *Memmingen*—Inn, the *Bœuf Blanc.*

1 ¼ *Wurzach*
¾ *Wolfek*
1 *Ravensburg*
1 *Stadelle*—The first view of the Lake of Constance is enchanting.
1 *Moersburg*—Inn, the *Ours*.
1 Constance—Travellers who pursue this route cross the Lake to Constance; and usually give, for a four-oared boat large enough to convey a carriage, from three to four florins, together with about thirty kreützers to the boatmen for drink-money. The Lake of Constance, anciently called *Brigantinus*, is about eighteen leagues in length, five in breadth, and chiefly supplied by the Rhine. Between Moersburg and Constance, the Passage is not always safe;—but, at Ueberlingen, it is shorter, and less dangerous.

The *Cathedral* at Constance is a fine edifice; and its doors merit observation.

The principal Inn is the *Aigle d'or*.

Travellers should visit the Island of Meinau.

1 *Zell*
½ *Singen*—Near this place, on the summit of a rock originally volcanic, is the Castle of Hohentwiel, which belongs to the Sovereign of Wirtemberg, and now serves as a state-prison.
1 Schaffhausen—The Bridge here, constructed by a common carpenter, named Grubenman, once merited observation; but the ruthless hand of war has destroyed it. The Public Libraries deserve notice.(1)

About one mile from Schaffhausen, on the way to Zurich, is the celebrated *Fall of the Rhine*; and Travellers, who wish to see the terrestrial rainbows which this stupendous Cataract exhibits, should visit it before nine o'clock in the morning: going from Schaffhausen to the Castle of Lauffen; and thence to a small summer-house, the window of which presents a view of the Fall, broken in its course by huge fragments of rocks. Here the Rhine divides itself into five columns; two of which are astonishingly grand. The Traveller is conducted, in the next place, to a Gallery below the summer-house, and close to the largest Fall. Another, of inferior magnitude, is seen from the Mill on the opposite side of the river.

1 *Waldshut*
1 *Lauffenburg*
1 ¼ *Rheinfelden*—Between Rheinfelden and Basle is Augst, anciently *Augusta Rauracorum*, where remains may be traced of Roman Antiquities.
1 Basle

17½ posts.

This is a flourishing commercial City, supposed to contain 15,000 inhabitants. The objects best worth notice here are: the *Bridge* thrown over the Rhine—the *Cathedral*, a Gothic edifice which contains some Antiquities, together with the Tomb of Erasmus—the *Hôtel de Ville*, where there is an apartment painted by Holbein, who was a native of Basle—*Fragments of the Dance of Death*, supposed to have been done by a pupil of Holbein, and preserved in the Public Library; which is embellished with Paintings by Holbein, Antiquities, Natural History, etc. Basle contains a University; and among the best Inns are, the *Trois Rois*, and *la Cigogne*.

ROUTE FROM AUGSBURG TO RATISBON.

1 ½ *Aichach*—The ruins of the two Castles of Wittelsbach, from which family descend the Princes of Bavaria, render this small town remarkable.
1 *Schrobenhausen*
1 *Poernbach*
1 *Geisenfeld*
1 ¼ *Neustadt*
1 ¼ *Saal*
1 ¼ Ratisbon

8¼ posts.

(1) Inn, *l'Hôtel du Faucon d'Or*.

Ratisbon is seated on the Danube, and contains about 20,000 inhabitants. The objects best worth notice in this City are, its *ancient Bridge*, three hundred and fifty yards in length—the *Cathedral*—the *Abbey of St. Emmeran*—the *Hôtel de Ville*—and the *Library of the Prince of Thurn and Taxis*, which is open to the public Mondays, Wednesdays, and Fridays, from ten till twelve in the morning, and from two till five in the afternoon. Persons who wish to see it on other days must apply to the Librarian. The *Town Library*—and the *Library and Cabinet of the Abbey of St. Emmeran*, merit attention.

Inns, *la Croix d'or*, *l'Agneau Blanc*, etc.

ROUTE FROM RATISBON TO BAREUTH.

1 ½ *Stanholtz*
1 ½ *Schwandorff*
1 ½ *Amberg*
1 *Hambach*
1 ½ *Kirchen-Tumbach*
1 *Creissen*
1 Bareuth

9 posts.

ROUTE FROM BAREUTH TO LEIPSIC.

1 *Berneck*
1 *Moenchberg*
1 *Hoff*
1 ½ *Plauen*
1 ½ *Reichenbach*
1 *Zwickau*
1 ½ *Goesnitz*
1 ½ *Pirna*
1 ½ Leipzig

11 ½ posts.

ROUTE FROM RATISBON TO MUNICH.

1 *Eglofsheim*
1 *Buchhausen*
1 *Ergolspach*
1 ¼ Landshut—The objects best worth notice in this Town are, the *Gothic Tower* belonging to the Church of St. Martin—the *Church of St. Job*—and the *ancient Château*. Inns, *le Soleil d'Or*; *le Coq Noir*; and *la Grappe*.
1 *Moosburg*
1 Freysing—The objects best worth notice in this Town are, the *Cathedral*—the *Benedictine Church*—the *Chapel and Cupola of St. Peter's*—and the *Benedictine Lyceum*.
Principal Inns, *la Charrue*, and *les Sept Glands*
1 ¼ *Garching*
¾ Munich

8 ¼ posts

Munich, the Capital of Bavaria, is seated on the Iser; and contains above 40,000 inhabitants. The *Royal Residence* in this elegant City, though unpromising on the outside, is magnificent within; and the collection of Miniature Pictures in this Palace; the Tapestry representing the exploits of Otho de Wittelsback; the Great Staircase; the Chapel, which contains a painting attributed to Michael Angelo, together with the Altar used by the unfortunate Mary, Queen of Scotland, during her imprisonment, and a particularly fine Organ, all merit notice.

The Munich Gallery of Paintings is in the splendid building *Pinacotheca*; it comprises near a thousand productions of eminent masters; among which are—a Portrait of Albert Durer, by himself—ditto of Raphael—ditto of Holbein—Raphael's is the celebrated picture concerning which an ambiguous sentence occurs in Vasari—Christ bearing his Cross, by Albert Durer!—a Pietà by Daniello da Volterra!—a Female Figure, by Leonardo da Vinci!—the Slaughter of the Innocents—and a Lion-hunt, both by Rubens—portraits, by Rubens, of himself, his first Wife, etc.—the Defeat of the Rebel Angels—the Feast of Silenus—Christ, the Magdalene, David, etc.—and a Group of Children with a Garland; all by Rubens.—Exquisite Works by Vandyck; particularly two whole-length Portraits of a Burgo-master and his Wife!—the Portrait of Schneiders, likewise by Vandyck—and his own portrait, by himself—little Fruit-sellers, by Murillo!—and a Woman examining a Child's head, by the same master!—two pictures of the Holy Family, by Fra Bartolommeo!—the same subject, by Giulio Romano—and ditto, by Andrea del Sarto—a Holy Family, by Raphael, in his early manner—an *Ecce Homo*, by

Correggio!—Cupid, by the same master—St. Agnes with the Lamb, by Carlo Dolci!—Four very fine Portraits by Velasquez—fine Portraits, by Titian—The Holy Family, by Leonardo da Vinci—Hercules Furens, by Domenichino—Hercules and Omphale, by the same master—a Portrait, by Garofolo—the Madonna and Infant Saviour, by the same master; and several Paintings from Designs by Michael Angelo.

The Royal Glyptotheca, among various specimens of ancient Sculpture, contains the celebrated Barberini Faun, and the Statues found at Ægina, in the *Mare Ægeum*, and restored by Thorwaldsen. They are supposed to have originally ornamented the Pediment of the Temple of Jupiter Panhellenius; and all represent Warriors, one Female Figure excepted. These Statues form an interesting link in the chain of ancient Sculpture: as they are superior to the Egyptian style, though inferior to that of the most eminent productions of Greece. They were brought from Ægina to Rome above fourteen years since; at which period it was conjectured that they once belonged to the Pediment of a Temple dedicated to Minerva. They were only thirteen in number when exhibited in Thorwaldsen's Studio: but now, fifteen Statues of the Ægina School are shown in the Glyptotheca at Munich, as having been dug out of the ruins of the Temple of Jupiter Panhellenius, which stood at the distance of about twenty stadia from the Town of Ægina, and was particularly celebrated for containing the wooden Statues of Damia and Auxesia, taken by the Æginetæ from the Epidaurians. Pausanias mentions, among the Temples at Ægina, those of Jupiter Panhellenius, Apollo, Diana, Bacchus, Æsculapius, and Hecate: but as he does not name any noted Temple of Minerva, we have reason to conclude that the Statues in question originally belonged to the Edifice amidst the ruins of which they were found.

The Gallery containing Pictures of the old German and Dutch Schools is at *Schleisheim*, a Royal Villa near the City; but the best of these productions will shortly be united with the Pictures at Munich. The Last Judgment, by Rubens—the Crucifixion, by Tintoretto—several Gigantic Paintings, by Weenix, in his best style—the Holy Family, by Correggio, and a curious set of Paintings, by Teniers, representing the interior of the Brussels Gallery, with copies of the Pictures there, in his time, are now at Schleisheim.

The Picture-Gallery of the Duke of Leuchtenberg may be seen by Travellers on Mondays and Thursdays, from ten in the morning till twelve, and though small contains first-rate productions.

Other objects worthy notice are: the *Treasury*, which contains magnificent Jewels—the *Collection of Carved Ivory*—the *new Theatre*—the Paintings in the Church of Notre-Dame—the *Church of the Theatins*, adorned with a good Picture by Sandrat, representing the Plague at Naples—the Church dedicated to St. Peter, which contains good Pictures—the Libraries of the King, the Theatins, and the Academy of Sciences and the Royal Cabinets.

The best Inn is *le Cerf d'Or*, kept by the Cook of the late Eugene Beauharnois, Duke of Leuchtenberg. The prices at this Inn are reasonable, and the *Table d'Hôte* is excellently served. Other Inns are: *l'Aigle Noir; la Croix d'Or*, etc.

The Promenades in the vicinity of Munich are pleasant; and the Royal Villa of Nymphenburg, near the City, merits observation.

Doctor Fucks, a skilful Physician, resided at Munich in the year 1827.

ROUTE BY A CROSS-ROAD FROM MUNICH TO INNSPRUCK.

1 ¼ *Stralsach*
1 *Hobikischers*
1 ¼ *Tegernsee*—To Tegernsee this is a regular post-road, and very good. Tegernsee, embellished with a beautiful Lake, contains a Royal Villa (formerly a Dominican Convent), on which the late King of Bavaria expended from three to four millions of florins; intending it for the residence of his Widow. The Hotel, situated on the margin of the Lake, is the *Traiteur's* House, which furnishes clean beds.

At Tegernsee Travellers should

make an agreement with the Post-master for conveying them to Ackenthal; and (in case of there being no horses in that village) to Schwatz.

2 *Ackenthal*—The Inn here is clean, and the larder well provided.

1 *Schwatz*—Hence to Innspruck is a regular post-road: and the Cross-road between Schwatz and Tegernsee cannot be called a bad one. The Scenery is exquisite; especially where the road (cut out of a rock) winds along the margin of the Lake.

1 *Volders*

1 *Innspruck*—This Route from Munich to Innspruck is considerably nearer than the great Post-road; it being three very short posts from Tegernsee to Schwatz.

8½ posts.

ROUTE FROM INNSPRUCK TO MUNICH.

2 *Seefeld*
1 ¼ *Mittenwald*
1 ½ *Walchensee*
1 ½ *Benedictbeuern*
1 ¾ *Wolfratshausen*
2 Munich

10 posts.

ROUTE FROM RATISBON TO PRAGUE.

1 ¼ *Kirn*
1 *Nietenau*
1 *Neukirchen*
¾ *Roez*
1 *Waldmunchen*
1 *Klentsch*
1 *Teinitz*
1 *Stankau*
1 *Slaab*
1 *Pilsen*—Inn, *la Croix d'or.*
1 *Rochizau*
1 *Mauth*
1 *Czernowitz*
1 *Zditz*
1 *Beraun*
1 *Duschnig*
1 Prague

17 posts.

ROUTE FROM VIENNA, THROUGH RATISBON AND BRUSSELS, TO OSTEND.

1 *Burkhardsdorf*—A post and a half are charged by the Postmaster; —and one paper florin is paid for the order for post-horses.

1 *Sighardskirchen*—The Inn is tolerably good.

1 ½ *Pärschling*
1 *St. Poelten*
1 ½ *Moelk*—A small country Inn,—but clean.

The Benedictine Monastery here, a spacious and magnificently placed edifice, contains a celebrated Madonna, by Albert Durer; and a fine picture, by Rubens, of the Angels announcing to the Magdalene the Resurrection of the Saviour.

1 ½ *Kemmelsbach*
1 ½ *Amstetten*
1 *Stremberg*
1 Enns
1 ½ Lintz—The last post in Lower Austria. This Town contains 16,000 inhabitants. Best Inn, the *Lion d'Or.* The women of Lintz are celebrated for their beauty.

1 ½ *Efferding*—The first post of Upper Austria.

1 ½ *Bayerbach*
1 *Sigharding*
1 *Scharding*
1 Passau—A fine Town. The *Cathedral* and its Organ, the *Château*, the *Library de Lamberg*, and the Prospect from the Garden of the *Convent of Mariahilf*, deserve attention. Inn, the *Aigle Noir.*

2 *Vilzhofen*
2 ¼ *Platling*
1 Straubing—The *Collegiate Church* and the *Carmelite Convent*, which contains the Tomb of Duke Albert, merit notice; as does the Abbey of Ober-Altaich, which is in the vicinity of Straubing.

1 ½ *Pfader*
1 ½ Ratisbon
1 ½ *Schambach*
1 *Teiswang*
1 *Theiningen*
1 *Postbauer*

1 *Feucht*
1 Nuremberg—This City has 30,000 inhabitants;—and the objects best worth notice are: the *Cathedral*, dedicated to St. Laurence, and adorned with beautiful painted glass—the *Chapel of St. Anne*—the *Church of St. Claire*, which contains a painting upon glass, executed in 1278—the *Chapel de Mendel*, in which there are several good Pictures—the *Chapel of Holzschouherienne du Saint Sepulchre*—the *Imperial Château*, embellished with valuable Pictures; and for showing which the Custode expects a florin—the *Hôtel de Ville*, likewise embellished with good Pictures; for showing which the Custode expects two kopfstucks—the *Bridges*—the *Arsenal*, which contains two Cannon dated 1499—and the Copper-Mills. Inns, the *Cheval Rouge*, etc.
1 *Farnbach*
1 1/4 *Emskirchen*
1 *Langenfeld*—The Post-house here is a good Inn.
1 1/4 *Bossenheim*
1 *Kitzengen*
1 Wurtzburg—The road from Nuremberg hither is excellent. Wurtzburg contains 17,000 inhabitants. The objects best worth notice are: the *Château*, remarkable for its Staircase—the *Citadel*, in the centre of which is an ancient Temple—the *Chapel of St. Mary*—the *Cathedral*—the *Great Hospital*—the *Picture-Gallery* belonging to the Prince Bishop, containing a Magdalene by Fesel—and the *Library* belonging to the University. Inns, the *Cour de Baviére*, the *Cygne*, etc. The most celebrated wines of Franconia grow near Wurtzburg, viz. the Vin de Lieste, the Vin de Stein, called Vin du St. Esprit, and the Vin de Calmus.
1 *Rosbrunn*
1 1/2 *Esselbach*
1 *Rohrbrunn*
1 1/2 *Aschaffenbury*
3/4 *Dettingen*
1 Hanau
1 Frankfort on the Mein
1 *Kœnigstein*
1 1/2 *Wierges*
1 1/2 *Limburg*
1 *Walnerod*
1 *Freylingen*
1 *Gulroth*
1 *Weyersbusch*
1 1/4 *Ukerot*
1 *Siegburg*
1 1/2 Cologne—This City, founded by Marcus Agrippa, is supposed to contain above sixty-eight thousand Inhabitants, though, but a few years since, the number did not amount to more than forty-seven thousand. Its best Inns, in 1832, were, the *Cour Impériale*, and the *Rheinberg*, facing the river. The Cathedral, begun in 1248, was never finished; and, in 1800, it became a receptacle for corn: its Choir is a fine specimen of Gothic architecture. Rubens was born at Cologne, in the House numbered 10, and situated in the Rue de Tival. Mary de' Medici died in the same House; and, according to report, in the same room. Rubens enriched the Church of St. Peter, where he was baptised, with an Altar-piece representing the Crucifixion of that Apostle; at the back of which picture is a Copy, painted while the Original was in the Louvre, and now commonly shown instead of the Original; which, however, the Sacristan will, for a trifling gratuity, exhibit,—it being made to turn on a pivot.
Cologne is paved with basalt.(1)
1 1/2 *Bergheim*
1 1/2 *Linnig*
1 *Gangelt*
1 1/2 *Reckem*
1 1/2 *Tongern*
1 1/2 *St Trond*
2 *Tirlemont*
2 Louvain—The inhabitants of this Town are supposed to amount to near 20,000. One of the

(1) Steamers, as already mentioned, ply between Cologne and Rotterdam.

principal Inns is, the *Hôtel de Cologne.*

1 ½ *Cortenberg*
1 ½ Brussels
1 ½ *Asche*
1 ½ *Alost*
1 ½ *Quadrecht*
1 *Gand*
2 *Alteren*
2 *Bruges*
2 *Ostende*

86 ¼

Packets go every Tuesday and Friday, weather permitting, from Cologne to Ostend.

Packets usually go twice a-week from Ostend to Harwich.

Packets likewise go from Ostend to Margate.

ROUTE FROM FRANKFORT ON THE MEIN, THROUGH CASSEL, TO MUNSTER.

1 ½ *Friedberg*—Inn, the *Trois Épées.*
1 *Butzbach*
1 Giessen—The University of Giessen was founded in 1607. The *Library*—the *Pædagogium*—the *Château*—and the *Church of St. Pancrace* merit notice. Inns, the *Licorne;* the *Lion*, etc.
1 Marburg—The Library belonging to the University here is a fine one.—The best Inn is the Post-house.
1 ½ *Holtzdorf*
1 *Jessberg*—The Post-house is a good Hotel.
1 *Wabern*
1 ½ Cassel—This City is supposed to have about twenty thousand inhabitants; and the objects best worth notice are: the *Château*—the *Palace*—the *Place de Frederic*, and the Statue by which it is adorned—the Arsenal—the Roman Catholic Church—the Reformed Church—and the Statue of the Landgrave, Charles—the Opera-house—the Museum Fredericien—and the Pictures in the Hall of the Academy of Painting.

The principal Inns are, the *Black Bear*, and the *Town of Frankfort.*

1 *Wertufflen*
1 *Ossendorf*
1 *Lichtenau*
1 Paderborn—The *Cathedral* here, and the *University*, merit notice. The source of the river Pader is in the middle of the Town. Inn, the Post-house.
1 ½ *Nieukirchen*
2 *Warensdorf*
1 ½ Munster

18½ posts.

This City contains above 20,000 inhabitants; and the *Church of St. Lambert*—the *Palace*—the *Cathedral*—and the *Chapel of Bernard de Galen*, merit notice. Inns, the *Empereur*, etc.

VOYAGE ON THE RHINE FROM MAYENCE TO COBLENTZ.

Packet-boats go daily from Mayence and Cassel, to Coblentz; and the fare is six francs: but persons who hire a yacht to themselves, which is the most pleasant mode of going, usually pay from four to five carolins;(1) and are conveyed to Cologne for the latter sum, if they do not stop at Coblentz.(2) Persons who embark at Eltvill, or Wallauf, may procure a yacht for three louis-d'ors, or three and a half at the utmost, and these boats being furnished with kitchen utensils and beds, Travellers may dine and sleep on board, if they wish it. When the wind is contrary, two days are occupied in going from Cassel to Coblentz, or Thal-Ehrenbreitstein; and two days and a half in returning.

Persons who make this excursion should leave Mayence about three in the afternoon, and go either to *Wallauf*, or *Eltvill*, where the Inns are good, especially the *Rose* at Eltvill. The time occupied in going from Mayence to Eltvill is about two hours. Next morning, a short time before sun-rise, travellers should walk to *Johannisberg;* and, from the Balcony of the Castle there, contemplate the view: thence proceeding to embark at *Langenwinkel*,

(1) One carolin is twenty-four francs.

(2) The Rudesheim boatmen are supposed to be the best on the Rhine.

for *Geisenheim*. The time occupied in going is about an hour; and at the latter place it is advisable to disembark and visit *Neiderwald*, a garden belonging to the Count d'Ostein, and embellished with lovely prospects. From Geisenheim to *St. Gouer* the time occupied in going is about four hours. This Town stands in a delightful position, and contains a good Inn, where Travellers should sleep, rising at five o'clock the next morning, to reach Coblentz before noon. Here are good Hotels. The Town is situated at the confluence of the Rhine and the Moselle; and the objects most worthy of attention are, the *Collegiate Church of St. Castor*, and the *Fort of Ehrenbreitstein*, originally a Roman work.

EXCURSION FROM GOTTINGEN TO THE MINES OF HARTZ.

Behind Kattlenburg rise the first hills which belong to the chain of the Hartz.

Osterode—This Town has 4000 inhabitants.—*Klausthal*—Inn, *la Couronne*. This Town contains 10,000 inhabitants. The richest Mines are *la Caroline*, which is 105 fathoms deep; and *la Dorothée*, which is 102 fathoms deep.

The *Georgestollen* is a remarkable work.

The *Ludwiger-Rechenhaus* exhibits a collection of all the machines employed in the Mines.

Two miles from Klausthal is the ancient imperial City of *Goslar*; which is celebrated for its excellent beer, called *Gose*, of which there are seven kinds; and that most esteemed is called *Beste Krug*. Half a league from this City is the *Rammelsberg*, the most ancient of the Mines of Hartz.

On the road leading from Ilsenburg to the Brocken, a lofty mountain, not far from the Château de Stappelnburg, is a beautiful prospect; and from the summit of the Brocken a plain is discoverable, which extends seventy leagues, and contains five millions of people.

From the Brocken, Travellers usually go to *Elbingerode*, in order to see the Grotto called *Bauhmanshoele*. The Stalactites which adorn this Grotto are beautiful and various; but the objects most interesting here are petrified human bones, supposed to be antediluvian. At *St. Andreasburg*, in this neighbourhood, was found a piece of silver, weighing eighty pounds.

The above-mentioned excursion may be easily accomplished in a fortnight.

CELEBRATED GERMAN BATHS.

CARLSBAD.

Carlsbad contains about 3,000 inhabitants, and several lodging-houses. The price of apartments varies according to the number of persons who frequent the Baths: but a good suite of rooms, with several beds, seldom lets for more than twenty florins a-week.

Dinner at a *Restaurant* usually costs from eight to ten groschen a-head. At the *Salle de Bohéme*, and the *Salle de Saxe*, breakfast, either of coffee or chocolate, costs about eighteen kreutzers. For loading or unloading a travelling-carriage, the price is a florin. To the *Valet-de-place* who goes round with the visiting-tickets of Itinerants, when they arrive, and when they depart, the fee is two florins. For reading the gazettes during the whole season, the price is two florins. The drawers of water at each spring expect from every customer a kopfstuck or two, as a farewell present; and the waiters at the *Salle de Bohéme*, and the *Salle de Saxe*, expect every person whom they have attended, to give them at least one florin each, as a parting compliment. The entrance-money at the balls is one florin per head; and persons who require a physician, while they use the Baths, commonly give him four or five ducats when his attendance ceases.

The roads in this neighbourhood are abominable.

PYRMONT.

The Pyrmont season commences about the end of June. The new lodging-house at the Baths is a good one; and the price of each apartment is marked over the door. There are several other lodging-houses. Dinner costs from eight to sixteen groschen per head, according to its quality; and the public amusements are numerous and various.

SPA.

The season at Spa commences about the end of May. Here are lodgings of

all descriptions, and all prices. *Traiteurs* send out good dinners at four francs a-head; and persons who like to dine at a *Table d'Hôte* are well served for three francs a-head. Saddle-horses cost, by the day, from five to six francs each.

Spa, to lovers of gaiety, is pleasant; though, compared with many other places on the Continent, expensive.

ROUTE FROM HANOVER TO PYRMONT.

1 ½ *Springe*
1 *Hameln*—A strong place.
1 Pyrmont—The *Chariot de Poste* goes from Hanover to Pyrmont during the months of June, July, and August.

3½ posts.

ROUTE FROM HAMBURG TO PYRMONT.

1 *Haarburg.*
1 ½ *Tostedt*
1 ½ *Rotenburg*
1 *Ottersberg*
1 ½ *Bréme*
1 ½ *Bassum*
1 *Barenburg*
1 *Ucht*
1 ½ Minden—*La Ville de Berlin* is a good Hotel.
1 Rinteln—This Town contains a celebrated University.
1 ½ Pyrmont

14 posts.

ROUTE FROM BRUSSELS, THROUGH LIEGE, TO SPA.

1 ¾ *Cortenberg*
1 ½ Louvain
2 ¼ *Tirlemont*
2 ¼ St. Trond
2 ¼ *Orey*
2 ¼ Liege—This City is watered by the Maes, and supposed to contain about 50,000 inhabitants: its Citadel commands a magnificent Prospect; and the *Hôtel de Ville*—the Fountain in the Grande Place—the *Cathedral*, dedicated to Saint Lambert—the *Quay* on the banks of the Maes—and the Bridge thrown over that river, all merit notice. Liege is embellished with a delightful Promenade, called *Coronmaes:* and among the best Inns are, *l'Aigle Noir*, and *la Pommelette.*

From Liege to Aix-la-Chapelle is five posts and a half, about three German miles; and from Aix-la-Chapelle to Maestricht is nearly the same distance. In the former Town the Cathedral (which contains the Tomb of Charlemagne), and the public Baths, are the only objects of interest.

Aix-la-Chapelle is provided with several Hotels. *Le Grand Monarque*, and the *Hôtel des Étrangers*, are recommended by Travellers.

12 ¼ posts.

German miles.
3 Spa.

ROUTE FROM VIENNA TO SALTZBURG.

1 *Burkhardsdorf*
1 *Sighardskirchen*
1 ½ *Pürschling*
1 *St. Poelten*
1 ½ *Moelk*
1 ½ *Kemmelsbach*
1 ½ *Amstetten*
1 ½ *Stremberg*—Between Stremberg and the next post, Eus, the Hills are very severe. Inn tolerably good.
1 *Eus*—Between Eus and the next Post, Kleinmünchen, it is usual to turn off the great Lintz Road: but the Danube being very magnificent at Lintz, Travellers would find it worth while to go round by that Town; which excursion does not add more than three posts to the journey.
1 *Kleinmünchen*—Inn tolerably good.
2 *Wels*
1 *Lambach*
1 ½ *Voeklabruch*
1 ½ *Frankenmarkt*
1 ½ *Neumarkt*

1 ½ Saltzburg—The whole of this road is perfectly good, though hilly; and from Kleinmünchen to Saltzburg is an exquisitely beautiful drive.

21 ½ posts.

The entrance to Saltzburg is by a noble Gateway, cut through a rock for near a hundred yards. The situation of the Town is fine; and the great square, the Citadel, some of the Churches, and the Cemetery, merit notice. The best Hotel is the *Golden Ship*.

About nine miles from Saltzburg are the Salt-works of Hallein; and the drive thither is beautiful. Persons who visit these Salt-works ascend the mountain behind Hallein by an easy path. Near the summit are a small church and a few cottages; and not far distant, in the face of a little cliff, is the entrance into the mine. Here a light coarse cloak is thrown over the dress of the Traveller, who is likewise presented with a lighted candle, and a thick glove, for holding the ropes in the descent. Thus equipped, and preceded by a Miner, the Traveller enters the Mine. Numberless passages of a considerable length, and usually lined and roofed with rough timber, pierce the mountain in all directions. The descents are not dangerous; for the Traveller lies down securely on an inclined plank between two smoothly rounded spars, holding a rope, which is made fast both above and below. There are at Hallein thirty-two reservoirs, the largest of which is peculiarly striking. In one part of the Mine the Traveller and Guide mount a sort of wooden horse on wheels, and are dragged with great rapidity, for eight hundred yards, along a narrow passage in the rock; whence they emerge at the bottom of the mountain, and find themselves in daylight.

Bercktesgaden, and the Lake called Königsee, or Barthelemi-see, are usually visited by strangers who make any stay at Saltzburg; from which place the former is about ten miles distant, and in a direction that would admit of its being seen on the same day as Hallein. Königsee is more distant. The road to this Lake is excellent, and the scenery enchanting.

ROUTE FROM VIENNA TO SALTZBURG, BY MARIAZELL.

1 ½ *Burkhardsdorf*
1 *Sighardskirchen*
1 ¼ *Pürschling*
1 St. Pölten
2 *Lilienfeld*
1 *Tyrnitz*—On the first night after leaving Vienna, persons who travel post usually sleep here. The Baker's, two or three doors beyond the Post-house, is the best sleeping-place; as the beds are clean, and there is a good remise for carriages. After quitting Tyrnitz, Travellers are obliged to take extra horses, in order to pass the mountains of Annaberg, Isachimberg, and Josephberg.
1 *Annaberg*
1 ½ Mariazell—Travellers usually dine at the Post-house here; and while their dinner is getting ready, visit the Church called the "Loreto of Austria," and, generally speaking, crowded with pilgrims. Between Mariazell and Seewiesen the road is hilly, and the Postmaster at the former place should be allowed to put on the additional horses required beyond Mariazell; because there is no certainty of finding them on the spot where they are wanted.—On the approach to Seewiesen stands Brandhof, a house inhabited by the Archduke John, and his left-handed Consort, the daughter of the Postmaster of Aussee, and now Countess of Brandhof. The grounds and interior of the house are shown to Travellers.
2 *Seewiesen*
2 ¼ Bruck on the Muhr
1 Leoben
1 *Timersdorf*
1 ½ *Kalwang*
1 ½ *Geisehorn*
1 *Rottenmann*
1 *Leisen*
1 *Steinach*
1 *Mitterndorf*
1 *Aussee*

1 3/4 *Ischel*—It is advisable to sleep at the Post-house here, instead of proceeding to the next stage, St. Gilgen; where the Hotel is a very bad one.
1 1/2 *St. Gilgen*
1 *Hof*
1 Saltzburg—Fine scenery embellishes the road from Vienna, by the Mariazell, to Saltzburg; and carriages of all descriptions may pass over it with perfect safety.

29 3/4 posts.

ROUTE FROM VIENNA TO VENICE.

1 *Neudorf*
1 *Gunselsdorf*
1 *Neustadt*
1 *Neukirchen*
1 1/2 *Schottwien*
1 1/2 *Mörzzuschlag*
1 *Kreiglach*
1 *Moerzhofen*
1 Bruck
1 Leoben
1 *Kreutbach*
1 *Kneitenfeld*
1 *Judenburg*
1 1/2 *Unzenmark*
1 1/2 *Neumarkt*
1 *Friesach*
1 *St. Viet*
1 Klagenfurt
1 *Velden*
1 Villach
1 *Arnoldstein*
1 *Tarvis*
1 1/2 *Pontebba*
1 1/2 *Resciuta*
1 1/2 *Ospitaletto*
1 1/4 *Callalto*
1 Udine
1 3/4 *Codroipo*
1 3/4 *Pordenon*
1 *Sacile*
1 1/2 *Conegliano*
1 *Spresiano*
1 Treviso
1 1/2 *Mestre*—Hence to Venice by water.

40 1/4 posts.

ROUTE FROM VIENNA TO CARLSBAD, THROUGH EGRA AND ZWODA.

1 *Enzersdorf*
1 *Stockerau*
1 1/2 *Weikersdorf*
1 *Meisau*
1 *Horn*
1 1/2 *Göffritz*
1 *Schwarzenau*
1 1/2 *Shrems*
1 1/2 *Schwarzbach*
1 1/2 *Wittingau*
1 1/2 Budweis
2 *Moldauthein*
2 *Pisek*
1 *Strakonitz*
1 *Horazdiowitz*
1 1/2 *Grünberg*
2 *Pilsen*
2 *Miess*
1 *Tschernoschin*
1 *Plan*
1 *Sandau*
1 Egra
1 1/2 *Zwoda*
1 1/2 Carlsbad—There is a nearer road from Vienna to Carlsbad, through Znaim, Iglau, and Prague.

32 1/2 posts.

ROUTE FROM VIENNA TO BADEN.

1 *Neudorf*
1 Baden—Celebrated for its Mineral Waters.

2 posts.

ROUTE FROM VIENNA TO PRESBURG.

1 *Schwachat*
1 *Fischament*
1 *Regelsbrunn*
1 *Deutsch-Altenburg*—The Frontier Town of Hungary.
1 Presburg

5 posts.

This City, in time past the Capital of Hungary, is not supposed, at the present moment, to contain above 22,000 inhabitants; though its population, previous to the removal of the seat of government to Buda, was estimated at 28,000. Presburg is finely situated on an eminence overlooking an immense plain, watered by the Danube; and, among the objects best worth notice here are: an *Equestrian Statue*, by Donner, of St. Martin, which adorns the

parochial Church — another Statue by the same sculptor, in the Esterhazy Chapel—the *Governor's Palace*—the *Royal Chancery*—the *Theatre*—the *Public Granaries*—the *Caserne*—the *Royal Château*—the Cupola of the Church of St. Elizabeth—the *Royal Catholic Academy*—and the *Lutheran Gymnasium*. The public amusements consist of operas, German plays, concerts, and balls. Here are some good private Libraries, and Cabinets of Natural History; together with a celebrated collection of Wry Faces.

The Château de Lanschitz, near Presburg, is worth seeing; as likewise is the Château d'Esterhazy.

ROUTE FROM DEUTSCH-ALTENBURG TO BELGRADE.

1 *Kitsee*—A royal Château.
1 *Rachendorf*
1 *Wieselburg*
1 ½ *Hochstrass*—A post and a half are sometimes charged here.
1 Raab—The population of this City is estimated at 13,000. Its Cathedral is magnificent.
1 *Goenyo*
1 *Ais*
1 Comorn—The Church, which formerly belonged to the Jesuits, merits notice.
1 *Nessmühl*—Celebrated for excellent white wines.
1 *Neudorf*
1 *Dorrogh*
1 ½ *Wöröschwar*
1 Ofen, or Buda—The population of Buda, the ancient *Sicambria* (called by the Germans Ofen), is estimated at 55,000, including the Town of Pest, from which it is separated only by the Danube. At Buda, the Hungarian Regalia are kept; and the Crown presented, in the year 1000, by Pope Sylvester II., to Stephen, King of Hungary, is an imitation of that which was worn by the Greek Emperors. Inns, the *Croix Blanche*, etc.
1 *Teleney*
1 ½ *Ereschin*
1 *Adony*
1 *Pentele*
1 ½ *Foeldwar*
2 *Paksch*
2 *Tolnau*
1 *Sekard*—Celebrated for its wines; which are superior to Burgundy.
1 ½ *Pattaszek*
1 *Sekscos*
1 *Mohacseh*
2 *Baranyawar*
1 *Laskafeld*—The frontier Town of Sclavonia.
2 Essek—Vestiges of the ancient City of *Mursa* are discoverable here.
1 *Verra*
1 *Wukomar*
1 *Oppatowaz*
1 ½ *Illok*
1 *Szuszek*
2 *Peterwaradin*
1 *Carlowitz-Unterleg*
1 *Poska*
1 *Cservicz*
1 ½ *Banovze*
1 ½ Semlin — This Town contains a Health-office, for purifying letters and merchandise which come from Turkey.

47 posts.

From Semlin to Belgrade the time occupied in going is about one hour and a half.

ROUTE FROM PRESBURG TO KASCHAU AND TOKAY.

1 *Csekles*
1 *Sarfoë*
1 Tyrnau—This Town, ornamented with nine large Towers and several Churches, makes a handsome figure at a distance. The *Cathedral*—the *Episcopal Palace*—and the *Académie des Nobles*, merit notice.
1 ½ *Freystädtel*
1 *Rippyn*
1 *Nitra-Tapolcschan*
1 *Nitra-Sambroket*
1 *Westenics*
1 *Baymozs*—There are Hot Baths in this Town.
1 *Rudno*
1 *Thurotz-Sambroket*
1 *Nolescho*
1 ½ *Rosenberg*—The Mineral Waters and the College here are celebrated.
1 *Pertensdorf*

1 *Okolisna*
1 *Wihodna*
1 *Lautschburg*
1 *Horka*
1 Leutschau—The Hôtel de Ville is a handsome building; but the Town is ill supplied with water.
1 *Biaczovez*
1 ½ *Berthod*
1 *Eperies*—Finely situated and famous for its wines.
1 *Lemesch*
1 Kaschau—A strong Town. The Governor's House is a handsome building. The Baths of Kaschau are celebrated; but the air is unhealthy.
1 *Szinne*
1 *Willmann*
1 ½ *Tallya*—Famous for its wines.
2 Tokay—On the Mountain of Saint Thérèse, and in the Vineyard of Szarwarsch, grow the best Wines of Tokay, which, in stomach complaints, have been found particularly beneficial. (1)

31 posts.

Hungary abounds in excellent fruit, beef, wild-fowl, and venison; and the wines are so good, and at the same time so strong, that they sometimes prove dangerous to foreigners.

In Gallicia, and the Bukovine, Travellers ought to carry provisions with them, as little beside straw can be procured at the Inns.

ROUTE FROM VIENNA TO TRIESTE.

1 *Neudorf*
1 *Gunselsdorf*
1 *Neustadt*
1 *Neukirchen*
1 ½ *Schottwien*
1 ½ *Moerzuschlag*
1 *Krieglach*
1 *Merzhofen*
1 Bruck
1 ¼ *Röttelstein*
1 *Peggau*
1 ½ Gratz—This Town, the Capital of Styria, is supposed to contain above 30,000 inhabitants; and, among the objects best worth notice, are: the *Château Impérial*—the *Eglise de la Cour*—and the Church dedicated to St. Catherine—the *parochial Church*, in which there is a Painting by Tintoretto—the Two Columns, and the Convent in the Fauxburgh of Muer—the *Lyceum*, and its Library—and the *Johannæum*. The *Poor-house*, which comprehends a general hospital, a lying-in hospital, a foundling-hospital, an asylum for Lunatics, and another for the Aged, is a most benevolent and useful institution.
The promenades in and about this Town are pleasant.
Best Inn, the *Sun*.
1 *Kalsdorf*
1 *Lebring*
1 *Ehrenhausen*
1 ½ Mahrburg—This is the most populous town in Styria, Gratz excepted.
1 ½ *Feistritz*
1 *Gannowitz*
1 ½ *Zilly*
2 *Franz*
1 *S. Oswald*
1 *Podpetsch*
1 ½ Laybach—This City, the Capital of the Duchy of Carniola, is supposed to contain about 11,000 inhabitants. The *Cathedral*, dedicated to St. Nicholas, merits notice; as does the *Church of Saint Peter*, in the Fauxburgh. Inn, *Le Sauvage*.
1 ½ *Ober-Laybach* (2)

(1) The Hungarians have eight sorts of wine somewhat similar in flavour to Tokay; and frequently sold under that name. The best Tokay is seldom or never sold.

(2) Idria, celebrated for its Mine of Quicksilver, is only four miles from Ober-Laybach. The following account of the Mine was given to the Author of this Work by a Friend of hers.

"The ascent to Idria is very long, and the descent into the Town so extremely rapid that it would be desirable not to take a heavily-laden carriage from Laybach, or Loitch, to the Mine; but, on the contrary, to take a light caleche. The first view of Idria is very picturesque; it is built in a deeply-sunk basin formed by a circle of lofty hills, with their sides covered by woods. The town is

1 *Loitsh*
2 *Adelsberg*—There is a celebrated Grotto in this Town; and another, called the *Grotto of St. Madeleine*, at a short distance. Inn, *l'Osteria Grande.*
The Lake of Zirknitz is near Adelsberg.
1 *Prawald*
1 ½ *Sessana*
1 Trieste[1]—This is a flourishing Free Port, with 20,000 inhabitants, and a spacious and safe Harbour.[2]

35 ¾ posts.

The objects best worth notice here are: the *Mole*—the *Lazaretti*—the *Cathedral*—the *Greek Church*—and the *New Opera-house.*

Inns, *La Ville de Londres*, etc.

About 20 German miles from Trieste is Pola; which Travellers ought to visit, on account of its Amphitheatre and other antiquities.

A Traveller, who made an excursion from Trieste to Pola in 1828, found the road very good, and only one of the Inns uncomfortable.

Pola has been already described, in the former part of this Work.

A Boat may be obtained at Trieste to go by sea to Pola; and the price usually demanded is from twelve to sixteen ducats.

clean; a stream of water runs through it, and the houses are all white-washed. We set out on our descent into the Mine on a summer evening, about half past six o'clock. The Entrance is in the Town. Visiters are clad in the mining dress, and then conducted down several steep flights of stone steps; four hundred of which brought us to the level of the principal galleries. We were then shown some of the richest ore, a dull and dark-looking substance, which yields fifty per cent. Hence we proceeded to another gallery, where we saw the Quicksilver in its fluid state exuding in small globules from the ore. This is called Virgin Silver; though not superior to that produced by the ordinary process of smelting. Some of it was pressed from the sides of the vein, and collected into a small wide-mouthed bottle. We then descended still deeper into the Mine, and saw some Miners working. The atmosphere in this place was very oppressive, so that the Miners could not continue here a whole day. The extreme depth of the Mine is a hundred and eighty fathom; it is, however, still more remarkable for its extent; the various passages being four thousand eight hundred feet in length, and in breadth nearly the same. To see the whole would take eight hours. There are three hundred Miners employed by the Austrian Emperor, to whom exclusively the Mine belongs, but only one hundred and fifty persons work at the same time. The utmost which any of these poor creatures gain, per day, is twenty-four kreutzers; and some of them receive only eight. Beside the Miners, there are two hundred men employed in washing and smelting the ore. Parts of this Mine are so very insalubrious that the Miners cannot work longer at a time than one hour. The prevailing maladies they incur are palsy, nervous affections, and swellings of the body. We made our exit from the Mine in a bucket, which is raised by means of a water-engine. The bucket contains two persons attended by a Miner, who directs its ascent, which is the work of ten minutes only.

This Mine, according to report, was discovered, during the fourteenth century, in the following manner. A Peasant who had been digging near its mouth, for sand, after filling his basket endeavoured to raise it; but, to his surprise, the weight baffled his exertions. On mention being made of this circumstance, the spot where he had dug was inspected, and found to contain a large quantity of Quicksilver."

(1) From Trieste to Fiume, another Austrian Free Port, is a distance of five posts.

(2) The population of Trieste did not amount to more than 18,000 a few years since.

CHAPTER IX.

PORTUGAL.

Expense of going in a Post-office Packet from Falmouth to Lisbon.—Days appointed for sailing.—Money of Portugal.—Lisbon.—Hotels.—Population.—Objects best worth notice.—Cork Convent.—Cintra.—Water, Eatables, and Asses' Milk—Lodgings.—Board.—Firewood.—Garden of the Convent of Necessitades.—Public Amusements.—Price of Draught-horses.—Passports, etc.—Route from Lisbon to Oporto—Ditto from Lisbon to Madrid.

EXPENSE OF GOING IN A POST-OFFICE PACKET FROM FALMOUTH TO LISBON.

Every Cabin-passenger usually pays for passage and board (wine, tea, and sugar inclusive), twenty-three pounds; and every Steerage-passenger, fourteen pounds. Female Servants pay as cabin-passengers. Children, under a twelve-month old, go free of charge; under four years old, they pay as steerage-passengers; and above that age, as cabin-passengers.

Lisbon Packets generally sail every Saturday; though every Friday is the time when they are ordered to sail, from April till October.

The accommodations on board these vessels are excellent. It is not, however, advisable for Passengers to use the blankets, sheets, and pillows, belonging to the Packet, but to provide plenty of their own; and this not merely to secure themselves from cold and other unpleasant circumstances during their voyage, but likewise because blankets and down-pillows are particularly needful at Lisbon. Invalids who visit this City during winter should wear very warm clothing, and live in an apartment which fronts the south.

MONEY OF PORTUGAL.

	l.	*s.*	*d.*
A Ree			
10 Rees, equal to a half-Vintem			
20 Rees, equal to a Vintem; in English money, about . .	0	0	1
5 Vintems, equal to a Testoon	0	0	6
4 Testoons, equal to a Crusade of Exchange . . .	0	2	3
24 Vintems, equal to a new Crusade	0	2	8
10 Testoons, equal to a Milree (1000 Rees).	0	5	7
48 Testoons, equal to a Moidoire	1	7	0
64 Testoons, equal to a Joannes	1	15	9

Accounts in Portugal are kept in Rees.

LISBON.

Lisbon, anciently called *Olisippo*, and in Portuguese *Lisboa*, is a flourishing commercial City, seated near the mouth of a magnificent river, called the Tagus, or Tajo, embellished by one of the finest Harbours in Europe, and supposed to contain 200,000 inhabitants.

Among the objects best worth notice in this Metropolis and its environs are: the *Royal Residence*—the *Exchange*—the *India-house*—the *Arsenal*—and the *Equestrian bronze Statue of Joseph I.*; all of which adorn the *Praça do Commercio*—the *patriarchal Church*—and that belonging to the *Convent of S. Roche*, which comprises an Asylum for Foundlings. In the patriarchal Church is a Chapel dedicated to S. Roche, and considered as one of the most richly-decorated temples of the Christian world. The Picture above the altar is a particularly well-executed Roman Mosaic; as likewise is another picture on the right side of the Chapel; the pavement is wrought in mosaic; the pilasters are formed of porphyry, verde antique, lapis-lazuli, and other precious marbles: the doors are bronze, beautifully worked and gilt: the candelabra and the lamps are of solid silver; and the altar is composed of lapis-lazuli, amethysts, and gold; and ornamented with a Scriptural group in Alto-

rilievo,(1) which is one entire block of silver. Other objects worthy of attention in Lisbon and its environs are: the *New Church* — the *Quays* — the *Aqueduct of Alcantara*, which consists of thirty-five arches; the largest being 249 feet in width, and 332 in height. This magnificent structure, built of white marble, was erected by John V.—the *Church and Convent of Belem*, where the Sovereigns of Portugal are buried—(Belem exhibits a kind of Gothic Arabesque architecture, unknown in other parts of Europe)—the *Convent of Brancanas*, which contains a picture of the Blessed Virgin, finely executed—the *Cork Convent* on the summit of Cape S. Roche—and *Cintra*, which contains a good inn, and ruins of a Moorish Palace.

Cintra is deemed the best summer-residence in the environs of Lisbon; but, during winter and spring its excessive humidity renders it unwholesome.(2) The *Penka Verde* at Cintra is usually visited by Travellers.

Lisbon possesses excellent water, good beef, fish, vegetables, fruit, and asses' milk; but eligible lodgings are scarce and dear; and a lady or gentleman can seldom board with a Portuguese family under seven shillings, English money, per day, lodging not inclusive.

Fire-wood likewise is dear at Lisbon.

The Garden belonging to the Convent of Necessitades, situated at the foot of Buenos-Ayres, affords an agreeable Promenade; and the public amusements of this City are, the Italian Opera, the Portuguese theatre, bull-fights, and assemblies at the houses of the English merchants.

Among the principal inns a few years since were *Barnwell's English Hotel — Owens's Hotel — O'Keif's Hotel — l'Hôtel Piémontaise*—and *la Calcada de Estrella.*

PRICE OF DRAUGHT-HORSES, ETC.

Draught-horses, or mules, in Portugal, are charged at eight testoons a-pair, per league. The common mode of travelling is *en voiturin;* and a caleche containing two places, and drawn by two mules, may usually be hired for about fifteen francs a-day, all expenses included.

Travellers going from Lisbon to any other part of Portugal should solicit, from the chief magistrate of the quarter in which they lodge, a passport containing the names of the Travellers, the number of their horses, mules, and attendants; together with a permission to carry fire-arms.

Persons going to Spain must apply for a passport from the Spanish Minister at Lisbon; and this passport, if presented to Spanish Custom-house Officers, and accompanied by a fee, prevents any examination of baggage.

ROUTE FROM LISBON TO OPORTO.

1st day. *Alveria* and *Castenheda*— About mid-way is a ferry over the Tagus. The road lies between hedges of aloes and olives.

2d day. *Otta* and *Tagarro* — A sandy plain, abounding with Indian figs.

3d day. *Venta*—Ventas are inns, established by order of government, at the distance of four or five Portuguese miles from each other. Government likewise regulates the charges at these Inns, by a tariff, which is always exposed to public view.

4th day. *Alcobaça.*

5th day. *Leyria*—Travellers may stop, during this day's journey, at the *Convent of Batalha*, which has a fine Gothic Church, with a beautiful Tower.

The road is good, and the country adorned with plantations of olives, and forests of cork-trees.

6th day. *Pombal* and *Pondes* — Travellers should visit the *Moorish Castle* on a hill near Pombal.

7th day. Coimbra and *Almahada* —

(1) When Junot commanded at Lisbon, this Alto-rilievo, together with most of the church-plate in the city, was packed up for the purpose of being conveyed to France; but, owing to the suddenness and rapidity of his retreat, this valuable plunder was left behind.

The Chapel of S. Roche is reported to have cost the Portuguese nation a million of crusades.

(2) Many persons prefer Bellas to Cintra, because it is more quiet, and less liable to fogs.

Coimbra contains 13,000 inhabitants, and a University. Here are a *Roman Bridge* and *Aqueduct*, almost entire.

8th day. *Albergaria, Antonio, Venta,* and *Villanova*—Travellers, during this day's journey, pass two rivers, either on bridges or in a ferry.

9th day. Oporto—This City, the largest in Portugal, Lisbon excepted, is watered by the Douro, anciently the *Durius*, on which river gondolas, like those at Venice, are used. Oporto is supposed to contain 30,000 inhabitants; and has long been famed for its wines, of which it is said to export yearly twenty thousand pipes. The *Quays* here are magnificent.

Time employed in travelling from Oporto to Almeida, 65 hours—from Oporto to Salamanca, 27 hours—from Salamanca to Valladolid, 36 hours—from Valladolid to Madrid, by Segovia and the Escurial, 50 hours.

Segovia is well worth seeing, on account of its Aqueduct, a noble monument of antiquity, and in perfect preservation. Some authors suppose it was erected during the reign of Trajan: but the Spaniards gravely assert that it was the work of Hercules.

The Cathedral at Segovia is one of the handsomest edifices of its kind in Spain; and the Alcazar, or Castle, stands beautifully.

ROUTE FROM LISBON TO MADRID.

Leagues.

3 *Aldea-Gallega*—To this place Travellers are conveyed on the Tagus, in a large boat; but it is not prudent to set out if the river be much agitated.

5 *Canna*

3 *Ventas-nuevas*—The road crosses a brook.

4 *Montemonovo*

3 *Arrayolos*—The road crosses another brook.

3 *Venta del Duque*—From Aldea-Gallega to this place the road is tolerably good.

3 *Estremos*

2 *Alceravizas*

4 Elvas—This is the last Town of Portugal. Here Travellers are waited upon by the Custom-house Officers, and desired to declare what articles of commerce and what money they carry with them; after having done which they receive an *albara*.

One mile from Elvas the road traverses a rivulet, which divides Portugal from Spain.

3 Badajos—This Town, the Capital of Estremadura, is entered, on the Portuguese side, by a bridge thrown over the Guadiana, anciently called the *Annas*. Badajos is a place of high antiquity.

Here Travellers are liable to have their baggage examined. The road from Estremos hither is, generally speaking, bad.

3 *Talavera del Arrojo*

2 *Lobon*

2 *Arrojo de San Servan*

2 Merida—This Town was built by the Romans, and is entered on the Portuguese side by a bridge of sixty-one arches, thrown over the Guadiana. Here are several Antiquities, among which is an Equestrian Statue.

6 *Venta del Despoblado*

3 *Meajadas*

3 *Puerto de Santa Cruz*

3 Truxillo—The birth-place of Pizarro.

4 *Jarajzejo*—One hour distant from Jarajzejo Travellers are obliged to descend from their carriages, while they are conveyed, by the assistance of oxen, over a steep and rugged road; and after passing the river del Monte, on a bridge, carriages are drawn by oxen up a hill, which belongs to the chain called Sierra de Guadelupe.

Jarajzejo contains considerable vestiges of Moorish architecture.

2 *Las Casas del Puerto de Miravete*

2 *Almaraz*—Half an hour distant from Almaraz is a bridge thrown over the Tagus, beyond which river the road ascends a hill, thence becoming good, and

	continuing so the whole way to Madrid.
2	*Navalmoral*—The first Town of New Castile.
4	*Calzada de Oropesa*
2	*Venta*
4	*Talavera de la Reyna*
2	*Sotocochinos*
3	*Bravo*
3	*Maqueda*
2	*Venta del Gallo*
3	*Santa Cruz del Retamar*
3	*Valmojado*
2	*Naval-carnero*
2	*Mostoles*—Here stands a Church, the inside of which is completely covered with gilding.
3	Madrid—On approaching this City carriages are either driven through the Mançanares, or over it by the fine Bridge of Segovia.
100 leagues.	

The country between Badajoz and Madrid is, generally speaking, uncultivated, unless it be in the neighbourhood of towns and villages; and exhibits, to the left, a long chain of mountains.

It is practicable so to arrange this journey that Travellers may go by S. Ildefonso, the Escurial, or Aranjuez.

CHAPTER X.

SPAIN.

Money of Spain.—Price of Post-horses, etc.—Articles particularly requisite for Travellers in Spain.—Route from Bayonne to Madrid.—Saragossa.—Valencia.—Valladolid.—Burgos.—Population of Madrid.—Objects best worth notice there.—Literary Establishments.—Promenades.—Public Amusements.—Manufactures.—Inns.—Environs.—Job-carriages, Gates, and Streets.—Route from Perpignan to Barcelona.—Climate of Barcelona.—Population.—Objects best worth notice.—Inns.—Promenades.—Route from Barcelona to Saragossa—from Madrid to Granada.—Alhambra, and other Objects best worth notice in the last-named City.—Promenades.—Climate.—Route from Madrid to Malaga.—Description of that City.—Route from Madrid to Cordova, Seville, and Cadiz, together with a description of the three last-named Cities.—Post-road from Bayonne to Madrid.

VALUE OF THE MOST CURRENT SPANISH MONEY IN FRENCH FRANCS.

	fr.	cent.
Doblon	83	63
Pistole	20	91
Half-pistole	10	45
Piastre	5	43
Real de à ocho	4	35
Escudo vellon	2	71
Real de à quattre	2	17
Peseta Mexicana	1	35

PRICE OF POST-HORSES, ETC.

The common charge per post is from ten to twelve reals for every draught-horse; a post being about two Spanish leagues, or three hours, in length. A postilion cannot legally demand more than two reals per post; but expects a peseta, besides a dinner, or extra money to provide one. For a carriage furnished by a Postmaster, the price is four reals per post.

On entering and on quitting Madrid, and every other place where the Sovereign resides, Travellers pay a post-royal; which is double the price of a common post.

The post on great roads is well served, and the horses, when speed is compatible with safety, go remarkably quick; but the roads in Spain cannot, generally speaking, be called good; though throughout the whole Signiory of Biscay, and in some districts near Madrid, they are excellent.

The custom of taking journeys in a *Coche de Colleras* with six mules, or a *Calesa* with two, still predominates; but, for one person, a more economical way of travelling is to accompany the *Ordinario*, or to ride on a *Borrico*, attended by a muleteer on foot.

Voiturins usually charge for a *calesa* with two mules and their driver, the keep of mules and muleteer not inclusive, about fifteen francs a-day; or for each mule, provender inclusive, two piastres a-day.

The common day's journey of a Voiturin is about eight Spanish leagues; and each of these leagues contains 3400 geometrical paces.

It is impossible to travel comfortably in Spain without a Servant who understands the language; because the Inns are so destitute of eatables, that Travellers are compelled to purchase their provisions in the large towns through which they pass; and likewise obliged, generally speaking, to have them cooked by their own servant: a pot for boiling meat, with a cover and padlock to prevent theft, is therefore requisite; and travelling-beds in this country are particularly needful.

Travellers should avoid taking snuff, new muslins, or new printed cottons, amongst their baggage, as these articles are contraband.

Servants should have fire-arms.(1)

ROUTE FROM BAYONNE TO MADRID.(2)

Leagues.

Mintundo—A beautiful entrance to the Pyrenees; and the farther the road advances, the more picturesque is the scenery.

St. Jean Pié-de-Port—Near a spring of remarkably fine water, between this Town and Roncesvalles, is the spot which divides France from Spain.

Roncesvalles—The road from Bayonne hither being dangerous for carriages, it is advisable either to go on mules, or to take the road by *Ostariz*, *Annoa*, *Maya*, *Berrueta*, *Lanz*, and *Ostiz*, to Pamplona.

The village of Roncesvalles is supposed to be the spot where Charlemagne's army was defeated, when the famous Roland lost his life.

14 Pamplona—The Inn at Pamplona is in the square. This town was anciently called *Pompelo*.

3 1/4 *Otriz*

2 1/2 *Jaffala*—A good road, which continues to Portacillo.

4 *Marailla*

3 *Valtierra*

4 *Cintronigo*

5 *Agreda*—Here the baggage of Travellers is visited and plumbed by the Custom-house Officers.

3 1/2 *Hinojosa*

4 *Zamayon*

3 1/2 *Almazan*—Here the road traverses the Douro on a stone bridge, near which there is a beautiful Promenade.

3 1/2 *Adradas*

5 *Lodares*—The road passes over a mountain, the summit of which exhibits a large and well-cultivated plain.

2 1/2 *Bujarrabal*

2 1/2 *Torremocha*

3 *Almadrones*

2 1/2 *Grajanejos*

3 *Torija*

3 Guadalaxara

3 1/2 *Venta de Meco*

3 1/2 *Torrejon de Ardos*—Here the road crosses the Xarama by a bridge.

4 Madrid.

82 3/4 leagues.

Many Travellers prefer going by Saragossa and Valencia; or by Valladolid, Burgos, and Vittoria.

Saragossa, the Capital of Arragon, is seated on the Ebro, formerly called the *Iberus*; and has a Cathedral and a Moorish Tower, which merit notice.

Valencia, supposed to contain above 70,000 inhabitants, is delightfully situated in the most fertile part of Spain. His Cathedral, once a Mosque, is adorned with fine paintings. The *College of Corpus Christi* contains a celebrated Picture; and several of the Convents and Monasteries are enriched with good paintings. The *Church of St. Nicholas*

(1) Persons who wish to travel expeditiously in Spain, should ride on post-horses. Several saddle-horses are kept at every post-house.

(2) Diligences have been lately established to run between Bayonne and Madrid.

—the University, and the Public Libraries, merit notice.

This City is lighted with handsome lamps, patrolled by watchmen, and encompassed with high walls, nearly circular. Its climate is so warm as to be oppressive during the day, even in winter.(1)

Valladolid, anciently called *Pintia*, contains a University; and in the Dominican Church of St. Paul, two celebrated Pictures, by Cardenas.

Burgos, the ancient Capital of Old Castile, is built partly on the acclivity of a mountain, and partly on the banks of the Arlançon. Its *Cathedral*, one of the finest Gothic structures in Europe, and some other Churches, merit notice.

Madrid, anciently denominated *Mantua*, is supposed to contain upwards of 150,000 inhabitants. It has fifteen Gates, all composed of granite, and most of them handsome: its Streets are clean, spacious, well paved, and well lighted; and the entrance to this City, through the Gate of Alcala, is very magnificent.

Among the objects which especially deserve attention are: the Royal Residence, called the New Palace, which is sumptuously furnished, and adorned with fine pictures—the *Royal Cabinet of Natural History*(2)—the Churches of *S. Isabella*—*S. Paschalis*—*S. Isodoro*—*S. Francesco de Sales*—and *S. Martino*—the *Convent of Las Descalzas Reales*, which contains a fine collection of pictures—the *Church of Las Calesas*—the *Royal Convent of S. Philip*, in point of architecture one of the finest buildings at Madrid—the *Dominican Church*—and the Bridge, thrown over the Mançanares.

This City is enriched with a University, a Royal College called *Estudios Reales*, an Academy of Arts, and other literary establishments.

The principal Promenades are,—the Prado—a fine Street, called Alcala—the Gardens of the Casa del Campo—and the Banks of the Mançanares.

The Spanish Theatre, the Bull-fights, the *Tertullia*, and the *Refresco* (the two last being card-assemblies, balls, concerts, or *goutés*), are the principal public amusements.

The Tapestry-Manufacture; the Porcelain-Manufacture at Buen Retiro; and the Glass-Manufacture at S. Ildefonso, merit notice.

Several of the Inns at Madrid are good—and one of the best is the *Croix de Malthe*, in the Alcala.

Provisions are cheap; and the common table-wines are those of La Mancha and Valdepenas.

There are no Hackney-coaches in this City; but Job-carriages may be hired by the day, for eight or nine French livres.

The objects best worth notice in the environs of Madrid are: the *Buen Retiro*, which is embellished with an Equestrian Statue of Philip IV. by Pietro Tacca—the *Palace of Aranjuez*, and its Gardens—the *Palace of S. Ildefonso*, its Paintings, Sculpture, and Waterworks—and the *Escurial*, which is situated about twenty English miles from Madrid, at the foot of the Guadarama Mountains. This Palace, erected by Philip II., contains an immense collection of Pictures, some of which are classed among the finest existing; it is likewise rich in sculpture, gems, and precious marbles; and among its buildings comprises a Church, splendidly ornamented; and a Cemetery, called the Pantheon, where the Sovereigns of Spain, beginning with Charles V., are buried.—The Escurial is likewise furnished with a Library, particularly rich in Hebrew, Arabic, and Greek manuscripts.(3)

The road from Madrid hither is excellent, and the country beautiful.

(1) Murviedro, erected on the site of the ancient *Saguntum*, which was destroyed by Hannibal, is about four leagues distant from Valencia, and exhibits several Antiquities.

(2) Which contains ancient Peruvian pottery, very like that of Egypt.

(3) The books in this Library are placed with the edges of the leaves outward; a singular method, introduced into the Escurial by a learned Spaniard of the sixteenth century.

The *Casa Reale*, situated in the Park of the Escurial, is ornamented with fine pictures.

ROUTE FROM PERPIGNAN TO BARCELONA.

3 *Bollo*—Near Fort Bellegarde is the Barrier between France and Spain; where every Traveller must produce a Passport.
This road exhibits a fine view of the Pyrenees.
3 *Jonquera*
3 Figueras—A sandy soil, and cork-trees. Figueras is a fortified Town.
3 *Bascara*—The road traverses the lofty mountain of Cuessa-Regia, the environs of which are beautiful.
2 Gerona—Anciently *Gerunda*. The *Cathedral*, and the *Arabian Baths*, merit notice.
4 *Mallorquinas*
2 *Hostalrich*—Here Travellers ford a river, which, after floods, is dangerous.
2 ½ *Sans Seloni*
3 *La Roca*
2 ½ *Moncade*—The road skirts the banks of the sea.
2 Barcelona—The hedges near this City consist of aloes.

30 leagues.

Barcelona—anciently denominated *Barcino*, from Hamilcar Barcas, by whom it was built,—is a fine City, charmingly situated, in a delicious climate, near the mouth of the Llobregat; and supposed to contain 111,000 inhabitants. Its Port and Mole are handsome. The *ruins of the Roman town*, and the *Temple of Hercules*—the *Arabian Baths*—the *Cathedral*, a light and elegant Gothic edifice—the *Church of S. Maria*—the *Palace of the Captain-General*—the *Exchange*—and the *Academy of the Fine Arts*, merit notice. The Hotels in this City are good; the Streets are well lighted at night, and the Promenades pleasant—especially those called the *Rembla* and the *Esplanade*. The *Capuchin Garden*, at Sarria, is worthy of notice; and the Villas near Barcelona are numerous, and well-situated.

ROUTE FROM BARCELONA TO SARAGOSSA.

3 *Martorell—Hannibal's Bridge*, and *Triumphal Arch*, render this Village remarkable. The present Bridge, however, was not erected by Hannibal; but built with the materials of that which he erected.
A fine and populous country.
2 *San Felix*
3 *Piera*—Close to Piera, and insulated in the centre of a plain, rises Montserrat—so called from the word *serras*, a saw; though its peaks are more like a multitude of sugar-loaves, placed on rocks; which, including these peaks, are above three thousand feet in height. This extraordinarily-shaped mountain displays fine grottos of stalactites: and in its middle region stands a Convent, where all Strangers meet with a hospitable reception; and where Pilgrims, if poor, whether men or women, are fed for three successive days, whenever they visit the Convent; and if medical assistance be required, they receive it gratuitously. The Hermitages of Montserrat, twelve in number, merit notice; as do the almost endless variety of evergreens, and deciduous plants, with which the mountain abounds.
Near the Town of Cardona is a lofty Hill, consisting of one block of Gemmæ salt, with which candlesticks, boxes, etc., are made; and this substance is transparent, like rock crystal.
3 *Igualada*—The road traverses the river Noya three times. The Inn at Igualada is a good one.
3 *Santa Maria*
8 Cervera—This Town is situated in a charming valley, and contains a University.
2 *Tarraga*—A good Inn. The price of provisions, and of the "Ruido di Casa," is fixed at every inn by the Arancel, or tariff.
4 *Mollerusa*
4 Lerida—Near this place (anciently called *Ilerda*) Cæsar was defeated by one of Pompey's Generals.—There are several Antiquities at Lerida.
5 *Fraga*

4 *Candasnos*
3 *Bujaralos*
3 *Venta de S. Luca*
3 *Aguilar*—Here the road crosses the river Cinca. A fine country, well cultivated. Road good.
3 *La Puebla*
3 Saragossa—This Town was called by the Romans *Cæsar Augusta.*

56 leagues.

ROUTE FROM MADRID TO GRANADA.

8 *Aranjuez*—Viz. 2½ leagues to *Los Angeles*, 3 to *Espartinas*, 2½ to *Aranjuez*—between which place and Madrid the road is excellent.
2 Ocana—Windmills announce to the Traveller that he is entering the province of La Mancha, where the customs and manners described by Cervantes still prevail; and where every peasant talks of Don Quixote and Sancho. At the *Venta de Quesada* is a Well, distinguished by the name of the Knight.(1) Thus is genius immortalised, even by the lowest of the people.
3½ *La Guardia*—The Church here contains celebrated Pictures, by Angelo Nardé.
2 *Tembleque*
2 *Canada de la Higuera*
2 *Madridejos*
3 *Puerto de Lapiche*
2 *Villalta*—Here Travellers either drive through the Gijuela, or cross it on a bridge.
2½ *Venta de Quesada*
2½ *Mançanares*
2 *N. S. de la Consolacion*
2 *Valdepenas*—The wines of Mançanares and Valdepenas are much liked.
2 *Santa Cruz*—The plain of La Mancha begins near Tembleque, at La Concepcion de Almaradiel, the first of the new villages of the Sierra Morena.
The houses surrounded with cypress trees, which are seen on this road, belong to German families who came hither to people the country.
2 *Almaradiel*
3 *Las Correderas*
3 *Las Carolinas*
2 *Guarraman*
2 *Baylen*
2½ *Casa del Rey*
2½ Andujar
5 Jaen—Here Travellers are conveyed across the Guadalquivir (anciently the *Bætis*) in a ferry.
3 *Cambil*
3 *Alcala la Real*—This place abounds with citrons, figs, and oranges;—and its Abbey is the most amply endowed of any in Spain.
4 *Pinos Puente*—Here the road enters the celebrated Vega, or plain of Granada; and crosses the small river Cubillas.
4 Granada

71½ leagues.

Granada, not very long since, was supposed to contain 80,000 inhabitants; but now the population is estimated at only 50,000. The *Cathedral* here, a large and venerable pile, is embellished with fine Paintings, by Don Pedro d'Athanasia, Spagnoletto, Risuenno, and John of Seville. The *Cartuxa*—*Los Angelos*—*S. Domingo*—and the *Capuchin Convent*, possess good Pictures; and the *Collection of Moorish Antiquities* merits notice.

The Paseo is a pleasant Promenade; so likewise is that on the banks of the Xenil; and the climate is temperate and healthy.

Alhambra, justly the pride of Granada, stands on a lofty eminence between the rivers Darro and Xenil, and derives its name from the red colour of the materials with which it is built; the word Alhambra signifying, the *red house.*

This ancient Palace of the Moorish Kings, in point of workmanship, perhaps, the most beautiful structure extant, is well described by Townsend, in the following words:—

"The ascent to this edifice (unique in its style of architecture) is through a shady and well-watered grove of elms,

(1) This well communicates with the subterraneous river Guadiana.

abounding with nightingales. You enter first into an oblong court of 150 feet by 90, with a basin of water in the midst, of 100 feet in length, encompassed by a flower-border. At each end is a colonnade. Hence you pass into the Court of the Lions, so called because the fountain in the middle is supported by lions. It is adorned with a colonnade of a hundred and forty marble pillars. The royal bed-chamber has two alcoves adorned with columns, and a fountain between them in the middle of the room; adjoining are two hot baths. The great hall is about 40 feet square, and 60 in height, with eight windows and two doors, all in deep recesses. Between this and the oblong court is a gallery, of 90 feet by 16. All these lower apartments have fountains, and are paved either with tiles or marble, in checkers. The idea of the ceilings is evidently taken from stalactites, or drop-stones, found in the roofs of natural caverns. The ornaments of the friezes are arabesque, and perfectly accord with the Arabic inscriptions, which are here suited to the purpose for which each apartment was designed. Thus, for instance, over the entrance to the hall of judgment, is the following sentence: *Enter, fear not; seek justice, and justice thou shalt find.* A handsome staircase leads to a suite of apartments intended for the winter."

Adjoining to Alhambra is a Palace, begun by Charles V. but never finished; and near it is another Moorish Palace, called Generalife, the entrance to which is adorned by two cypress-trees, reputed to have flourished during five ages; they are immensely large.

ROUTE FROM MADRID TO MALAGA.

52 ½	Andujar—See the preceding Route.
3	*Porcuna*
5	*Bajena*
4	*Lucena*
3 ½	*Alameda*
3 ½	Antequera
3	*Venta de Cantarrajan*
4	Malaga
78 ½ leagues.	

Malaga, anciently called *Malaca*, and supposed to contain about 45,000 inhabitants, has a handsome *Cathedral*, the interior of which is beautifully finished; the high altar and pulpit are of fine marble; and the choir is ornamented in a style of peculiar elegance.

The white wine of the mountains near Malaga, and the red wine, called *vino tinto*, are much esteemed; and the fruits excellent.

Some vestiges of Antiquities may be discovered here.

ROUTE FROM MADRID TO CORDOVA, SEVILLE, AND CADIZ.

52 ½	Andujar—See the Route from Madrid to Granada.
3 ½	*Aldea del Rio*
3 ½	*Carpio*
2 ¾	*Cortijo de Casa Blanca*
2 ½	Cordova
64 ¾ leagues.	

Cordova, anciently denominated *Corduba*, and reputed to contain near 30,000 inhabitants, was built by the Romans, and subsequently became a Moorish Capital. It stands in a charming situation, and is watered by the Guadalquivir. A considerable part of the *Roman Walls* still remains; and the *Cathedral*, once a mosque, is a splendid though a whimsical edifice.

According to Strabo, Corduba was founded by Marcellus, and the first Roman Colony established in Spain; it boasts of having given birth to Seneca and Lucan.

3	*Cortijo de Mango Negro*
3	*Carlotta*
4	*Erija*
3	*Louisiana*
3 ½	*Venta de la Portuguesa*
2 ½	*Carmona*
3	*Jarazone la Vieja*
3	Seville
89 ¾ leagues.	

Seville, anciently denominated *Hispalis*, is supposed to contain above 80,000 inhabitants; and possesses a good Inn, called the *Posada de la Bavière*. The City stands on the banks of the Guadalquivir, in a rich and beautiful plain: its Walls, like those of several Spanish towns, are circular, and seem of Moorish construction. Some of its Gates are handsome, and its *Cathedral*,

a magnificent edifice, is embellished with a Tower considered as a *chef-d'œuvre* of architecture. In the Cathedral are some very fine Pictures; that called the *Gamba*, and painted by Luis de Vargas, especially merits notice; as do those of the admirable Murillo, who was born at Seville. The Organ is a very fine one; and the Episcopal Library consists of 20,000 volumes. The *Hospicio de la Caridad* contains the master-piece of Murillo; and the *Capuchin Church* is likewise enriched with several of his works. The *Church of Santa Cruz* contains a fine Picture, by Don Pedro de Campanna, of the Descent from the Cross; the *Franciscan Convent* is embellished with Paintings by Murillo; as are many other Convents, Churches, and Private Houses. The *Jesuits' College*, now the Inquisition, is a handsome structure; the *Alcazar*, or ancient Moorish Palace, and its Garden, deserve notice; as do the Exchange, the University, the Aqueduct, and the *Alameda*, or public walk.

One league distant from this City, at the ancient *Italica*, are ruins of an Amphitheatre.

2 *Dos Hermanas*
3 *Venta Vieja de Bran*
4 *Caberas*
3 ½ *Cortijos de Romaniana*
3 ½ *Xeres de la Frontera*—This town is supposed to stand on the site of the ancient *Asti-Regia;* near a spot where Roderic, last Monarch of the Visigoths, lost the battle which put a period to their dominion in Spain.
2 ½ *Puerto de Santa Maria*
3 *La Isla de Leon*
2 Cadiz

114 ¼ leagues.

Cadiz, anciently called *Gades*, was founded by the Phœnicians, and afterwards became a Roman colony. It contains 80,000 inhabitants: is the most flourishing commercial city of Spain, and possesses a safe and very capacious Harbour. Among the objects best worth notice at Cadiz are the *new Custom-house*—the *great Hospital*—the *Capuchin Church*, adorned with an Ecce Homo, by Murillo—the *old*, and the *new Cathedral*—the *Theatre*—the *Mall*, and the Ramparts.

The public Amusements consist of bull-fights, French, Italian, and Spanish theatrical exhibitions; assemblies, concerts, balls, and parties of pleasure to Chiclona, a small town four leagues from Cadiz.

The best wines in this neighbourhood are Xeres and Pacaretti.

Travellers who visit Cadiz should take especial care to be supplied with water from the adjacent village, called Puerto de Santa Maria.

The Churches and convents of Spain are peculiarly rich in plate and precious stones;—but these treasures, however splendidly they may decorate an altar, do not deserve to be named among the objects most worthy of a Traveller's attention: persons who have sufficient leisure, however, would do well to examine them. Diligences traverse the great roads of Spain.

POST-ROAD FROM BAYONNE TO MADRID.(1)

From Bayonne to Orogne four French posts and a half, namely:—

1 ½ *Bidart*
1 ½ *St. Jean-de-Luz*
1 ½ *Orogne*

Posts of Spain.

2 *Irun*

Leagues of Spain and Portugal.

2 ½ *Oyarzun*
3 ½ *Urnieta*
3 Tolosa
3 *Villafranca de Guipuscoa*
3 *Villareal de Urrechu*
2 *Bergara*
2 ½ *Mondragon*
2 *Salinas*
2 *Gamboa*
2 Victoria
3 *La Puebla de Arganzon*
3 *Miranda de Ebro*
3 ½ *Pancorbo*
4 ½ *Briviesca*
3 ½ *Monasterio de Rodilla*
4 ½ Burgos
4 *Celada*

(1) Given on the authority of the "LIVRE DES POSTES DE FRANCE POUR 1835."

4	*Villarodrigo*
4	*Torrequemada*
3	*Banos*
3	*Trigueros*
4	Valladolid
4	*Valdestillas*
4	*Olmedo*
2	*Bellegutillo*
2	*Las Navas de Coca*
2	*S. Maria de la Nieve*
3	*Garcillano*
2	Segovia
3	*Otero de Herreros*
2	*La Fonda de San Rafael*
2 ½	*Guadarrama*
3	*Galapagar*
2 ½	*Puente del Retamar*
2	*Abulagas*
2	Madrid
105 ½	leagues, not including the distance between Bayonne and Irun.

CHAPTER XI.

NETHERLANDS.—HOLLAND.

Steam-packet.—Money.—Post-horses.—Treckschuyts, etc.—Expense of travelling.—Dutch Inns.—Route from Amsterdam to Clèves and Cologne—and from Clèves to the Hague, Rotterdam, and Helvoetsluys.—Route from Amsterdam to Munster—from Amsterdam to Utrecht, Bois-le-duc, and Maestricht—from Amsterdam to Leyden, the Hague, and Rotterdam—from Bois-le-duc to Anvers—from Bergen-op-Zoom to Anvers—from Amsterdam to Hamburg — and from Hamburg to Amsterdam by Groningen and Leuwarden.—Population of Amsterdam.—Objects best worth notice.—Public Amusements.—Carriages.—Inns.—Villages of Broek and Saardam —New Post-road of the Rhine.—Voyage from Amsterdam to Utrecht.—Post-road from Amsterdam to Brussels—ditto from Amsterdam to Hanover—ditto from Strasburg to Frankfort-on-the-Mein.

STEAM-PACKETS go, in about twenty-four hours, from London to Rotterdam; and the Steam-boat thence to Antwerp, (likewise called Anvers) goes in about eleven hours.

MONEY.	*l.*	*s.*	*d.*
A stiver, in English Money, about	0	0	1
A cent, of which five make a stiver.			
A gilder, or florin, making 20 stivers.			
A rix-dollar, 2 ½ florins. . .	0	4	6
A drie gilder, 60 stivers . .	0	5	4

There are other silver coins, and likewise gold coins.

In Belgium the greater part of the currency is French; although Dutch money is used in gold pieces of ten gilders, equal to 21 francs and 16 centimes each; and in a mixed metal for various numbers of the hundred cents, which compose the gilder, or florin. The cent is equal to about two French centimes. and the twenty-five cent piece is consequently equal to about half a franc.

To enter Holland by land from Antwerp it is at present necessary to have a special permission from the Head-Quarters of the Prince of Orange; which must be obtained for travellers either by a Minister or a friend at the Hague, and is attended by a delay of about a week, unless travellers apply for it previous to arriving in Belgium.

POST-HORSES, TRECKSCHUYTS, ETC.

The pleasantest mode of conveyance for an English Family in Holland is their own travelling-carriage. The roads are usually good, and especially so from Rotterdam to the Hague and Amsterdam, and thence, by Utrecht and Arnheim, to Nymegen. The regulations, as to the number of horses to be attached to a Caleche, Post-chaise, or Berline, are much the same as in France. A single postilion, however, is allowed to drive four horses; and the price is one florin a-post for each horse, and one florin to the Driver, with about one florin a-post road-tax for four horses, and about half that sum for two, mak-

ing the whole expense for four horses rather less than is paid for a pair in England.

Travelling by Treckschuyts (covered Barges) is tedious; and these boats are inferior to British Canal-boats; but they sometimes give Travellers an opportunity of seeing better views of the Dutch Villas than can be seen from the road. The expense may be estimated by the charge for a passage between Amsterdam and Utrecht (about twenty-four English miles), which costs two florins and twelve stivers for the hire of a cabin capable of containing four persons; fifteen stivers each person for passage-money; and ten stivers for the baggage of the whole party. The passage occupies rather less than seven hours.

Dutch Diligences are roomy and convenient; they travel at the rate of about six miles an hour; but the general practice of smoking in these vehicles usually prevents Females from travelling in them. The fare from Amsterdam to Leyden (about twenty-four English miles) is three florins and fifteen stivers; and from Utrecht to Amsterdam (nearly the same distance) only two florins and fifteen stivers.

A hired carriage, called a Glaswagen, from Rotterdam to Amsterdam, by Leyden, a distance of about forty-five English miles, costs upwards of forty florins, including tolls and other expenses, except a gratuity of three or four florins to the Driver. A Caleche costs less.

In Belgium the price of posting is the same as in France, except that a single Postilion is allowed to drive four horses.

Dutch Inns are, generally speaking, clean and good; but it is requisite to make an agreement with the Innkeeper for the price of Apartments, etc.

ROUTE FROM AMSTERDAM TO CLÈVES AND COLOGNE.

2 ½ *Naarden*—A post-royal. Travellers who come from Germany find the first Treckschuyts here. Naarden stands on the Zuider Zee.

3 *Amersfort*—This Town is famous for its manufactures of dimity and bombasins, and its growth of tobacco.

5 ¼ Arnheim—The Ramparts here are pretty. Hotels, *the Golden Eagle*, and *the Sun*.

1 ¾ Nymegen—The *Maison de Ville*, where the Peace of Nymegen was concluded in 1678, merits notice; as does the site of the old *Château of Falkenhof*, built by Charlemagne. Inn, *The Hôtel des Pays Bas*.

1 ½ *Clèves*—The *Castle* here—the lofty *Tower*, from the summit of which above twenty-four towns are discoverable—and *the Promenades*, all merit notice. Inns, *the Dier-garten*, and *the Belle-Vue*.

2 *Xanten*—Inn, *the Hôtel du Bas Rhin*.

1 ½ *Rheinbergen*—Inn, *the Hôtel de Bienen*.

⅘ *Hochstras*

¾ *Undingen*

1 ¼ *Neus*—Inn, *the Hôtel du Rhin*.

1 *Dormagen*

1 *Cologne*

161 English miles.

ROUTE FROM CLÈVES TO THE HAGUE, ROTTERDAM, AND HELVOETSLUYS.

2 Nymegen

2 *Wageningen*—Inn, *Hôtel Hof Van Gilderland*.

5 Utrecht—This is a handsome Town, and the remains of its Cathedral merit notice; as does its University. Utrecht is supposed to contain above 30,000 inhabitants; its Promenade is beautiful; and it is well supplied with Hotels, namely, *the Old Castle of Antwerp*, where the eating is excellent, *the Belle Vue*, and *the Pays Bas*.

4 *Alphen*

2 Leyden—The population of Leyden is estimated at 48,000. Its streets are spacious, clean, and well-paved; its buildings handsome, and its public institutions useful. It stands on the ancient bed of the Rhine; and the street which contains the Stadt-house is of considerable length. The Stadt-house and the Hospital in this street are fine buildings;

and the Halls of the former contain Pictures, the most celebrated of which, by Lucas Van Leyden, represents the Last Judgment. Another Picture, interesting on account of its subject, represents the famishing inhabitants of Leyden, after they had compelled the Spaniards to raise the siege of the Town, eagerly devouring the relief which was brought to them by their countrymen. Here also is a large modern picture, by Van Bree, representing the Burgomaster of Leyden offering his own body to the famishing inhabitants, rather than surrender to the Spaniards.

The University of Leyden, founded in 1575, is the most ancient in Holland, and has had among its professors and scholars some of the most learned men in Europe. It contains several objects of interest. The Botanic Garden merits particular notice; and the Public Library is famed for its collection of Oriental Manuscripts. In the centre of Leyden is a *Tumulus*, said to have been erected by Hengist, the Saxon Prince: it commands an extensive view.(1)

1 ½ The Hague—This place is supposed to contain near 40,000 inhabitants. The Voorhout is a fine street, embellished with several elegant buildings; and the Vyverburg is a handsome oblong square. The Hague is paved with light-coloured bricks, which are kept remarkably clean. Public entertainments here are reduced to the Dutch Theatre, opened only twice a-week; and the price for admittance to the boxes is something more than half an English crown.

The Picture-gallery at the Hague contains splendid works by celebrated Artists. Here are: a young Bull, considered as the *chef-d'œuvre* of Paul Potter—the Duke and Duchess of Buckingham, by Vandyck—the second wife of Rubens, and his Confessor, by Rubens—the Presentation in the Temple, by Rembrandt—a Game-piece, by Weenix—a Sea-piece, by Vernet, which Woollett has engraved—a Spanish Shepherdess, by Murillo—several first-rate works, by Both—the Death of Abel, by Guido—and a Schoolmaster's House, by Gerard Dow.

The Old Doele, at the Hague, is a good Hotel, and *the Belle Vue* is excellent. Two English miles from the Hague stands Scheveling, where the Stadtholder embarked when he fled from his country.

2 Rotterdam—This City, reputed to contain 56,000 inhabitants, stands near the confluence of the Rotte with the Maes. The principal streets are intersected by canals, deep enough to receive vessels of three hundred tons burden; and the Boom-Quay is a fine street: but the buildings at Rotterdam are completely Dutch, and consequently inelegant. The Market-place is ornamented with a bronze Statue of Erasmus, who was born here.

Concerts are the favourite amusements in this City. The Playhouse is small, but neat. Principal Inns, *the New Bath Hotel*, and *the Pays Bas*. The latter, however, is very expensive, and not comfortable. Its prices, in 1835, were, for three bed-rooms and the use of a salon, fourteen

(1) Haerlem is only fifteen English miles distant from Leyden, and well worth visiting on account of *the Organ* placed in its principal Church, and reputed to be the finest instrument of the kind existing. Travellers may hear it at any time, by paying a ducat to the Organist, and a couple of gilders to the Bellows-blowers. The length of the largest pipe is thirty-two feet, and its diameter is sixteen inches. The Organ has sixty stops, four separations, two shakes, two couplings, and twelve pair of bellows.

Haerlem disputes with Mentz and Strasburg the honour of having invented the art of printing; and its Bleacheries are famed for the whiteness they give to linen. The City is well built. Hotel, *the Lion d'or*.

florins per night, beside three florins each person for dinner.

4 Helvoetsluys—At this port Travellers sometimes embark for England.

22 1/2 posts of Holland, being 135 English miles.

ROUTE FROM AMSTERDAM TO MUNSTER.

9 Arnheim — Hotels, *the Golden Eagle*, and *the Sun*.
2 *Doesburg*
2 1/4 *Anholt*
1 *Bockhold*
3 *Coésfeld*
2 1/4 Munster

19 1/2 posts.

The German posts commence at Anholt.

ROUTE FROM AMSTERDAM TO UTRECHT, BOIS-LE-DUC, AND MAESTRICHT.

4 Utrecht
5 1/2 Bois-le-Duc — The *Maison de Ville* is a miniature copy of the Stadt-house at Amsterdam.
4 *Eindhofen*
4 *Hechel*
2 1/2 *Winterlag*
2 3/4 Maestricht

22 3/4 Dutch posts, of six English miles each.

A barge goes daily from Maestricht to Liége, and accomplishes the voyage in six hours. The price of each seat in this vessel is twelve stivers.

ROUTE FROM AMSTERDAM TO LEYDEN, THE HAGUE, AND ROTTERDAM.

4 1/4 Leyden (by Haerlem)
1 1/2 The Hague—Hence to Rotterdam the country is beautiful.
2 Rotterdam

7 3/4 Dutch posts.

ROUTE FROM BOIS-LE-DUC TO ANVERS.

4 *Eindhofen*
3 *Tournhout*
4 Anvers—The dimensions of the celebrated Cathedral here are five hundred feet in length, by two hundred and forty in width; and its beautiful Steeple is four hundred and sixty-six feet high.

11 posts.

ROUTE FROM BERGEN-OP-ZOOM TO ANVERS.

3 1/2 *Puten*
3 1/2 Anvers

7 posts.

ROUTE FROM AMSTERDAM TO HAMBURG.

11 1/2 Zwolle
4 *Hardenberg*
2 *Neuenhaus*
2 *Lingen*
2 *Hoselunen*—The Castle of Clemenswerth in this neighbourhood merits notice.
1 *Loeningen*
1 3/4 *Kloppenburg*
1 1/2 *Wildshausen*
2 *Delmenhorst*
2 *Bréme*
3 1/2 *Kloster-seven*—The Convention of 1757 was concluded here.
2 1/4 *Tostedt*
1 1/4 *Haarbourg*
3/8 Hamburg—It is necessary to cross the Elbe in order to reach Hamburg.

37 1/6 posts.

The German posts commence at Neuenhaus.

ROUTE FROM HAMBURG TO AMSTERDAM, THROUGH GRONINGEN AND LEUWARDEN.

Hornburg
Bremervoerde
Elsfleth—Here the road crosses the Weser.
Barnhorst
Ape
Detron
Nieuschans
Winschoten
Groningen — The Market-place here, called the *Bree Markt*, is magnificent; and the Gothic Tower of St. Martin's Church is the loftiest building in Holland. The Library belonging to the University merits notice,

and the *Plantage* is a pleasant *Promenade.* A variety of petrifactions are found in the vicinity of this Town.

Strohbusch
Dockum
Leuwarden
Francker
Harlingen
Amsterdam — In order to reach this City, it is necessary to cross the Zuider Zee.

Amsterdam, situated at the confluence of the Amstel with the Ai, is about nine miles in circumference, and supposed to contain 204,000 inhabitants, of whom 30,000 are Jews. The Stadt-house, a celebrated edifice, is embellished on the outside with statues, among which is a fine colossal Atlas. The Stadt-house stands upon piles, in number said to be 13,659. The new Church, near the Stadt-house, contains Monuments to the Memory of several distinguished Dutchmen; and the old Church, called *Oudenkirk,* is enriched with an Organ, little inferior, either in size or excellence, to that at Haerlem: it likewise contains fine painted Glass. Among other public buildings worthy of notice are the Exchange—the Bank—the Town Arsenal—the Admiralty—and the Orphan Asylum. The Synagogue of the Portuguese Jews is a fine one, and the Jews have a Theatre in this City, and represent Hebrew plays. There is likewise a Dutch Theatre, and also a French one; but both are ill attended, Concerts being the favourite public amusement. The Streets of Amsterdam are, generally speaking, intersected by Canals, and planted with trees. The public Carriages most commonly used are fastened to a sledge, and drawn by one horse; and these vehicles may be hired for half the price of those which run upon wheels.

Not far from Amsterdam are the pleasant villages of Broek and Saardam. In the Dock-yard belonging to the latter, Peter the Great of Russia worked as a common carpenter; and the cottage wherein he lived, while thus employed, is still shown to Travellers.

The voyage from Amsterdam to Utrecht occupies seven hours, and is the most pleasing, in point of scenery, that can be undertaken in Holland.

The Dykes of this country, constructed to preserve it from inundations, are works which merit notice.

NEW POST-ROAD OF THE RHINE, FROM COLOGNE TO FRANKFORT-ON-THE-MEIN.

1 1/2 Bonn — Best Inn, the *Imperial Court.*
1 1/4 *Remagen*
1 1/4 *Andernach*
1 Coblentz — Inn, the *Hôtel de Trèves.*
1 1/4 *Boppart*—Inn, the *Mirror.*
7/8 *S. Goaer*—Inn, the *Post-house,* clean and comfortable.
7/8 *Bacharach*
1 *Bingen*—A good Inn, the *White Horse.*
3/4 *Niederingelheim*
3/4 Mayence—The drive from Coblentz to Mayence is beautiful; and the Ruins of Rheinfels, above S. Goaer, merit notice. Mayence possesses a Public Library, a Museum, some interesting Pictures, and some Roman Antiquities: its Cathedral also is interesting.
1 1/4 *Haddershein*
1 Frankfort

13 posts.

POST-ROAD FROM AMSTERDAM TO BRUSSELS, THROUGH ANVERS AND ROTTERDAM.

1 1/2 Haerlem
4 1/4 La Haye
2 Rotterdam
3 *Moerdyk* — Here carriages are embarked. The passage occupies twenty minutes.
2 *Kruisstraat*
3 1/2 *Westwesel*
1 1/4 Antwerp (Anvers)—Inn, *Le Grand Laboureur.*
1 1/4 *Contich*
1 1/2 Malines—(Mecklin)
1 1/2 *Vilvorde*
1 1/4 Brussels

23 posts.

The Belgian posts commence at Westwesel.

ROUTE FROM OSTEND TO BRUSSELS, BY ANTWERP.

3 1/2 Bruges—The old and new *Hôtels de Ville*, the Paintings, by Emmelinck, in the Hospital of St. John, and the Church of Notre Dame, merit notice. Inns, *Hôtel de Commerce*, etc.
1 1/2 *Maldeghem*
1 3/4 *Eccloo*
2 1/2 Gand—The Churches of St. Nicholas, St. Bavon, and St. Michael, the *Hôtel de Ville*, the University, the *Place d'Armes*, and the Collection of Pictures at the House of M. Schamp, merit notice. Hotels, the *Pays Bas*, and *La Poste*.
2 1/2 *Tokereu*
1 3/4 *St. Nicolas*
2 1/4 *Tête de Flandres*—and by Passage-boat to Antwerp.
5 1/2 Brussels—*Hôtels de Belle Vue, de l'Europe*, etc.

22 posts.

POST-ROAD FROM AMSTERDAM TO HANOVER.

2 1/2 *Naarden*
3 Amersfort
6 *Deventer*
4 *Delten*
2 1/2 *Bentheim*
1 1/2 *Rheine*
1 *Ippenbuhren*
1 1/2 Osnabruck—Inn, the *Black Eagle*.
1 1/2 *Boomte*
2 *Diepholz*
3/4 *Nienburg*
1 *Neustadt*
1 1/2 Hanover

28 1/4 posts.

POST-ROAD FROM STRASBURG TO FRANKFORT ON THE MEIN.(1)

1/2 *Kehl*—Inn, the *Post*.
1 *Bischofsheim*
1 *Stolhofen*
1 Rastadt—Inn, the *Sun*.
1 1/2 Carlsruhe—Inn, the *Prince Héréditaire*.
1 1/2 Bruchsal—Inn, the *Stag*.
1 1/2 *Wislock*
1 1/2 Heidelberg—Inn, the *Cour de Bade*.
1 1/4 *Wenheim*
1 *Heppenheim*—Inn, the *Sun*.
1 3/4 Darmstadt—Inn, *the Cour de Darmstadt*.
1 3/4 Frankfort—Inn, the *Hôtel d'Angleterre*.

14 3/4 posts.

CHAPTER XII.

DENMARK.

Money of Denmark.—Price of Post-horses, etc.—Day-book.—Passports, etc.—Route from Hamburg by Sea to Helsingoër, and thence by Land to Copenhagen.—Route by Land to Lubeck, or Kiel, and thence by Sea to Copenhagen.—Expense attendant upon crossing the Great Belt—ditto upon crossing the Little Belt.—Copenhagen.—Harbour.—Population.—Naval Arsenal.—Other objects best worth notice.—Inn.—Environs.—Route from Copenhagen to Hamburg—Route from Copenhagen to Gothenborg.

MONEY OF DENMARK.	l.	s.	d.
A skilling, in English money about	0	0	0 1/2
16 skillings, called a mark	0	0	9
A crown, 4 marks	0	3	0
A rix-dollar, 6 marks	0	4	6
A ducat, 11 marks	0	8	3
A hatt-ducat, 14 marks	0	10	6

A mark is an imaginary coin. The Danes usually keep accounts in rix-dollars.

(1) This Route is inserted here for the use of persons who like to travel on the Banks of the Rhine.

PRICE OF POST-HORSES, ETC.

The customary price of post-horses in Denmark is sixteen skillings a horse, per German mile.

Every postilion is entitled to four skillings per German mile; and for a carriage, furnished by a post-master, the price is two skillings per German mile.

In the Isle of Funen the price is only ten skillings a horse, per German mile, during summer; but, in winter, something more.

In Zeeland the price is fifteen skillings a horse, per German mile.

In addition to the price of post-horses, two skillings and a half per mile are paid at every barrier.

To every English carriage, containing four places, post-masters have a right to put six horses; and to every English carriage containing two places, four horses: but three persons going in an open post-chariot of the country, and having only one trunk, are not compelled to take more than one pair of horses.

Persons who travel post in Denmark, and in the Duchy of Holstein, receive, at every post-house, a *billet*, containing the hour, and even the moment of their departure from that station. Postilions are bound to drive at the rate of one German mile an hour; and dare not stop, nor even smoke, without permission from the Traveller; who, on changing horses, is desired to give his *billet* to the post-master; and at the same time to mention, whether the postilions have behaved well or ill; and in the latter case, they are severely punished.

Every inn has a day-book, in which the Traveller is requested to write his name, the hour of his arrival, and that of his departure; making, on the margin, his observations and complaints, if he think himself in any respect aggrieved.

No inn-keeper can allow a Traveller to leave his house before this useful regulation has been complied with; and the day-books of every inn are examined once a-month by Government.

Passports are always requisite in the Danish Islands: they are presented to the officer on guard, at the gate of every city; and, after having been inspected and signed, they are returned to their owners by a soldier, who solicits a trifling gratuity for his trouble.

Persons who like a sea voyage may embark at Hamburg, in a vessel bound for the Baltic, and land at Helsingoër; where these vessels cast anchor; and where carriages returning to Copenhagen, which is only five German miles distant, may be met with constantly.

Another way of accomplishing this journey is to travel by land either to Lubeck, or Kiel; and then proceed by sea to Copenhagen. From Hamburg to Kiel is twelve German miles; from Hamburg to Lubeck eight; and the voyage from the latter port to Copenhagen is shorter than from Kiel: but at Lubeck Travellers pay for every trunk a tax of one rix-dollar; and at Kiel considerably less.

A regular conveyance is now established between Copenhagen and Paris, by means of Steamers and Diligences.

EXPENSE ATTENDANT UPON PASSING THE GREAT BELT.

	Marks.	Skil.
Embarkation of a carriage	1	8
Passage of ditto	21	0
Taxes, etc.	3	2
Drink-money for the men who embark a carriage . .	1	2
Fees to soldiers who have the charge of passports . .	0	13
Landing a carriage, independent of drawing it from the water-side to the post-house	0	12
Drink-money for the boatmen	1	0

The length of this passage is about four German miles.

EXPENSE ATTENDANT UPON PASSING THE LITTLE BELT.

	Marks.
Embarkation and passage of a carriage	9
Disembarkation of ditto	3

The length of this passage between Snogoe and Middlefart, is only half a German mile; but between Aroë and Assens, it is four times that distance.

No Foreigner is allowed to enter Copenhagen without having a passport; and, on quitting that City, it is necessary to procure, from the High Presi-

dent, another passport, which costs three marks.

Copenhagen, the Metropolis of Denmark, and called in the Danish language *Kiobenhavn*, stands on the Island of Zeeland; and is defended by four royal Castles, and embellished with a fine Harbour, formed by a large Canal flowing through the City, and capable of receiving five hundred ships; though it admits only one at a time.

Copenhagen has suffered much from the ravages of war; but, some years since, it contained above 90,000 inhabitants, and a peculiarly fine *naval Arsenal*, which still merits notice. Among other objects best worth observation in this City are: the *University*, founded in 1745, and richly endowed—the *Library* belonging to the University — the *Cabinet of Natural History* — the *Royal Museum* — the *Royal Library*, containing 120,000 volumes—the Church dedicated to the Saviour, and that dedicated to the blessed Virgin—the *Seminary for naval Cadets*—the *Academy of Painting and Sculpture* — the *Barracks* — the *equestrian Statue of Christian V.* — the *Exchange*—the ruins of the Castle of Christianburg—the *Obelisk* erected in 1793, to commemorate the deliverance of the peasants from the chains of feudal slavery; which was effected by the intercession of Frederick VI. when heir-apparent to the throne—the *Statue of Frederick V.*—and the *Theatre.*(1)

The *Grand Hôtel* is a good Inn.

About twenty English miles from Copenhagen stands *Fredericsburg*, the most splendid Royal Residence in Denmark: and near Helsingoër is a Royal Villa, supposed to have been built upon the ground formerly occupied by the palace of Hamlet's father; and in an adjoining Garden is shown the spot where, according to tradition, that Prince was poisoned.

Jaegerspreiss, about six German miles from Copenhagen, also belongs to the Royal Family: and stands in a Park, which contains several ancient Tombs of northern Heroes; together with the Monuments of Tycho Brahe and Bernsstorf.

(1) Several of the finest works of the Chevalier Thorwaldsen are destined to enrich the royal Collection of Sculpture at Copenhagen.

Marielust, a Royal Villa about five German miles from Copenhagen, commands a remarkably fine view; and the road to Eenroom likewise exhibits beautiful scenery.

ROUTE FROM COPENHAGEN TO HAMBURG.

German miles.	
4	Roeskilde — The *Cathedral* here contains the Tombs of the Danish Kings; and the water in this Town is excellent.
4	Ringstedt — Between Ringstedt and Slangense is the celebrated *College of Sora.* The principal Church at Ringstedt contains the Tomb of Canute, and is likewise the burial-place of other Danish Princes.
4	*Slangense*
2	*Korsoër*—Here Travellers embark upon the Great Belt.
4	*Nyborg*
4	Odensee—This is the Capital of the Isle of Funen.
5	Assens—Here Travellers cross the Little Belt.
2	*Aroësund*
2	*Hadersleben*
4 1/4	*Apenrade*
4 1/2	*Flensborg*—A safe Port, capable of admitting very large vessels.
4 1/2	Sleswick—This is the Capital of the Duchy of Sleswick.
3 1/4	*Rendsborg*—Here the Eyder marks the boundary between Germany and Denmark.
3	*Remmel*
3	*Itzcho*
3 1/4	*Elmshorn*
2 1/4	*Pinneberg*
3 1/4	Hamburg
62 1/4	miles.

ROUTE FROM COPENHAGEN TO GOTHENBORG.

German miles.	
6	*Helsingborg* — Between Copenhagen and Helsingborg Travellers cross the Sound, and enter Sweden.

Swedish miles.(1)

1 *Flemingе*
1 1/2 *Engelholm*
1 1/4 *Margaretha-Torp*—Hence to Karup the road is very hilly.
1 *Karup*
1 1/4 *Laholm*—Here is a fine Fall of the Loga-Strom.
2 1/4 *Halmstadt*
1 1/4 *Quibille*
1 1/4 *Slosinge*
1 1/2 *Falkenberg*
1 1/4 *Marup*
1 7/8 *Warberg*—This is a safe Port.
2 *Bacha*
1 1/2 *Alsa*
1 1/4 *Kingsbaka*
1 *Kjarra*
3/4 Gothenborg

6 German miles.
21 7/8 Swedish miles.

CHAPTER XIII.

SWEDEN AND NORWAY.

Money.—Price of Post-horses, etc.—Route from Stralsund to Stockholm, through Carlscrona.—Stockholm.—Population.—Harbour.—Streets.—Royal Residence.—Other Objects best worth notice.—Promenades.—Public Amusements.—Inns.—Environs.—New Upsala.—Spot where the Kings of Sweden in ancient times were elected.—Iron Mines.—Route from Stockholm to Upsala—ditto from Stockholm to Gothenborg.—Description of that Town.—Prices, per Packet, from Gothenborg to Harwich.—Route from Gothenborg to Christiana and Bergen.

MONEY OF SWEDEN.

The common currency of this country is paper; of which there are two kinds, namely, Bank-paper, and Government-paper, distinguished from each other by the word *Banco* being added to the first, and *Rix-geld* to the second. They are of very different value; Government-paper having suffered a depreciation of above thirty per cent.; while Bank-paper continues at par. Calculations are generally made in Government-paper; so that payments either in Bank-paper, or copper, go for one third more than their denomination.

Gold and silver coins can seldom, if ever, be met with; but the following copper coins are in common use:—

Rundstychs—12 of which make 1 skilling.

Stivers—4 of which make 1 skilling.

Skillings—8 of which make 1 dollar.

Forty-eight skillings, or six dollars, make one rix-dollar, in value from two to three English shillings, according to the Exchange.

The Bank-notes are of the following kinds:

8 Skillings—12 skillings—24 skillings—1 rix-dollar—2 rix-dollars—3 rix-dollars—and so on, up to 30 rix-dollars.

The Government notes are of the following kinds:

16 skillings—32 skillings—1 rix-dollar—2 rix-dollars.

Accounts are usually kept in rix-dollars.

PRICE OF POST-HORSES, ETC.

The charge for every post-horse, per Swedish mile (rather more than six English miles and a half), is, at Stockholm, sixteen skillings Banco—in several other Towns, twelve skillings Banco—but in some of the country villages only eight skillings Banco.

Every postilion is entitled to one skilling and a half per station; and with four skillings they are well satisfied.

The hostler at each station is entitled to one skilling.

(1) One mile of Sweden is about one mile and a half of Germany.

To heavy carriages post-masters frequently put six or seven horses.

Foreigners who take their own carriage to Sweden should likewise take harness; and also be especially careful to chain one of their wheels when going down hill.

Foreigners, on arriving in Sweden, should provide themselves with a passport from the Governor of the Province they happen first to enter. They should likewise solicit from the Governor of the first town through which they pass an order for post-horses: it is also requisite, in many parts of this country, to send forward a person, called a *Förebud*, to bespeak the number of horses wanted by the Traveller at every post. The expense of employing a Förebud is one silver dollar per station; but if post-horses thus ordered wait for the Traveller beyond the time appointed by him, the postmaster has a right to one silver dollar an hour for this detention.

Every post-house contains a day-book, in which Travellers are required to enter their names and rank, the time of their arrival, the place they came from, and whither they are going; the number of horses they want, their complaints, if they have any to prefer against the postmaster, and also the time of their departure. This day-book is inspected every month by Government.

The roads throughout Sweden are excellent; and no tolls are demanded, unless it be on crossing bridges; neither do robbers infest the highways: but postilions, during winter, are apt, in order to save ground, to drive over lakes not thoroughly frozen; and during spring, for the same reason, to venture upon sheets of ice beginning to thaw; in consequence of which practice so many lives have been lost, that Travellers should never permit their drivers to quit the great road.

Foreigners who take their own carriage across the Sound pay high for its passage: but travelling-carriages on sale may frequently be met with at Helsingborg and Gothenborg; and open carriages of the country (a sort of cart, hung upon springs, and sufficiently large to contain two persons, and one trunk), may always be procured for eight or ten crowns.

The rate of posting in Sweden is from seven to ten English miles an hour.

Travellers should take provisions with them from city to city; because the eatables found in small towns and villages are not good.

A regular conveyance is now established between Stockholm and Paris, by means of Steamers and Diligences.

ROUTE FROM STRALSUND, THROUGH CARLSCRONA, TO STOCKHOLM.

Persons who design crossing the Channel to Ystad should endeavour to announce their intention either on a Saturday or a Monday morning, at the post-office at Stralsund. The public packet-boat sails from Stralsund toward night, and arrives at Ystad next day.

The prices per public Packet are—

	Crowns.	Skill.
For every cabin-passenger, one trunk, and one portmanteau, inclusive . . .	2	36
For every servant . . .	2	12
For every horse	2	12
And for every four-wheeled carriage	4 or 5	

A private yacht may be hired for seventy rix-dollars, drink-money, and other trifling expenses, not inclusive.

Stralsund contains near 11,000 inhabitants; its *Cathedral* merits notice; as do the *Church of St. Mary*, and its Organ; the Town and College Libraries; and the Cabinet of Natural History.

Swedish miles.	
16	*Ystad*—This Town is small, but well built; and the German Hotel is the best. In the vicinity of Ystad is the Castle of Marswinsholm.
7/8	*Herrenstad*
1 7/8	*Tranas*
1 1/2	*Andrarum*
1 1/2	*Degeberga*
1 1/4	*Nebbelof*
1	Christianstad—This is a strong Fortress, where Travellers should take care to have their passports countersigned. The gates of the Town are shut every night at ten o'clock. The

trade carried on here is considerable; and among the objects best worth notice are: the *Arsenal*—the *Governor's Residence*—the *principal Church*—and the *Bridge*.

1 *Fielding*
1 1/2 *Gadenry*
1 1/2 *Norjo*
1 1/2 *Assarum*
1 *Trensum*
1 1/4 *Stoby*
1 1/2 *Ronneby*
1 1/2 *Skillinge*
1 1/2 Carlscrona—This town, supposed to contain 15,000 inhabitants, possesses a Harbour capable of receiving a hundred ships of the line; and is celebrated for its covered Docks: and likewise for an artificial rise and fall of water, constructed to remedy the want of the ebb and flow of the tide.
7/8 *Rubbetorp*
1 1/2 *Killeryd*
1 1/2 *Fur*
1 1/2 *Emmeboda*
1 1/2 *Ericksmala*
1 1/2 *Kulla*
1 1/2 *Lenhofta*
1 1/2 *Nybbeled*
1 5/8 *Stokdorp*
2 *Stwetland*
1 5/8 *Bransmala*
1 1/2 *Ecksioe*—The Church here merits notice; and between this place and Berga are three Stones, inscribed with Runic characters.
1 7/8 *Bone*, or *Berga*
2 *Sathella*
2 1/8 *Hester*
1 1/4 *Dala*
3/4 *Moelby*
1 7/8 *Bankeberg*
1 Linköping—This Town contains a celebrated College, and a fine Cathedral.
1 5/8 *Kumla*
1 1/4 *Brink*
1 1/4 Norkœping—This is one of the handsomest and one of the most commercial Towns in Sweden; it contains 9000 inhabitants.
3/4 *Oby*—The lofty marble mountains of Kolmorden begin here.
1 1/2 *Krokek*
1 1/4 *Wreta*—At Staffsiæ, near Wreta, is a rich iron-mine.
1 1/8 *Jaeder*
1 3/4 Nikœping—This is a large and handsome commercial Town.
2 1/4 *Swardbro*
2 *Oby*
1 1/2 *Pilkrog*
1 1/2 Soedertellje—From Soedertellje to Stockholm, Travellers have the option of going by water.
1 *Fithie*
1 1/2 Stockholm—Two roads, the one eighty Swedish miles and one-eighth, the other eighty-one and seven-eighths, in distance, lead from Stralsund through Jonkoping to Stockholm.

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85 1/2 Swedish miles.

The site of Stockholm, the metropolis of Sweden, is singular, romantic, and beautiful.

This City stands on seven small rocky islands of the Baltic, beside two peninsulas: its edifices are built on piles; and the number of its inhabitants is supposed to be 76,000.

The harbour, though difficult of access, is extensive and convenient; and of such a depth, that ships of the largest burden can approach the Quay, which is lined with capacious warehouses. The streets rise one above another in an amphitheatrical shape, and are crowned by the *Regal Palace*, a large, quadrangular, and magnificent structure. A long Bridge, composed of granite, forms the approach to this Palace; opposite to which (at the other extremity of the Bridge), is a Square, adorned with an Equestrian Statue of Gustavus Adolphus, and containing two handsome edifices, namely, the Palace of the Princess Sophia, and the Italian Opera-house. The Furniture of the Regal Palace is superb; and among the Pictures, several of which merit notice, is a celebrated Combat of Animals. The Statues were collected by Gustavus III.; many of them are antique; and the Endymion belonging to this collection is particularly admired.

The *Church of St. Nicholas* contains a good Picture of the Last Judgment, and a Statue of St. George—in the *Church of Riddarholm* are the Tombs

of the Swedish Kings; and on that of Charles XII. are a Club and a lion's skin —characteristic ornaments! Opposite to the Hôtel de Ville is the *Statue of Gustavus Vasa;* and on the Quay, that of Gustavus III. The *Maison des Nobles*, and the *Arsenal*, merit notice; and the prospect from the Tower of St. Catherine is particularly beautiful.

Stockholm contains a Royal Academy of Sciences; a Royal Academy of Painting and Sculpture; a Royal Cabinet of Natural History; and a Royal Cabinet of Medals; all of which merit notice: as do the Royal Library, the Library belonging to the Academy of Sciences, and the Studio of Sergel, a celebrated Sculptor.

The principal Promenades are, the King's Garden; the Royal Hop-Garden; the Park, and the Bridge of Boats. The public amusements consist of Italian operas, Swedish plays, concerts, and balls; the two last being given by Clubs, called the Amaranth, the Narcissus, etc.

Among the principal Inns are: the *English Tavern;* the *Crown;* and the *Cave of Bacchus.* The English Tavern furnishes Travellers with breakfast and dinner; the other Inns provide breakfast only:(1) there is, however, a Club, called the Selskapet, which furnishes a dinner daily to as many of its members as may choose to partake of it. The dinner costs about twenty-pence (English money) a-head; liquors, ice, and coffee, not included; and every member has power to introduce a stranger for one month.(2)

In the neighbourhood of this City is the Royal Palace of Ulricsdal, which contains the Library of Queen Ulrica Eleonora; a Cabinet of Natural History, arranged by Linnæus; some Paintings, and a Statue of King Frederick.

Drottningholm, a very large edifice, finely situated on the banks of the Mœlar, is another Royal residence, in the vicinity of Stockholm; and contains a Cabinet of Natural History, arranged by Linnæus: here likewise is a Picture Gallery.

On the way to Drottningholm stands a Rock, called the Royal Hat; and upon which an iron hat is now placed, in memory of Eric II.; who, being pursued by enemies, jumped off this Rock, and thereby lost his hat, but saved his life.

Haga is a small and elegant Royal Villa, situated very near Stockholm; and about forty-five English miles from this Metropolis stands New Upsala, formerly the Capital of Sweden, and built near, if not actually upon, the foundations of Old Upsala, a place of high antiquity; and, previous to the introduction of Christianity into Sweden, the abode of the high-priest of Odin.

Upsala, so called from the river Sala, which runs through it, is a well-built Town, containing about 3,500 inhabitants, and the most celebrated University of northern Europe, instituted by Steno Sture, in 1476, and particularly patronised by Gustavus Adolphus. Its Library is open to the Public on Wednesdays and Saturdays; and consists of above 60,000 printed volumes, and about 1,000 manuscripts; among which is the celebrated *Codex Argenteus*, or translation of the Gospels into the Gothic language: the leaves are stained with a violet colour, the letters are capitals, and were all originally done in silver, except the initial characters, and a few passages, which are done in gold.(3)

The Cabinet of Natural History and Botanic Garden were arranged by Linnæus.

The Cathedral, begun in the thirteenth century, under the direction of Bonneville, a Frenchman, is deemed one of the handsomest churches in Sweden, and particularly deserves attention on account of its monuments, ancient and modern (among which are those of Gustavus Vasa and Linnæus),

(1) The price of breakfast at an hotel is about two English shillings per head, and the price of apartments from ten to fifteen English shillings a room per week.

(2) The price paid for washing linen in Sweden is exorbitant, and so likewise are the wages demanded by travelling-servants.

(3) Ulphilas, a bishop of the Goths, flourished under the Emperor Valens; and was the first person who translated the Bible into the Gothic language: his translation of the Gospels is the only part of this work now extant.

the treasures of its Sacristy, and the Shrine wherein rests the mortal part of King Eric.

About seven English miles from Upsala is the spot where the Kings of this country, in very ancient times, were elected: it lies in the middle of the plain of M ra; and is distinguished by the remains of several Runic Stones; on the largest of which, called The Morasten, the Sovereigns were enthroned: their names, and t e year when each was elected, were inscribed upon another of these Stones.

Not far from Upsala is the Iron Mine of Dannemora, reputed to produce the best iron in the world; and upwards of ninety fathoms in depth.

This mine has been worked for near five centuries; and persons who wish to examine it descend in a bucket to the spot where the miners are employed.

ROUTE FROM STOCKHOLM TO UPSALA.

2 *Rotebro*
1 3/4 *Maërstadt*
1 3/4 *Alsike*
1 1/2 Upsala

7 Swedish miles.

ROUTE FROM STOCKHOLM TO GOTHENBORG.

1 1/2 *Barkarby*
1 1/2 *Tibble*
2 *Gran*
1 1/2 *Lisslena*
1 Enkoping — Here are ruins of Convents and Churches.
1 *Nigwarn*
2 Westeras—The *Cathedral* and its Tower merit attention.
2 *Kolbec*
1 1/2 *Kiæping*
1/2 *Oestuna*
1 Arboga — The Canal of Arboga unites the Lakes of Hielmar and Mœlar. In the environs of Arboga are several Antiquities, supposed to have been the work of very ancient northern nations; and a Forest, in which it is imagined that their religious ceremonies were performed.
1 1/4 *Faelingsbro*
1 3/4 *Glantshammer*
1 1/2 Orebro
1 *Mosos*
1 *Blakstad*
2 *Wiby*
2 *Bodame*
2 1/4 *Hoswa*
1 3/4 *Walla*
2 *Binneberg*
2 *Skiaerf*
1 *Skara*
1 1/2 *Wonga*
2 *Wedum*
1 3/4 *Siœfde*
2 1/4 *Alingsos*
1 1/8 *Ingarid*
1 3/8 *Lerum*
2 Gothenborg

47 Swedish miles.

This Town, supposed to contain 25,000 inhabitants, is placed in a picturesque situation on the banks of the Gotha; and among the objects best worth attention here are: the *four Bridges*—the *Swedish Church*, and its Cupola—the *German Church*—the *College*, and its Library—the *India-house*—the little *Gothic Castle of West-Gotha* — the *Vauxhall* — the *Promenades of Carlsport* — and the *View* from the summit o the Otterhollen.

The Hotels at Gothenborg are expensive, but not good. An apartment, consisting of two rooms only, can seldom be obtained under a sum equivalent to 25*s.* per week. Breakfast costs from eighteen-pence to two shillings, of English money, per head; dinner these hotels do not furnish.

Harwich packets set out for Gothenborg every Wednesday and Saturday, about two o'clock in the afternoon, weather permitting; and return twice a-week if possible.

	l.	*s.*	*d.*
The price paid by a Cabin Passenger (unless recently lowered) is	14	5	6
The price paid by a Half-Passenger	7	13	6
The price of conveying a four-wheeled carriage .	15	15	0

ROUTE FROM GOTHENBORG TO CHRISTIANIA.

2 1/4 *Lahall*
1 1/4 *Cattleberg*
1 3/4 *Edet-Luck*

1 *Forss*
1 *Gerdeim*
1 *Trolhaëtta* — The magnificent *Cataracts and Sluices of Trolhaëtta* are well worth notice.
1 1/2 *Wenersborg*
1 *Almas*
1 *Raknebo*
1 3/4 *Herrstadt*
1 1/2 *Quistroëm*
1 1/4 Swarteborg
1 *Ratalshed*
1 1/4 *Stede*
1 1/4 *Skyalleryd*
3/4 *Wick*
1 *Est*
3/4 *Stroëmstadt*
1 1/4 *Stogdal*
1 1/2 *Helle*
7/8 Fredericshall — Here are some handsome public buildings. The spot where Charles XII. expired is usually visited by Travellers.
1 1/2 *Guslund*
1 1/2 *Thune*
1 1/2 *Kaelshuset*
1 1/4 *Willingen*
1 1/2 *Soner*
1 *Sunbije*
1 *Korsegarten*
1 *Schutsjoryd*
2 1/2 Christiania

38 1/2 Swedish miles.

This Town, the Capital of Norway, is situated in a spacious valley, and supposed to contain between nine and ten thousand inhabitants.

ROUTE FROM CHRISTIANIA TO BERGEN.

2 *Asker*—The road leading to Asker is excellent; aad the situation of that place beautiful. Here are rocks of a stupendous height.
2 *Bragernes*
3/4 *Gasnestro*
1 3/4 *Simonstadt*
1 1/4 *Sunby*
1 1/4 *Nordby*
1/4 *Hiemb*
1/4 *Asken*
1 *Stecholt*
1/4 *Hochstedt*
1 *Skeen*
1 1/2 *Brewig*
1 1/4 *Eey*
3/4 *Walleki r c*
3 *Krageron*
2 *Oster-Risoer*
1/4 *Groenesund*
1/4 *Moene*
1 1/4 *Ongestadt*
1/2 *Berge*
1 *Waage*
1 1/2 *Assen*
1 *Sansted*
1/2 *Nederneskongs*
1 *Grimsted*
1 *Hogested*
1 1/2 *Magested*
1 1/2 *Birkeland*
1 *Obel*
1 *Wee*
2 Christiansund—This is a considerable Town and Port.
4 *Mandal*
1 1/2 *Spangelreid*
1 1/2 *Porshafen*
1 1/2 *Farsund*
1 *Bistereid*
2 *Hitteroë*
1 1/2 *Sognedall*
2 1/2 *Eggersund*
1 1/2 *Sirevog*
1 *Qualleen*
1 1/2 *Hoberstadt*
1 1/2 *Brune*
1/2 *Opevad*
1/2 *Ganu*
2 1/2 Stavanger—The Cathedral here is better worth notice than any other in Norway, that of Drontheim excepted.
5 *Karsund*
10 Bergen

75 Swedish miles.

This is the largest and most commercial town in Norway, and contains near twenty thousand inhabitants. Its Port is remarkably safe; and its *Cathedral*—*German Church*—*Castle*—*Hospital*—and *Magazines*, merit notice. Here are public Seminaries; and a Society for the Encouragement of Useful Enterprises.

CHAPTER XIV.

RUSSIA.

Money of Russia.—Price of Post-horses, etc.—Podaroshna.—Other Requisites for Travellers in Russia.—Russian Voiturins.—Passports.—Route from Riga to Petersburg.—Population of Petersburg.—Situation of that City.—Streets.—Admiralty.—Admiralty Quay.—Isaac-Platz, and Equestrian Statue of Peter the Great.—Church of St. Isaac.—Summer Palace.—Marble Palace.—Winter Palace, and its Church.—Hermitage.—Imperial Collection of Paintings, and Academy of Sciences.—Fortress.—Church of the Holy Virgin of Casan.—Other Edifices, etc. which deserve notice.—Seminaries.—Charitable Institutions.—Manufactories.—Cottage inhabited by Peter the Great.—Promenade, and other Public Amusements.—Inns.—Cronstadt.—Royal Villas.—Formalities required before Foreigners can quit Petersburg.—Route from Petersburgh to Moscow.—Account of the latter City.—Route from Petersburg to the Frontier of Sweden.—Route from Moscow to Grodno.—Route from Moscow to Riga, and the Frontier of Prussia.—Steam-Packets in Northern Europe.

MONEY OF RUSSIA.

A copeck . 2 denuscas—is something less than an English halfpenny.

An altin	3 copecks
A grievener	10 copecks
A polpotin	25 copecks
A poltin	50 copecks
A rouble	100 copecks
A Xervonitz	2 roubles.

A copeck is an imaginary coin. Accounts are kept in roubles.

PRICE OF POST-HORSES, ETC.

The usual price of post-horses in Russia is two copecks a horse per verst (near two-thirds of an English mile); unless it be a verst-royal, when the price is doubled.

A Russian postilion cannot demand more than one copeck a horse per verst; but Travellers generally give five copecks per verst, which is deemed liberal payment.

Postmasters are directed, by the Imperial Ukase, to put three horses to every carriage containing two or three persons.

Between Perm and the Government of Tobolsk, between that Government and Uffa, and likewise on the roads beyond these districts, only one copeck per verst is paid for each horse from October till April; and in the Governments of Tobolsk and Irkutsk, only half a copeck. In the territory of Kolhyvano and Vornesenski, the price varies according to the season; one copeck being charged from April till October, and only half that sum from October till April.

No person is allowed to travel post without having first obtained an order for post-horses, signed by a Governor civil or military: and every Traveller, on receiving this order, which is called a *Podaroshna*, must pay a tax of one copeck per verst for every horse mentioned in the order.

The consequence of the low price of post-horses is, that Foreigners frequently find it difficult to obtain them; but, exclusive of this circumstance, the posts are well served. The horses go remarkably quick, whether harnessed to wheel-carriages or sledges; and at every verst stands a post, expressing the distance from the last town to the next. During winter it is usual to travel in sledges; which proceed with such velocity, that a journey of two hundred and fifty versts may be accomplished in twenty-four hours. The common Russian wheel-carriage, for travelling, is called a *Kibitka*, and resembles a cart.

Travelling-beds and sheets are absolutely necessary in this country; a bed being a scarce commodity even in cities; and always unattainable at a village inn. It is likewise requisite to take provisions from town to town.

Russian Voiturins have fleet horses, and a great deal of custom. The real if not the ostensible Voiturins are the Post-masters: for when their post-horses are not employed by order of Government, they have the privilege of letting them out for hire; charging five copecks per verst on the great roads; but on the cross roads only three: and when all the post-horses are engaged, they furnish Travellers with what are called

Peasants' horses; charging for these an advanced price; and demanding much more than they take.

No Foreigner can enter Russia without having a passport signed by a Russian Minister: and persons who travel in this country should neither leave their carriages unlocked, nor unguarded; because the common people are inclined to thieve.

A regular conveyance is now established between Petersburg and Paris. From the latter city to Amsterdam the Traveller goes by land; thence to Hamburg by a steamer; from Hamburg to Lubeck by a Diligence; and from Lubeck by another Steamer to Petersburg.

ROUTE FROM RIGA TO PETERSBURG.

Riga, next to Petersburg, the most commercial Town of the Russian Empire, is seated on the Duna; and contains within its fortifications about 9000 persons; and in its suburbs, about 15,000. Among the most remarkable edifices here are: The *Hôtel de Ville* —the *Exchange*—the *Imperial Palace* — the *Cathedral*— the *Arsenal* — *St. George's Hospital*—*St. Peter's Church* —the *Russian Hospital*—the *Theatre* —and the *Custom-house*. The floating Bridge thrown over the Duna, and the Garden of Vitinghof, are the principal Promenades.

Riga contains several good Private Lodgings; and two tolerable Inns; the best of which is, *la Ville de Petersbourg*.

Versts.

11 *Neuenmülhun* — Government of Riga.
15 *Kilkensfehr*—A sandy road.
Passage of the Aa.
19 *Engelhardshof*
21 *Roop*—This Town is adorned with handsome edifices.
22 *Lenzenhof*
18 *Wolmar*
18 *Stakeln*
21 *Gulben*
Passage of the Embach
18 *Teylitz*
22 *Kuikatz*
24 *Uddern*
25 *Dorpat*
23 *Iggafer*
23 *Torma*
Lake of Peypus, which divides the Governments of Riga and Petersburg.
25 *Nennal*—Government of Petersburg.
14 *Ranna-Pungern*
24 *Klein-Pungern*
Here Travellers going to Petersburg quit the Lake of Peypus.
20 *Kiew*—The Gulf of Finland is discoverable here.
11 *Fokenhofs*, or *Kudley*—The road lies near the banks of the Gulf.
17 *Waivara*
22 *Narva*—Travellers whose passport is not sealed by the Emperor are visited by the Custom-house Officers here.
22 *Jamburg*
Passage of the Narowa
15 *Opolie*
25 *Czerkowitz*
22 *Kaskowa*
19 *Riepen*
25 *Strelna*
17 Petersburg — Superb Villas, and other handsome buildings, form the avenues to this splendid Capital.

558 versts, about 370 English miles.

The account given of Petersburg by Mr. James, a modern Traveller, is so minute, and at the same time so accurate, that persons possessed of his "Journal of a Tour in Germany, Sweden, Russia, and Poland," can require no further information respecting the Metropolis of the Russian Empire: but to persons who are not fortunate enough to possess his work, the following account may, perhaps, be acceptable.

Petersburg is said to contain about 200,000 inhabitants, exclusive of Cronstadt, a Fortress which defends the entrance of the Neva, and is the principal station of the imperial navy. Petersburg stands on both sides of the Neva, between the Lake Ladoga and the Gulf of Finland; and is built partly upon the continent, and partly upon islands in the mouth of the river; the right bank displaying the old Town, and the left bank the new one; through which pass three Canals, ornamented with Bridges, and magnificent Quays of granite. The streets of the new Town are, generally

speaking, spacious; three of them, which meet at the Admiralty, being of an extraordinary length; and these streets are intersected by others embellished with handsome esplanades. The *Admiralty* has a façade of more than a quarter of an English mile in length, adorned with six Porticos, and surmounted by a gilt dome and spire; and at the back of this immense structure is the Dock-yard. The *Admiralty Quay*, erected by Catherine II. does honour to her memory. Among several other objects which merit the attention of a Traveller are the *Isaac-Platz*, ornamented with an Equestrian Statue, in bronze, of Peter the Great, by Falconet; and representing Peter in the act of mounting an eminence, the summit of which he has nearly attained: his right hand is stretched out, as if he were blessing his people; while, with the left, he holds the reins. An enormous block of granite which, when transported to Petersburg from the morass wherein it was found, weighed above fifteen hundred tons, forms the pedestal. The statue is said to be a striking likeness of Peter, and cost the Empress Catherine II., by whom it was erected, 424,610 roubles.—The *Church of St. Isaac*, a magnificent, though a heavy, edifice of hewn granite—the *Imperial Summer Palace* (a beautiful specimen of architecture) and its *Public Garden*—the *Marble Palace*, built by Catherine II. for Prince Orloff—the *Imperial Winter Palace*, which contains the Jewels of the Crown, and the famous diamond purchased by the Empress Catherine of a Greek, to whom she paid for it 450,000 roubles, and a pension of 100,000 livres-tournois for life—the Church belonging to this Palace—the *Hermitage*; which, notwithstanding its name, contains magnificent apartments, and a summer and winter garden; the first, in the Asiatic style, occupying the whole level roof of the edifice, the other being a spacious hot-house, adorned with gravel walks, orange-trees, and parterres of flowers, and peopled with birds of various climates—the *Imperial Collection of Paintings*—the *Imperial Academy of Sciences*, which contains a Library rich in Chinese and Sclavonian manuscripts: (here also are instructions relative to a code of laws, written by the hand of the Empress Catherine.) The Academy likewise contains a Museum of Natural History, particularly rich in ores (among which is a mass of native iron 1656 lbs. in weight); a collection of Rarities, comprising a variety of ornaments found in the tombs of Siberia, many being of massive gold and very elegant workmanship; idols, brought from Siberia; arms and dresses of the various inhabitants of the Russian Empire: among which are Japanese habits and armour; a collection of coins; and a waxen figure of Peter the Great, the features of which were taken from a mould applied to his face after death.—The *Fortress*, or Citadel, which is surrounded by walls of brick faced with hewn granite, and contains the *Cathedral of St. Peter and St. Paul*, a noble edifice adorned with a spire of copper gilt. Here are deposited the remains of Peter the Great, and most of his successors: and in the Fortréss is preserved a four-oared boat, said to have been the origin of the Russian navy, and called, by Peter, the little Grandsire.—The *Church of the Holy Virgin of Casan;* a splendid edifice, lately built, and supposed to have cost 15,000,000 of roubles. The Architect was a Russian slave, by name Woronitchki, and educated at the Imperial Academy.—The *Lutheran Church of St. Anne*—the *Convent* and *Church of St. Alexander Newski*—the *New Exchange*—the statues of Suwarrow and Romanzow—the *Great Theatre*—the Quays of Newa, Fontaka, and Koika—the *Great Market*—the *New Bank*—and the *Arsenal*, which contains trophies and armour belonging to various nations.

The *Corps des Cadets*, the *Couvent des Demoiselles nobles*, and the *Institute of Catherine*, are excellent seminaries for the education of the nobility, and some children of inferior rank. The annual income of the first is 30,000*l.* sterling; and the last two are richly endowed.

The *General Hospital*, the *Foundling Hospital*, the *Asylum for the Deaf and Dumb*, and the *Asylum for Widows and Orphans*, are magnificently endowed; and remarkably well-conducted charities.

The Imperial Cotton Manufactory, the Imperial Plate-Glass Manufactory, the

Imperial Tapestry, Porcelain, and Bronze Manufactories, and the Iron Foundry, merit notice.

The Cottage inhabited by Peter the Great, while he constructed the Fortress, stands in the old Town, and is still shown to travellers. It contains but three rooms, only eight feet in height, and the largest not more than fifteen feet square. A Boat made by the Czar himself is kept near this Cottage.

The most frequented Promenade at Petersburg is the Boulevards, which consist of three avenues of trees, carried round three sides of the Admiralty. —The public Amusements are, Concerts, given in the Hall of Music, and exhibitions in the Theatres.

The best Inns are, the *Ville de Londres*—the *Ville de Grodno*—the *Ville de Paris*—and the *Hôtel de Madrid.*

The Fortress of Cronstadt, its Arsenal and Docks, merit notice; but cannot be seen without permission from the Governor.

There are twelve Royal Villas in the neighbourhood of Petersburg. *Tschesme* contains portraits of the reigning Princes of Europe — *Tzarskoe-Zelo*, about fifteen English miles from the Metropolis, contains a room encrusted with amber; and a garden which merits notice; but the house is too gaudy—*Peterhof*, about five miles further distant, is called the Versailles of the North.

It is necessary that Foreigners, previous to quitting Petersburg, should have their names advertised three times in the Gazette; which, added to the formalities required for obtaining the *podaroshna* and passports, occupies some time.(1)

ROUTE FROM PETERSBURG TO MOSCOW.

Versts.

22 *St. Sophia*—District-town. Government of Petersburg.—A few versts from Petersburg begins the wooden road constructed by Peter the Great, and consisting of a platform of small trees, which, when not neatly joined together (and this frequently occurs), is so rough, that the Russians, in order to mitigate the inconvenience, fill their travelling-carriages with soft pillows.

The country between Petersburg and Moscow is covered, generally speaking, with thick forests of fir and birch.

11 *Igiora*
25 *Tossna*
32 *Pomerania*—Government of Novgorod.
25 *Tischoudovo*
24 *Spaskaja—Poliste*
24 *Podberezie*
22 Novgorod — Government-town. — Novgorod, supposed to have been founded in the fifth century, and once so potent as to have been called "The Resistless," possessed, during the plenitude of its power, upwards of 400,000 inhabitants: and, though now nearly depopulated, and hastening fast to decay, it exhibits vestiges of former magnificence; among which are the *Walls of the Kremlin*, and the *Church of St. Sophia*, containing the Tombs of Valdomir and Feodor; together with curious specimens of architecture, and paintings supposed to have been executed previous to the revival of the Arts in Italy. Its brazen Gates are reported to have been brought from the Crimea at the time of Valdomir's expedition against the Greek Empire.
35 *Bronnitzi*
27 *Zaiffova*
31 *Krestzi*—District-town.
16 *Rachino*
22 *Jagelbitzi*
22 *Zimogorie*
20 *Jedrovo*
36 *Kotilova*
36 *Wischnei - Wolotzek* — District-town—Government of Tver.
33 *Widropouskoe*
38 *Torjock*—District-town.

From Petersburg to Astracan, 1479 versts.

The Almanach published yearly by the Academy of Sciences at Petersburg contains a table of the Russian towns, with their distances from Petersburg and Moscow.

(1) The distance from Petersburg to Cronstadt is, by land, 47 versts.

From Petersburg to Vyborg, 139 versts.

From Petersburg to Smolensko, 838 versts

From Petersburg to Archangel, 1145 versts.

33 *Mednoe*
30 Tver — Government-town — handsome, very commercial, and seated on the Volga.
26 *Wosskresenkoe*
31 *Zadivovo*—Government of Moscow
26 *Klin*—District town.
31 *Pecheki*
22 *Tschernaia-Griasse*
28 Moscow

728 versts, about 520 English miles.

Moscow, the ancient Capital of the Russian Empire, and thirty-five versts in circumference, is watered by the Moskwa; and, before the French invaded Russia, possessed upward of three hundred thousand inhabitants. The Kremlin, or Citadel, which stands on an eminence in the centre of the Town, is a large walled circle, containing a gaudy mass of Asiatic, Grecian, and Gothic edifices; and comprehending the Holy Gate, through which every passenger walks bareheaded. The Trinity Church, together with those of St. Nicholas and the Assumption; the Chapel and Palace of the Czars; and the lofty Tower of Ivan Veliki, crowned by a steeple and gilt dome, merit notice.—The Palace of the Czars is a gorgeous structure, in the Hindoo style; and was erected about two hundred years ago. The domes of the various buildings are many of them gilt, the roofs stained either green or red, and the walls and towers covered with glazed tiles of various colours, or adorned with paintings which represent scriptural histories.

The Imperial Palace was gutted by the French; as was an ancient edifice containing an apartment which is used as the public hall of audience at the coronation of the Russian Sovereigns. Part of the walls of the Kremlin, and one of the towers near the river, the Church of St. Nicholas, the four great Bells of Moscow, the walls of the Arsenal, and a piece of the Gate of St. Nicholas, were blown up, and the Tower of Ivan Veliki rent, from the top to the bottom, by mines prepared and exploded at the command of Napoleon, after he had been compelled to relinquish his long-looked-for asylum in Moscow, by that master-stroke of Russian policy, which reduced the greater portion of the Town to ashes, and thereby, in all probability, saved the empire from being conquered by France.

Moscow is now rising rapidly from its ashes, though vestiges of the conflagration still remain. The most frequented Promenade here is the Boulevards; and the *German Hotel* is one of the best Inns.

ROUTE FROM PETERSBURG TO THE FRONTIER OF SWEDEN.

Versts.
24 *Dranichenikovo*
15 *Beloostrofskoe*
25 *Lindoula*—Government of Vyborg.
20 *Pampala*
22 *Souvenoia*
20 *Kemera*
22 *Vyborg*—Government-town.
20 *Tervaioki*
17 *Vilaioki*
23 *Ourpala*
16 *Puterlakce*
18 *Grenvic*
16 *Friderikshamm*—District-town.
23 *Kiumene-Gorodock*
22 *Puttice*—Last station in Russia.
5 *Aborforce*—Upon the river Kiumene.

308 versts, above 200 English miles.

ROUTE FROM MOSCOW TO GRODNO.

Versts.
27 *Perkouchekovo*—Government of Moscow.
26 *Koubinskoe*
22 *Chelkova*
24 *Mojaisk*—District-town.
27 *Gridnevo*—Government of Smolensko.
29 *Ishatsk*—District-town.
30 *Teplouka*
29 *Viasma*—District-town.
26 *Semlovo*
23 *Giachekova*
28 *Dorogobusch*—District-town.
23 *Mikailovka*
24 *Pneva*
17 *Bredikino*
2w Smolensko—Government-town. —There is a fine Cathedral at Smolensko.
23 *Koritnia*

23 *Krasnoi*—District-town.
18 *Liadi*—Government of Mogilew.
16 *Koziani*
14 *Doubrovna*
17 *Orcha*—District-town.
28 *Kokanova*
18 *Tolotzine*
15 *Malikavka*
15 *Kroupki*
23½ *Lochenitzi* — Government of Minsk.
17 *Borysow*—District-town.
17½ *Jodino*
17½ *Smolevitzi*
15½ *Jouchnovka*
21 *Minsk*—Government-town.
21½ *Gritchina*
18½ *Koidanovo*
14½ *Komel*
21½ *Novoc-Svergino*
25 *Nesvig*—District-town.
28 *Mire*—Government of Lithuania.
21 *K relitzi*
21 *Novogrodok*—District-town.
36¾ *Belitza*
28 *Joloudoke*
14 *Tstouchino*
14 *Kamenka*
21 *Skidel*
35 Grodno—Frontier-town.

996¾ versts, above 700 English miles.

Grodno is the Capital of Lithuania, and contains a *Palace*, erected by Augustus III.; a *Medical College*, and a *Botanic Garden*; together with several decayed Buildings which evince its ancient splendour.

ROUTE FROM MOSCOW TO RIGA, AND THE FRONTIER OF PRUSSIA.

Vers ts.
489 *Orcha*—See the Route from Moscow to Grodno.
20 *Orcki*
18 *Babinovitzki*—District-town.
25 *Polovki*
22 *Vitepske*—Government-town.
21 *Staroe* — Government of Vitepske.
21 *Kourslofschina*
17 *Doubovike*
22 *Ostrovliani*
15 *Peroutina*
12 *Polotske*—District-town.
9 *Gamzeleva*
26 *Logofka*
25 *Proudniki*
25 *Driza*—District-town.
19 *Tschourilova*
18 *Drouia*
20 *Koesslavle*
22 *Plokcha*
22 *Dinaburg*—District-town.
17 *Kirousska*
17 *Avcenova*
20 *Livenhof*
16 *Tripenhof*
22 *Glazmaneke*
24½ *Kopenhausen*
21 *Remershof*
16 *Jounfernhof*
23 *Ogershof*, or *Iskile*
21 *Kirkholm*, or *Choupel*
14 Riga—Government-town.
19 *Alaie*
20¾ Mittau—Government-town.
Mittau, the Capital of Couriland, is extensive, but not populous. The *Ducal Château* merits notice; as do the *Reformed Church* and the *Academy*.
28 *Doblene*—Government of Courland.
24½ *Berggof*
29½ *Frauenburg*
28½ *Strounden*
24 *Gross-Drogen*
19 *Taid ken*
25½ *Ober-Bartau*
27 *Routzau*
21 *Polangen*—Government of Lithuania.
A Custom-house on the Frontier of Prussia.

1346¼ versts, above 960 English miles.

ADDENDA.

NEW ROUTE FROM PARIS TO MARSEILLES, BY ST. ETIENNE AND ANNONAY.(1)

1 *Villejuif*
1 1/4 *Fromenteau*
1 1/2 *Essonne*
1 1/4 *Ponthierry*
1 *Chailly*
1 1/4 Fontainebleau
2 *Nemours*
1 1/2 *La Crosière*
1 *Fontenay* (*Loiret*)
2 *Montargis*
2 *Noyent-sur-Vernisson*
1 1/2 *La Bussière* (*Loiret*)—A third horse for the six winter months, both going and returning.
1 1/2 *Briare*—A third horse, for the six winter months, both going and returning.
2 *Neuvy-sur-Loire*
1 3/4 *Cosne*
1 3/4 *Pouilly*
1 1/2 *La Charité*
1 1/2 *Pougues*
1 1/2 Nevers
1 1/2 *Magny* (*Nièvre*)
1 1/2 *Saint-Pierre-le-Moutier*
1 1/4 *Saint-Imbert*
1 1/2 *Villeneuve-sur-Allier*
1 1/2 *Moulins*
2 *Bessay*
2 *Varennes*
1 1/2 *Saint-Gerand-le-Puy*
1 1/4 *La Palisse*—A third horse, all the year, from La Palisse to Saint Gerand.
1 1/4 *Droiturier*—A third horse, all the year, going but not returning.
1 *St. Martin-d'Estréaux*—A third horse, all the year, both going and returning.
1 *Pacaudière*—A third horse, all the year, from Pacaudière to St. Martin d'Estréaux.
1 1/2 *St. Germain l'Espinasse* — A third horse, all the year, both going and returning.
1 1/2 *Roanne*
2 1/4 *Neuilise*—A third horse, all the year, going, but not returning.
2 1/4 *Feurs* — A third horse, all the year, from Feurs to Neuilise.
1 1/4 *Montrond* (*Loire*)
1 3/4 *La Guyonnière*
1 1/2 *St. Etienne* — A third horse, all the year, both going and returning.
1 1/2 *La République* — A third horse, all the year, going but not returning.
2 *Bourg-Argental*—A third horse, all the year, from Bourg-Argental to La République.
1 3/4 *Annonay* — A third horse, for the six winter months, both going and returning.
2 3/4 *St. Vallier*
1 3/4 *Tain*
2 1/2 Valence (*Drome*)
1 1/2 *La Paillasse*
1 1/2 *Loriol*
1 1/2 *Derbières*—A third horse, for the six winter months, both going and returning.
1 1/2 *Montelimart*
2 *Donzère*—A third horse, all the year, both going and returning.
2 *Palud*—A third horse, for the six winter months, both going and returning.
1 1/2 *Mornas*—A third horse, for the six winter months, both going and returning.
1 1/2 *Orange*
2 *Sorgues*—A third horse, all the year, both going and returning.(2)

(1) The *Mail* takes this road.

(2) The postmasters of Sorgues, Avignon,

1 ½ Avignon
2 ¼ *St. Andiol*
1 ¼ *Orgon*
2 *Pont Royal*
2 *St. Canat*—A third horse for the six winter months, both going and returning.
2 *Aix*—A third horse, for the six winter months, both going and returning.
2 *Pin*
2 Marseilles—A third horse, all the year, from Marseilles to Pin, and for six months from Pin to Marseilles.

100 ¼ posts.

and St. Andiol, in furnishing the relays to Vaucluse and back, are entitled to charge as follows:—

From Sorgues to Vaucluse	8 posts.
Avignon to ditto	3½
St. Andiol to ditto	2½

Besides which an extra half-post is allowed whenever the service extends beyond Vaucluse; in which case the postmasters of Sorgues and St. Andiol can only go as far as Avignon, and the postmaster of Avignon as far as Sorgues or St. Andiol. Travellers returning from Vaucluse with the same horses are equally obliged to pay the extra half-post.

STEAM-PACKETS.

(NOT ALREADY MENTIONED).

A Steam-packet starts from Lubeck for St. Petersburg every Thursday, weather permitting; and usually accomplishes the voyage in four or five days.—*Fares.* Chief Cabin, twenty-four ducats. Fore Cabin, eighteen ducats.

A Steam-packet starts every Friday, the season of the year permitting, from Lubeck for Copenhagen; and the voyage usually occupies about twenty-four hours.

A Steam-packet runs between Kiel and Copenhagen; and the voyage usually occupies from twenty-four to twenty-seven hours.

A Steam-packet goes from Gothenborg to Copenhagen; usually accomplishing the voyage in about twenty-four hours.

A Steam-packet goes from Gothenborg to Christiania; usually accomplishing the voyage in about thirty-six hours.

A Steam-packet likewise goes from Christiania to Bergen: usually accomplishing the voyage in five or six days.

Prussian Rhenish Steam-boats go from Cologne to Bonn, Neuwied, Coblentz, and Mentz — from Bonn to Neuwied, Coblentz, and Mentz — and from Coblentz to Mentz.

Steam-packets run regularly between Vienna and Smyrna, Gallacz and Constantinople.

Also between

Marseilles and Barcelona;
Havre and Lisbon;
Havre and Hamburgh;
Amsterdam and Hamburgh.

FULL PARTICULARS, RELATIVE TO ALL STEAM-BOATS, WITH DATES OF STARTING, ETC., ARE TO BE FOUND IN THE ENGLISH JOURNAL "GALIGNANI'S MESSENGER," PUBLISHED AT PARIS.

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